

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.

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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 *Anlɔawo*. 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’après-midi d’un faune*”, 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 nyε 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



Afirikiwa



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, each representing a different instrument or voice part. All staves are in 6/8 time. The notation includes various rhythmic symbols such as eighth notes, quarter notes, and rests, indicating the specific rhythmic patterns for each instrument.

- Afirikiyiwa:** Shows a complex rhythmic pattern with eighth and quarter notes.
- Akonkon:** Features a pattern with eighth notes and rests.
- Tamaleen:** Displays a rhythmic pattern with eighth notes and rests.
- Adaka:** Shows a pattern with quarter notes and rests.
- Whistle 1:** Features a pattern with quarter notes and rests.
- Whistle 2:** Shows a pattern with quarter notes and rests.

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. The instruments are labeled on the left: Afirikiyiwa, Akonkon, Tamaleen, Adaka, Whistle 1, and Whistle 2. Each staff begins with a 2/4 time signature. The Afirikiyiwa staff shows a melodic line with eighth and quarter notes. The Akonkon, Tamaleen, and Adaka staves use square notes to represent rhythmic patterns. Whistle 1 and Whistle 2 show melodic lines with various note values and rests.

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 \flat Cl.

Tuba

Bls.

Pno. *mp*

Vln.

Vla.

Vc.

D.B.

The musical score for page 34 consists of ten staves. The top five staves are for woodwind and brass instruments: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Tuba, Bassoon (Bls.), and Piano (Pno.). The bottom five staves are for string instruments: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part is the only one with musical notation, featuring a melody in the right hand and accompaniment in the left hand, both marked *mp*. The other instruments have rests throughout the page.

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 page of a musical score covers measures 13, 14, and 15. The score is for a full orchestra. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts have dynamics of *mp* in measure 13 and *mf* in measure 14, with crescendo hairpins. The Tuba, Bassoon (Bls.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are marked *mp* throughout. The Piano (Pno.) part starts with *fff* in measure 13 and changes to *mp* in measure 14. The music is in a key with one sharp (F#) and a common time signature. The notation includes various note values, rests, and articulation marks.

Musical score for page 36, featuring the following instruments and dynamics:

- Fl.:** *f* (measures 1-17), *fp* (measures 18-19)
- B♭ Cl.:** *f* (measures 1-17), *fp* (measures 18-19)
- Tuba:** *mf* (measures 1-17), *f* (measures 18-19)
- Bls.:** *mf* (measures 1-17), *f* (measures 18-19)
- Pno.:** *mf* (measures 1-17), *mp* (measures 18-19)
- Vln.:** *mf* (measures 1-17), *mp* (measures 18-19)
- Vla.:** *mf* (measures 1-17), *mp* (measures 18-19)
- Vc.:** *mf* (measures 1-17), *mp* (measures 18-19)
- D.B.:** *mf* (measures 1-17), *mp* (measures 18-19)

Measure 17 is marked with a fermata and a dynamic change to *fp*. Measures 18 and 19 feature accents (>) over the notes.

21

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

B♭ Cl. *mf* *mp*

Tuba

Bls.

Pno. *f* *mf* *f*

Vln.

Vla.

Vc. *mf* *f*

D.B. *mf* *f*

Detailed description: This page of a musical score covers measures 20, 21, and 22. The score is for a symphony orchestra. The Flute part (Fl.) starts with a forte (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic, then returns to forte (*ff*) and ends with mezzo-forte (*mf*). The B♭ Clarinet (B♭ Cl.) part starts with mezzo-forte (*mf*) and ends with mezzo-piano (*mp*). The Piano (Pno.) part features a forte (*f*) dynamic in measure 20, mezzo-forte (*mf*) in measure 21, and forte (*f*) in measure 22. The Violoncello (Vc.) and Double Bass (D.B.) parts both start with mezzo-forte (*mf*) and increase to forte (*f*) in measure 21. The Violin (Vln.) and Viola (Vla.) parts are marked with a fermata in measure 21. The Tuba and Bassoon (Bls.) parts have rests in measure 21. The page number '21' is located at the top right of the score.

Fl. *ff* *sfz mp*

B♭ Cl.

Tuba

Bs.

Pno. *mf* *mp*

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 vertical layout with nine staves. From top to bottom, the staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute part has a melodic line with dynamics *ff*, *sfz*, and *mp*. The B♭ Clarinet part has a rhythmic accompaniment. The Piano part has a complex texture with chords and moving lines in both hands, with dynamics *mf* and *mp*. The other instruments (Tuba, Bassoon, Violin, Viola, Violoncello, and Double Bass) have rests throughout the page. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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 page of a musical score covers measures 29 through 32. The Flute part (Fl.) begins in measure 29 with a dynamic of *ff* (fortissimo), playing a melodic line that transitions to *mf* (mezzo-forte) by measure 30. The B♭ Clarinet (B \flat Cl.) part is silent throughout. The Tuba part plays a rhythmic pattern of dotted quarter notes, alternating between *mf* and *p* (piano) dynamics. The Bassoon (Bls.) part plays a similar dotted quarter note pattern starting at *mf*. The Piano (Pno.) part features a complex texture with chords and arpeggios in the right hand and dotted quarter notes in the left hand. The Violin (Vln.) and Viola (Vla.) parts are silent. The Violoncello (Vc.) and Double Bass (D.B.) parts play a rhythmic pattern of dotted quarter notes, alternating between *f* (forte) and *mp* (mezzo-piano) dynamics, with a *pizz.* (pizzicato) marking above the first note of each measure.

33

Fl. *sfz mp* *f*

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*

Fl. *ff sfz sfz*

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*

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 through 42. The score is arranged in a standard orchestral format with ten staves. The instruments 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 has one sharp (F#) and the time signature is 4/4. Measure 37 begins with a dynamic of *f*. The Flute part has a melodic line with a slur over measures 37-38. The B♭ Clarinet part has a melodic line starting in measure 39 with a dynamic of *ff*. The Tuba part has a melodic line starting in measure 41 with a dynamic of *ff*. The Bassoon part has a melodic line with a slur over measures 39-40. The Piano part has a complex chordal texture with a slur over measures 39-40. The Violin and Viola parts are silent throughout. The Violoncello and Double Bass parts have a melodic line with dynamics of *f* and *mp* alternating. The score ends with a double bar line at the end of measure 42.

41

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

ff

ff

ff

ff

arco

arco

ff

ff

ff

Detailed description: This page of a musical score covers measures 41 through 44. The score is arranged in a system 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 plays a rhythmic pattern of quarter notes. The Bassoon plays a simple harmonic line. The Piano has a *ff* dynamic marking and plays a melodic line in the right hand and a bass line in the left hand. The Violin and Viola both have *ff* dynamic markings and play a melodic line. The Violoncello and Double Bass both have *ff* dynamic markings and play a bass line. In measure 42, the Flute and B♭ Clarinet continue their melodic line. The Tuba plays a rhythmic pattern of quarter notes. The Bassoon plays a simple harmonic line. The Piano has a *ff* dynamic marking and plays a melodic line in the right hand and a bass line in the left hand. The Violin and Viola both have *ff* dynamic markings and play a melodic line. The Violoncello and Double Bass both have *ff* dynamic markings and play a bass line. In measure 43, the Flute and B♭ Clarinet continue their melodic line. The Tuba plays a rhythmic pattern of quarter notes. The Bassoon plays a simple harmonic line. The Piano has a *ff* dynamic marking and plays a melodic line in the right hand and a bass line in the left hand. The Violin and Viola both have *ff* dynamic markings and play a melodic line. The Violoncello and Double Bass both have *ff* dynamic markings and play a bass line. In measure 44, the Flute and B♭ Clarinet continue their melodic line. The Tuba plays a rhythmic pattern of quarter notes. The Bassoon plays a simple harmonic line. The Piano has a *ff* dynamic marking and plays a melodic line in the right hand and a bass line in the left hand. The Violin and Viola both have *ff* dynamic markings and play a melodic line. The Violoncello and Double Bass both have *ff* dynamic markings and play a bass line. The Violoncello and Double Bass parts include the instruction 'arco'.

45

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

B♭ Cl. *sfz sfz* *mf* *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 measures 44, 45, and 46. The score is for a full 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 has one sharp (F#) and the time signature is 4/4. Measure 44 shows the Flute and B♭ Clarinet playing a melodic line with accents and dynamic markings of *sfz* and *mf*. The Tuba, Bassoon, Piano, Violin, Viola, and Double Bass are silent in this measure. Measure 45 continues the melodic line for the Flute and B♭ Clarinet, with the Tuba, Bassoon, Piano, Violin, Viola, and Double Bass still silent. Measure 46 features a tutti section where all instruments play. The Flute and B♭ Clarinet have accents and *sfz* markings. The Tuba, Piano, Violin, Viola, and Double Bass also have accents and *sfz* markings. The Bassoon and Violoncello have accents but no dynamic markings. The page number '45' is printed at the top right of the score.

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz sfz mf

Detailed description: This is a page of a musical score for a symphony orchestra. The page contains nine staves, each for a different instrument. From top to bottom, the staves are: Flute (Fl.), Bass Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score shows a rhythmic pattern of eighth and sixteenth notes with accents. The Bass Clarinet staff includes dynamic markings: *sfz sfz mf*. The Piano staff is written in grand staff notation. The Violin, Viola, Violoncello, and Double Bass staves all play the same rhythmic pattern. The Flute and Bassoon staves play a similar pattern but with some variations in phrasing. The Tuba staff plays a simpler, more rhythmic pattern. The Bassoon staff is mostly silent, with a few notes in the first measure.

49

Fl. *f sfz sfz sfz*

B♭ Cl. *f sfz*

Tuba

Bls.

Pno. *mf*

Vln.

Vla.

Vc. *pizz.*

D.B. *pizz.*

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 eight 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. Measures 54 and 55 continue the melodic development, with the Violin and Viola parts showing a transition from pizzicato (*pizz.*) to arco playing. The Violoncello and Double Bass parts also feature a strong (*f*) accompaniment.

57

Fl. *ff*

B♭ Cl. *ff*

Tuba

Bls.

Pno. *mp* *ff*

Vln. *ff*

Vla. *ff*

Vc. arco

D.B. arco

Detailed description: This page of a musical score covers measures 57, 58, and 59. The instruments are 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 accents and dynamic markings of *ff*. The Piano part includes a *mp* section with a complex chordal texture and a *ff* section with a more active bass line. The Violin and Viola parts have a *ff* dynamic marking and include hairpins indicating a crescendo. The Violoncello and Double Bass parts are marked *arco* and play a steady accompaniment. The Tuba and Bassoon parts are mostly silent, indicated by rests.

Fl. *mp*

B♭ Cl. *mp*

Tuba

Bls.

Pno. *f*

Vln. *mp*

Vla. *mp*

Vc. *ff*

D.B. *ff*

Detailed description: This page of a musical score contains nine staves for different instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are marked *mp* and feature melodic lines with slurs. The Tuba part is mostly silent with a few rests. The Bassoon (Bls.) part has a few notes in the third measure. The Piano (Pno.) part is marked *f* and has a short melodic phrase in the third measure. The Violin (Vln.) and Viola (Vla.) parts are marked *mp* and play similar melodic lines. The Violoncello (Vc.) and Double Bass (D.B.) parts are marked *ff* and play a rhythmic accompaniment. The score is in 4/4 time and the key signature has one sharp (F#).

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 system 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.). Measures 61 and 62 show the Flute and B♭ Clarinet playing a melodic line with a dynamic marking of *p*. The Tuba plays a rhythmic pattern with a dynamic marking of *f*. The Bassoon and Piano have rests in these measures. In measure 63, the Flute and B♭ Clarinet have rests. The Tuba has a rest. The Bassoon and Piano have rests. The Violoncello and Double Bass play a rhythmic pattern with dynamic markings of *sfz* and *p* alternating. The Violin and Viola have rests.

65

Musical score for measures 65-67. The score includes staves 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 empty staves with a small square mark on each staff. Measure 67 contains musical notation for the Vc. and D.B. parts, including notes, rests, and dynamic markings (*ff*, *mf*).

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

p *ff* *p* *f*

p *ff* *p* *f*

Detailed description: This page of a musical score covers measures 69, 70, and 71. The score is arranged in a grand staff with ten individual 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.). Measures 69 and 70 are mostly silent for all instruments, with only a few notes in the Vc. and D.B. staves. Measure 71 contains the primary musical activity. The Vc. and D.B. staves feature a sequence of notes with dynamic markings: *p* (piano), *ff* (fortissimo), *p* (piano), and *f* (forte). The notes are marked with accents (>) and slurs. The Vc. staff also includes a crescendo hairpin leading into the *p* section. The D.B. staff has a similar hairpin. The other instruments (Fl., B \flat Cl., Tuba, Bls., Pno., Vln., Vla.) have whole rests in all three measures.

Fl.

B \flat Cl.

Tuba

Bs.

Pno. *mp*

Vln.

Vla.

Vc. *ff* *mp* *f* *sfz* *sfz* *pizz.*

D.B. *ff* *mp* *f* *sfz* *sfz* *pizz.*

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 whole 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.) have rests throughout the 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*

Detailed description: This is a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for Flute (Fl.), B♭ Clarinet (B \flat 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 features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf* and a crescendo hairpin. The Violoncello and Double Bass parts play a rhythmic pattern of eighth notes with accents, with dynamic markings of *p*, *f*, *ff*, and *mp* across the measures. A *sfz* marking is present in the Flute part in the third measure.

85

Fl.

B \flat Cl.

Tuba

Bln.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz sfz mp sfz sfz mf

89

Fl. *f*

B \flat Cl.

Tuba

Bls.

Pno.

Vln. *f*

Vla. *f* *arco* *sfz*

Vc. *mf* *arco*

D.B. *mf*

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 show a sequence of notes and rests for the strings and woodwinds. The Violin (Vln.) part includes dynamic markings: *sfz*, *sfz*, and *mf*. The Viola (Vla.) part includes a dynamic marking: *mf*. The Violoncello (Vc.) and Double Bass (D.B.) parts include dynamic markings: *f* and *mf*. The Vc. and D.B. parts also include performance instructions: *pizz.* and *arco*.

Fl.

B \flat Cl.

Tuba

Blns.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz *mf* <

f

pzz. *arco* *mf* *sfz*

f *mf* *sfz*

97

Fl.

B \flat Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz

mp

101

Fl. *f* *ffz*

B♭ Cl.

Tuba *mf*

Bls.

Pno. *pp*

Vln.

Vla.

Vc.

D.B.

105

Fl. *ff* *ff*

B♭ 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 page of a musical score covers measures 105, 106, and 107. The Flute part (Fl.) has a dynamic of *ff* (fortissimo) and includes an accent (>) on the first note of measure 105. The B♭ Clarinet (B♭ Cl.) and Violin (Vln.) parts are silent throughout. The Viola (Vla.) part is also silent. The Tuba part has dynamics of *mf* (mezzo-forte) and *p* (piano) alternating in pairs of notes. The Bassoon (Bs.) part has a dynamic of *mf*. The Piano (Pno.) part features a complex texture with dynamics of *pp* (pianissimo), *mp* (mezzo-piano), *f* (forte), and *mp*. The Violoncello (Vc.) and Double Bass (D.B.) parts have dynamics of *f* and *mp* alternating in pairs of notes. The Vc. part includes a *pizz.* (pizzicato) marking. The D.B. part also includes a *pizz.* marking.

Fl. *mf sfz mp f*

B♭ Cl.

Tuba *mf p mf p mf p*

Bls.

Pno. *f mf*

Vln.

Vla.

Vc. *f mp f mp f mp*

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

109

Fl.

B♭ 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*

Detailed description: This page of a musical score, numbered 109, contains nine staves for different instruments. The Flute (Fl.) staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a dynamic marking of *ff* (fortissimo) in the second measure. The B♭ Clarinet (B♭ Cl.) staff has a treble clef and a key signature of two sharps (F# and C#), with a whole rest in each measure. The Tuba staff has a bass clef and a key signature of one flat (Bb), with a dynamic marking of *mf* (mezzo-forte) and *p* (piano) alternating in each measure. The Bassoon (Bls.) staff has a treble clef and a key signature of one sharp (F#), with a melodic line. The Piano (Pno.) part consists of two staves (treble and bass clefs) with a key signature of one sharp (F#). The right hand has a melodic line with a dynamic marking of *f* (forte) and *mp* (mezzo-piano) alternating. The left hand has a bass line with a dynamic marking of *f* and *mp* alternating. The Violin (Vln.) and Viola (Vla.) staves have treble and alto clefs respectively, with whole rests in each measure. The Violoncello (Vc.) and Double Bass (D.B.) staves have bass clefs and a key signature of one flat (Bb), with a dynamic marking of *f* and *mp* alternating in each measure.

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 grand staff 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 note with a fortissimo (ff) dynamic. The Tuba plays a rhythmic pattern with mezzo-forte (mf) and piano (p) dynamics. The Bassoon plays a simple harmonic line. The Piano has a complex accompaniment with chords and a melodic line, marked with forte (f) and mezzo-piano (mp). The Violin and Viola are silent. The Violoncello and Double Bass play a rhythmic pattern with forte (f) and mezzo-piano (mp) dynamics.

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 are silent. 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 are silent. B♭ Clarinet is silent. Tuba is silent. Bassoon is silent. Piano plays chords in the right hand and a bass line in the left hand.

Measure 119: Flute and Bassoon are silent. B♭ Clarinet is silent. Tuba is silent. Bassoon is silent. Violin and Viola play melodic lines. Violoncello and Double Bass play melodic lines with dynamics *f*, *mp*, and *p*. The strings are marked *arco*.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp *sfz*

mp *sfz*

mp

Detailed description: This page of a musical score contains ten staves for different instruments. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts have dynamic markings of *mp* and *sfz*. The Piano (Pno.) part has a *mp* marking. The Violin (Vln.) part features a melodic line with slurs. The Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts provide harmonic support with rhythmic patterns. The Tuba and Bassoon (Bls.) parts are mostly silent, indicated by rests.

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*

Fl. *ff* 129

B♭ Cl. *ff*

Tuba *ff*

Bls.

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

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 symphony orchestra. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) parts are in the upper register, with dynamics of *sfz* (fortissimo) and *mp* (mezzo-piano) alternating. The Piano (Pno.) part features a rhythmic accompaniment in the right hand and a bass line in the left hand, with a *mp* dynamic. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts provide harmonic support with various melodic and rhythmic lines. The Tuba and Bells (Bls.) parts are marked with rests, indicating they are silent during these measures. The key signature has one sharp (F#) and the time signature is 4/4.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

sfz *mp*

sfz *mp*

127

Detailed description: This page of a musical score contains ten staves. The Flute (Fl.) and B♭ Clarinet (B♭ Cl.) staves feature melodic lines with slurs and accents, with dynamic markings of *sfz* and *mp*. The Tuba, Basses (Bls.), and Piano (Pno.) staves are mostly silent, with the piano part showing some chordal accompaniment. The Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) staves play a rhythmic accompaniment with slurs and ties. A rehearsal mark '127' is placed above the Flute staff.

Musical score for measures 141-143. 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 melody in the right hand with a *mp* dynamic marking and a slur over measures 141 and 143, and a bass line in the left hand. The violin and viola parts have long slurs across the three measures. The woodwind and brass parts (Fl., B♭ Cl., Tuba, and Bls.) are mostly silent, indicated by rests.

Fl.
B \flat Cl.
Tuba
Bls.
Pno.
Vln.
Vla.
Vc.
D.B.

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

Movement II

Largo ♩ = 42

145

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mf

mp

mp

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.

Detailed description: This page of a musical score contains ten staves. The Flute (Fl.), B♭ Clarinet (B \flat Cl.), and Tuba parts feature melodic lines with slurs and accents, all marked with a mezzo-piano (*mp*) dynamic. The Basses (Bls.) and Piano (Pno.) parts are mostly silent, indicated by square rests on the staff lines. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts play sustained notes with slurs. The Double Bass (D.B.) part also features a melodic line with slurs and accents, marked with *mp*. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

153

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

The musical score for measures 153 and 154 features the following instruments and parts:

- Flute (Fl.):** A whole rest is present in measure 153.
- B♭ Clarinet (B♭ Cl.):** A whole rest is present in measure 153.
- Tuba:** A whole rest is present in measure 153.
- Bassoon (Bls.):** A whole rest is present in measure 153.
- Piano (Pno.):** This part is the most active, starting in measure 153 with a piano (*pp*) dynamic. It features intricate rhythmic patterns, including triplets and sixteenth-note runs. A crescendo leads to a fortissimo (*f*) dynamic in measure 154, which concludes with a triplet.
- Violin (Vln.):** Plays a sustained note in measure 153 with a piano-piano (*pp*) dynamic.
- Viola (Vla.):** Plays a sustained note in measure 153 with a piano-piano (*pp*) dynamic.
- Violoncello (Vc.):** Plays a sustained note in measure 153 with a piano-piano (*pp*) dynamic.
- Double Bass (D.B.):** Plays a sustained note in measure 153 with a piano-piano (*pp*) dynamic.

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

dim. e rallantando
mp

The musical score is arranged in a system of nine staves. The top four staves (Fl., B♭ Cl., Tuba, Bs.) contain rests. The Piano part (Pno.) is written in a grand staff with complex rhythmic patterns, including triplets and slurs. The bottom five staves (Vln., Vla., Vc., D.B.) contain long, sustained notes with slurs. Performance markings include *dim. e rallantando* and *mp*.

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 string parts (Vln., Vla., Vc., D.B.) play sustained notes with a dynamic marking of *mp* (mezzo-piano). The Double Bass part has a dynamic marking of *mf* (mezzo-forte).

Fl. *p* *mp*

B♭ Cl. *p*

Tuba

Bls.

Pno. *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

D.B. *f* *mp*

Musical score for Flute (Fl.) and Bass Clarinet (B \flat Cl.). The score covers measures 161, 162, and 163. The Flute part begins at measure 161 with a dynamic of *mf* and features a melodic line with slurs and accents. The Bass Clarinet part starts at measure 162 with a dynamic of *mp* and includes a triplet in measure 163. The score also includes staves for Tuba, Bsn., Pno., Vln., Vla., Vc., and D.B., all of which are currently silent.

Fl. *mf* *f* 165 3

B \flat Cl. *mf* *f* 3

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a concert band or orchestra. The page number is 87. The score is written for Flute (Fl.), Bass Clarinet (B \flat Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute and Bass Clarinet parts are the only ones with musical notation on this page. The Flute part starts with a *mf* dynamic and a crescendo leading to a *f* dynamic. It features a melodic line with a triplet of eighth notes at the end of the phrase. The Bass Clarinet part also starts with *mf* and crescendos to *f*, mirroring the Flute's dynamics. It has a similar melodic line with a triplet. The other instruments (Tuba, Bls., Pno., Vln., Vla., Vc., D.B.) have rests indicated by a small black square on the staff line. The score is in a key with one sharp (F#) and a common time signature. The measure number 165 is clearly marked above the Flute staff.

Fl. *mf* 3 3 *f* 3

B \flat Cl. *mf* 3 3 *f* 3

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

The image shows a musical score for a woodwind section. The Flute (Fl.) and Bass Clarinet (B \flat Cl.) parts are the primary focus, both featuring a melodic line with triplets and dynamic markings of *mf* and *f*. The Flute part starts with a *mf* dynamic and ends with an *f* dynamic. The Bass Clarinet part also starts with *mf* and ends with *f*. Both parts have a triplet of eighth notes in the first measure and a triplet of quarter notes in the second measure. The other instruments (Tuba, Bls., Pno., Vln., Vla., Vc., D.B.) have a single note in the second measure, indicated by a small square on the staff.

The image shows a musical score for a section of a piece. The score is written for Flute (Fl.) and B♭ Clarinet (B♭ Cl.). The Flute part is in the key of B♭ major and the B♭ Clarinet part is in the key of D major. Both parts are marked *molto rit.* (molto ritardando). The Flute part features a melodic line with triplet patterns. The B♭ Clarinet part features a rhythmic pattern with triplet patterns. The Tuba, B♭ Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.) parts are shown as empty staves, indicating they are not playing in this section.

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

mp

The musical score is arranged in a vertical staff system. The instruments and their parts are as follows:

- Fl. (Flute):** Treble clef. The first measure is a whole rest. The second measure begins with a quarter note G4 (marked *p*), followed by a half note F4, a quarter note E4, and a quarter note D4. A slur covers the last three notes. The third measure has a whole rest. The fourth measure begins with a quarter note C4 (marked *mp*), followed by a half note B3, a quarter note A3, and a quarter note G3. A slur covers the last three notes.
- B♭ Cl. (B♭ Clarinet):** Treble clef, key signature of one sharp (F#). The first measure has a whole rest. The second measure has a triplet of eighth notes: G4, F4, E4 (marked *p*). The third measure has a triplet of eighth notes: D4, C4, B3. The fourth measure has a quarter note A3. The fifth measure has a quarter note G3.
- Tuba:** Bass clef. The first measure has a whole rest. The second measure has a half note G2, followed by a half note F2. The third measure has a half note E2, followed by a half note D2. The fourth measure has a half note C2, followed by a half note B1. The fifth measure has a half note A1, followed by a half note G1. Dynamics range from *mf* to *f*. The instruction *accelerando* is written above the staff.
- Bls. (Bassoons):** Treble clef. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest.
- Pno. (Piano):** Treble and Bass clefs. The first measure has a whole rest in both staves. The second measure has a whole rest in both staves. The third measure has a whole rest in both staves. The fourth measure has a whole rest in both staves. The fifth measure has a whole rest in both staves.
- Vln. (Violins):** Treble clef. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest.
- Vla. (Violas):** Bass clef. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest.
- Vc. (Violoncello):** Bass clef. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest.
- D.B. (Double Bass):** Bass clef. The first measure has a whole rest. The second measure has a whole rest. The third measure has a whole rest. The fourth measure has a whole rest. The fifth measure has a whole rest.

Fl. *accelerando* 173 *mf* *f* *ff* *f*

B♭ Cl. *mf*

Tuba *ff* *f* *mf*

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

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.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf

mf

mf

mp

mp

Fl. *mp* 3

B♭ Cl. *mp* 3

Tuba *mp*

Bls.

Pno.

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

Vla. *mp* *molto rit.*

Vc. *mp* *molto rit.*

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

Detailed description: This page of a musical score contains 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 woodwinds and tuba parts feature melodic lines with accents and triplets, marked *mp*. The string section (Vln., Vla., Vc., D.B.) is marked *molto rit.* and *mp*, with a tempo change to *Con moto* at a quarter note equal to 84 (♩ = 84). The piano part is currently silent.

181

The musical score for measures 181 and 182 includes the following parts:

- Fl.** (Flute): Treble clef, rests in both measures.
- B^b Cl.** (B-flat Clarinet): Treble clef, key signature of two sharps (F# and C#), rests in both measures.
- Tuba**: Bass clef, rests in both measures.
- Bls.** (Bassoon): Treble clef, rests in both measures.
- Pno.** (Piano): Grand staff (treble and bass clefs), rests in both measures.
- Vln.** (Violin): Treble clef, melodic line with slurs and hairpins.
- Vla.** (Viola): Alto clef, melodic line with slurs and hairpins.
- Vc.** (Violoncello): Bass clef, melodic line with slurs and hairpins.
- D.B.** (Double Bass): Bass clef, melodic line with slurs and hairpins.

The image shows a page of a musical score, page 98, for a symphony orchestra. The score is arranged in a standard orchestral format with the following instruments from top to bottom:

- Fl. (Flute)
- B \flat Cl. (B-flat Clarinet)
- Tuba
- Bls. (Bassoon)
- Pno. (Piano)
- Vln. (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- D.B. (Double Bass)

The piano part (Pno.) is the most active, featuring a complex rhythmic pattern with triplets and accents. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The string parts (Vln., Vla., Vc., D.B.) are mostly sustained, with some initial movement in the lower strings. The woodwinds (Fl., B \flat Cl., Tuba, Bls.) have rests throughout the page.

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

molto rit.

p

Vln.

Vla.

Vc.

D.B.

p

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

f

mf

Vln.

Vla.

Vc.

D.B.

185

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

pp

pp

pp

pp

Movement III

$\text{♩} = 108$

Fl. $\text{♩} = 108$
mf

B♭ Cl. $\text{♩} = 108$
mf

Tuba $\text{♩} = 108$
mf

Bls. $\text{♩} = 108$
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 instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). Measures 189 and 190 feature a rhythmic pattern of eighth notes with accents, primarily in the woodwinds and strings. Dynamics range from mezzo-piano (*mp*) to piano (*p*). In measure 191, the strings play a sustained chord with a pizzicato (*pizz.*) articulation, and the dynamic increases to mezzo-forte (*mf*). The Flute and B♭ Clarinet parts have a dynamic shift from *mp* to *p* in measure 191. The Piano part has a dynamic shift from *mp* to *mf* in measure 191. The Violin, Viola, and Violoncello parts have a dynamic shift from *mp* to *mf* in measure 191. The Double Bass part has a dynamic shift from *mp* to *mf* in measure 191. The Bassoon part remains at *mp* throughout. The Tuba part has a dynamic shift from *mp* to *p* in measure 191. The Flute part has a dynamic shift from *mp* to *p* in measure 191.

193

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

pp

pp

pp

pp

arco

p

arco

p

arco

p

arco

p

197

Musical score for measures 197-200. 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, and Tuba parts feature long, sustained notes with slurs. The Basses, Piano, Violin, Viola, Violoncello, and Double Bass parts feature rhythmic patterns, with the lower strings marked with a forte (*f*) dynamic.

Fl. *mf*

B♭ Cl. *mf*

Tuba *mf*

Bls.

Pno.

Vln. *p*

Vla. *p*

Vc. *p*

D.B.

The musical score for page 106 consists of eight staves. The Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tuba parts begin with a dynamic marking of *mf* and play a melodic line with eighth and quarter notes. The Basses (Bls.), Piano (Pno.), and Double Bass (D.B.) parts are marked with rests. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts play a sustained, melodic line with a dynamic marking of *p*, featuring long slurs across the measures.

201

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

p

f

pp

The musical score for measures 201-203 is arranged in a standard orchestral format. The top three staves are for the Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tuba. The Flute and Clarinet parts begin with a piano (*p*) dynamic and transition to a forte (*f*) dynamic at the start of measure 202. The Tuba part also begins with a piano (*p*) dynamic and transitions to a forte (*f*) dynamic at the start of measure 202. The Basses (Bls.), Piano (Pno.), and Double Bass (D.B.) parts consist of sustained notes with stems, marked with a piano (*p*) dynamic. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts consist of sustained notes with stems, marked with a pianissimo (*pp*) dynamic. The score is written in a key signature of one sharp (F#) and a common time signature (C).

The musical score for page 209 consists of ten staves, each representing a different instrument. The instruments are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoons (Bsns.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The score is written in 3/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The piano part (Pno.) is particularly detailed, showing complex chordal structures and melodic lines. The woodwind and brass parts provide harmonic support and rhythmic patterns. The string parts (Vln., Vla., Vc., D.B.) provide a steady accompaniment.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mp

mp

mp

mp

mp

mp

213

Musical score for measures 213-215. The score is arranged in a system with nine staves. The instruments 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 2/4. The score is divided into three measures. The first two measures are in 2/4 time, and the third measure is in 3/4 time. The Flute, B♭ Clarinet, Tuba, and Bassoon parts are mostly rests. The Piano part is also mostly rests. The Violin, Viola, Violoncello, and Double Bass parts play a melodic line starting in measure 213. The dynamics are marked *f* (forte) at the beginning of the line and *sfz* (sforzando) at the end of the line in measure 215.

217

Fl. *mf sfz*

B♭ Cl. *mf sfz*

Tuba

Bs. *ff*

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

D.B. *ff*

Detailed description: This page of a musical score covers measures 217, 218, and 219. The score is for a full orchestra. Measures 217 and 219 are in 5/4 time, while measure 218 is in 2/4 time. The Flute and B♭ Clarinet parts play a melodic line with dynamics *mf* and *sfz*. The Tuba, Bassoon, Piano, Violin, Viola, Violoncello, and Double Bass parts play a rhythmic accompaniment with dynamics *ff*. The Piano part includes a crescendo and decrescendo hairpin. The score is written in a key signature of one sharp (F#).

Musical score for measures 219-221. The score is written for a full orchestra and includes 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 music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into three measures. Measure 219 starts with a 2/4 time signature and a key signature of one sharp. Measure 220 is marked with a 5/4 time signature. Measure 221 returns to a 2/4 time signature. The dynamics range from fortissimo (ff) to pianissimo (pp), with accents (sfz) and crescendos. The Flute and B♭ Clarinet parts are mostly rests, with the Flute playing a single note in measure 221. The Tuba, Piano, Violin, Viola, Violoncello, and Double Bass parts have active lines with various dynamics and accents. The Bassoon part is mostly rests.

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

pp

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a system with eight staves. The top three staves are for Flute (Fl.), B♭ Clarinet (B♭ Cl.), and Tuba. The next two staves are for Basses (Bls.) and Piano (Pno.). The bottom three staves are for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Flute, B♭ Clarinet, and Tuba parts are marked with a piano-piano (*pp*) dynamic. The Violin, Viola, Violoncello, and Double Bass parts are marked with a piano (*p*) dynamic. The Basses and Piano parts are marked with a piano (*p*) dynamic. The score is in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a slow tempo, with a tempo marking of *Adagio* at the beginning of the page. The score is for measures 114, 115, and 116. The Flute, B♭ Clarinet, and Tuba parts are playing a sustained note with a long breath mark. The Violin, Viola, Violoncello, and Double Bass parts are playing a rhythmic pattern of eighth notes. The Basses and Piano parts are playing a sustained note with a long breath mark.

225

Fl. *fp*

B♭ Cl. *fp*

Tuba *fp*

Bls.

Pno.

Vln. *mf* pizz.

Vla. *mf* pizz.

Vc. *mf* pizz.

D.B. *mf* pizz.

Fl. *p* *mf* *sfz* 233

B♭ Cl. *p* *mf* *sfz*

Tuba *p*

Bls. *p*

Pno. *p*

Vln. *p*

Vla. *p*

Vc. *p*

D.B. *p*

The image shows a page of a musical score for a symphony orchestra, page 117. The score is written for nine instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bls.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The music is in 2/4 time and is divided into three measures. The first measure is in 2/4 time, the second in 5/4 time, and the third in 2/4 time. The score includes various dynamic markings: *sfz* (sforzando) for the Flute and B♭ Clarinet in the second measure; *ff* (fortissimo) for the Tuba, Piano, Violin, Viola, Violoncello, and Double Bass in the first and third measures; and *f* (forte) for the Piano in the second measure. The Violin and Viola parts are marked *arco* (arco). The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature of 2/4.

241

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.*

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 format with staves for Flute (Fl.), Bass Clarinet (B♭ 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 *p* (piano) and *ff* (fortissimo). The Tuba part has a rhythmic pattern of eighth notes with a *ff* dynamic. The Basses, Piano, and Double Bass parts are mostly silent, indicated by rests. The Violin, Viola, and Violoncello parts have melodic lines with slurs and dynamic markings. The page number 120 is centered at the bottom, and the University of Cape Coast logo is at the top.

Fl.

B♭ 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. From top to bottom, the staves are: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Basses (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 *mp* and *pp*. The Piano part includes a section marked *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* 8va

Vln. *arco ff*

Vla. *ff arco*

Vc. *ff arco*

D.B. *ff arco*

257

Fl.

B♭ Cl.

Tuba

Bls.

Pho.

Vln.

Vla.

Vc.

D.B.

Fl.

B♭ Cl.

Tuba

Bs.

Pno.

Vln.

Vla.

Vc.

D.B.

The image shows a page of a musical score for a symphony orchestra. The score is arranged in a standard format with staves for each instrument. The instruments listed on the left are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, Bassoon (Bs.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Piano part is the only one with musical notation, featuring a melody in the right hand and accompaniment in the left hand. The other instruments have rests, indicating they are silent for this section. The score is written in a key signature of one sharp (F#) and a common time signature (C). The piano part includes dynamic markings such as *8^{va}* (octave up), *>* (accent), and *>* (accents) in the right hand, and *>* (accents) in the left hand. The page number 125 is centered at the bottom, and the text 'Digitized by Sam Jonah Library' is at the bottom right.

261

Fl.

B♭ 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 arranged in a standard orchestral format with ten staves. The instruments are: Flute (Fl.), Bass Clarinet (B♭ 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 has a melodic line with slurs and accents. The Bass Clarinet part has a rhythmic accompaniment with some 'x' marks. The Piano part features a left-hand accompaniment with chords and a right-hand part with chords and a melodic line, including an 8va marking. The other instruments (Tuba, Bls., Vln., Vla., Vc., D.B.) have rests throughout the measures.

265

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

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 are listed on the left: Fl. (Flute), B♭ Cl. (B♭ Clarinet), Tuba, Bls. (Bassoon), Pno. (Piano), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The piano part is the only instrument with active notation in these measures. It consists of two staves (treble and bass clef) with a brace on the left. The melody in the treble clef starts with a quarter rest, followed by eighth and quarter notes, and ends with a half note chord. The bass clef part features a rhythmic accompaniment of eighth and quarter notes with accents. Dynamics include *mf*, *ff*, and *mf*. A *rit.* marking is present above the final measure of the piano part. The other instruments have whole rests in all three measures.

The image shows a page of a musical score for page 281. The score is arranged in a vertical stack of staves. From top to bottom, the staves are labeled: Fl., B♭ Cl., Tuba, Bls., Pno., Vln., Vla., Vc., and D.B. The Fl., B♭ Cl., Tuba, Bls., Vln., Vla., Vc., and D.B. staves each contain a single measure with a whole rest. The Pno. staff is the only one with detailed musical notation, consisting of two staves joined by a brace. The upper staff of the piano part has a treble clef and a key signature of one sharp (F#). It begins with a measure marked with an 8va and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lower staff of the piano part has a treble clef and contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The piano part is marked with various dynamics and articulations, including accents (>) and slurs.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

(*8va*)

s

285

Fl. *mp*

B♭ Cl. *mp*

Tuba *mp*

Bls. *mp*

Pno. *mp*

Vln. *mp* arco

Vla. *mp* arco

Vc. *mp* arco

D.B. *mp* arco

The musical score consists of nine staves. The Flute, B♭ Clarinet, Tuba, Basses, Violin, Viola, Violoncello, and Double Bass parts all play a similar rhythmic pattern of eighth notes. The Piano part features a melodic line with a trill and a dynamic marking of *mp*. The string parts (Violin, Viola, Violoncello, and Double Bass) are marked *arco* and play a similar rhythmic pattern. The score is marked with a dynamic of *mp* (mezzo-piano) throughout.

Fl.

B♭ Cl.

Tuba

Bls.

Pno.

Vln.

Vla.

Vc.

D.B.

mf *ff* *mf*

molto rit.

pizz

>

CHAPTER FOUR

STRUCTURE AND ANALYSIS

Introduction

The composition is a three movement piece that utilizes musical resources from Apatampa dance music. Western instruments have been given percussive treatment, making them ‘behave’ like Apatampa dance music. A commentary and definitive analysis of the composition has been provided. A comprehensive analysis on the compositional process of this piece has also been considered.

Contemporary Techniques

Tonal Organization

The “Fruit of Apatampa” derives its pitch resources from the B chromatic scale as exemplified below:



Example 3: B chromatic scale, ascending and descending

The entire piece is conceived on the above pitches. It should be noted that selection of pitches were done eclectically without prejudice to a particular pitch or the other. Austro-Germanic harmonic practices, commonly known as “common practices” are avoided in the harmonic realisation in the entire

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, measures 1 through 7. It is in 6/8 time and marked Moderato with a tempo of ♩ = 78. The score includes parts for Flute, Clarinet in B♭, Tuba, Bells, Piano, Violin, Viola, Cello, and Double Bass. The woodwinds and strings play a chromatic scale (B, C, D, E, F, G, A, B) in the first three measures. In measure 4, there is a two-measure phrase in the piano, consisting of a chord structure built on secundal and quartal intervals. The piano part has dynamics of ff, sfz, sfz, mp, and fff. The other instruments continue with the chromatic scale, with dynamics of ff and fff. The score ends in measure 7 with a final chord structure.

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 10-13. The score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Tuba, and Bassoon (Bls.). The Flute part features dynamics *f* and *fp*. The B♭ Clarinet part features dynamic *f*. The Tuba part features dynamics *mf* and *f*. The Bassoon part features dynamic *f*. Measure 17 is marked.

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 28-39. The score includes parts for Violoncello (Vc.) and Double Bass (D.B.). Both parts feature a pizzicato (*pizz.*) pattern with dynamics *f* and *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 musical score consists of three systems. The first system shows measures 4-5. The Flute part begins with a melody marked *ff*, followed by a phrase marked *mf*, and ends with a phrase marked *sfz mp*. The Piano part provides accompaniment with chords and single notes. The second system shows measures 6-7. The Flute part continues with a melody marked *f*, followed by a phrase marked *ff*, and ends with a phrase marked *sfz sfz*. The Piano part continues with accompaniment. The third system shows measures 8-9. The Flute part continues with a melody. The Piano part continues with accompaniment.

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.

Largo ♩ = 42 177

Flute

Clarinet in B♭

Tuba

Bells

Piano

Violin

Viola

Cello

Bass

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.

$\text{♩} = 108$

Fl. $\text{♩} = 108$ *mf*

B♭ Cl. $\text{♩} = 108$ *mf*

Tuba $\text{♩} = 108$ *mf*

B♭s. $\text{♩} = 108$ *mf*

Pno. $\text{♩} = 108$ *mf*

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

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

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

D.B. $\text{♩} = 108$ *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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