

CHAPTER FIVE

ANALYSIS OF ABIGBO FOR ORCHESTRA

5.1 PRE-COMPOSITIONAL CONSIDERATIONS

In attempting an analysis of this work, the write/composer notes that a composer is not often the best person to present analytical discourse on his work(s). While an expert theorist or musicologist approaches analysis of works by other composers from the perception of the concrete music on paper, the composer's attempt might be foreshadowed by creative emotions brought to bear on the work(s). Be that as it may, the writer will attempt the analysis of Abigbo for Orchestra from the perspective of the composer. The work not being specifically a musicological project, the analysis will not adopt any particular traditional musicological procedure. Rather the purpose is to highlight how the African compositional features and procedures identified in the study of Abigbo music in chapters two and three have been applied to an original literary composition for bicultural orchestra. The concern, therefore, is to discuss the musicological interest of the modern composition in an approach that spotlights Abigbo influences as well as traditional African compositional procedures and structural thoughts in general. It also aims to demonstrate how the objectives of the composition stated in chapter 4.1 have been realized, as well as presents a phonic picture of the work to a listener. The analysis is in no way an exhaustive presentation. It serves as an introduction on which further musicological work could be done on the music.

An overview containing general information regarding this creative work will be followed by a detailed analysis of each movement.

TITLE: The title of this composition is ABIGBO FOR ORCHESTRA.

Medium: The work is conceived and written for the following instruments- Violin 1 and 11, Viola, Violin Cello, Double Bass, Piccolo, Flute1 and 11, B flat Clarinet, B flat Trumpets 1 and 11, Trombone, French horn, Timpani, Membrane drum, Knocker, Rattle, Bell 1 and 11, Brass Bell and a male chorus.

These instruments are selected with due consideration to the style of the composition. Combining Western and African musical instruments in the work is an attempt at interculturalism that constitutes a continuum of African creative heritage based on Abigbo choral-dance music. As such, the traditional musical instruments are selected from those used in Abigbo music. As much as it is possible, the instruments are assigned the roles they play in Abigbo traditional music. The style of the work does not, however, seek to capture the classical use of the orchestral instruments. Rather they are limited to the style of Abigbo traditional music.

Scale: The scale used for this work is the pentatonic scale as stated in the preceding chapter. Pentatonic scale is used as a point of departure from the traditional Abigbo music.

Harmonic style: Note combinations in the work make use of intervals of 3rd, 4th, 5th, and 6th predominantly. The order of note combinations is shown below: -



These note combinations are not abstracted. They are derived from the dominant note combinations in Abigbo traditional choral music. Note combinations in the movements feature dominant use of harmonic 4ths, a characteristic harmonic interval in Abigbo music. This work features harmonic results that arise from horizontally conceived melodies or melorhythmic passages played or sung by different instruments and voices. This also, is a characterizing feature of Abigbo music. Chords characterized by harmonic intervals of fourths and fifths are dominantly used, evoking Abigbo harmonic norm in the orchestral work.

Meter: Compound quadruple meter (12/8) is used in the first and second movements of this work while simple quadruple meter ($\frac{4}{4}$) is used in the third movement. Some musical materials in the first movement are transformed in the third movement using a different meter. Such melodic and rhythmic themes are re-structured into the metric organization.

Tempo: The first movement is in a moderately fast tempo, while the second and third movements are in a walking pace (andante) and fast tempi respectively.

Length: The grand total of all the measures in this work is 477.

Form: The first movement of the work is in compound rondo form, while the second and third movements are in simple ternary and simple rondo forms respectively. The parts are represented/marked with capital letters while the sections of each part are represented/marked with small letters. Modifications on each part or section are shown with numbers after the letters. Each movement is separately numbered. The parts and sections of each part of the movements are distinguished with varying melodic, melorhythmic and textural

features. Although this work is divided into parts and sections, it is not in blocks. The sections in each part are seamless. The parts in each movement also move directly into each other, sometimes without definitive cadences. The sections and parts are used to distinguish and represent dominant thematic and structural materials that feature or characterize each movement at different points in time of the music. They are also used for ease of analytical discussions and references. A section is, therefore, not a musical block that is unrelated to the previous and subsequent section. Rather a section is a consequent of the preceding section or an antecedent of the subsequent section in a part. A part represents a subunit of a movement, while a section represents a subunit of a part in the same manner a phrase is a subunit of a musical statement.

Texture: There is a combination of heterophonic, polyphonic and homophonic textures in this work. Contrapuntal texture also occurs.

Mood: The work maintains happy mood in all the movements.

Audience: This work is intended for a contemplative concert audience.

5.2 DETAILED ANALYSIS OF EACH MOVEMENT

5.2.1 FIRST MOVEMENT

Scale: Pentatonic (CDEGA).

Form: Compound Rondo – ABACA1DEA.

Length: 253mm.

Introduction, 9mm.

A, 33mm.

B, 38mm.

A, 34mm.

C, 32mm.

A1, 24mm.

D, 24mm.

E, 24mm.

A, 35mm.

Part A is repeated after part B,C,and E. However, a section of part A is repeated after part C. It is marked A1 to distinguish it from the full repeat of the part. One-bar transition passage links part B to part A while two-bar transition passage links part E to part A.

Tempo: Moderately fast

Meter: $\frac{12}{8}$

Mood: Spirited, dance-like.

INTRODUCTION: (MM1 – 9)

Abigbo for Orchestra starts with a nine-measure introduction. This is made up of spirited entry of all the instruments to establish the orchestral presence in the first two bars of the music. From the strength of the orchestra emerges a trumpet solo (mm.3) in free time. This is conceived to capture the presentational style of Abigbo traditional music. Abigbo musicians often start a musical presentation with a solo prelude presented by the lead singer in free time. At measure 7, the cello and double bass enter with a theme derived from the melorhythmic theme that characterizes Nkwaetiti in example two of the transcribed Abigbo music. Strict time is established from the point of entry of cello and double bass.

The image shows two staves of musical notation. The top staff is labeled 'Nkwa etiti' and contains a series of rhythmic marks (crosses) on a single line, with a long horizontal line above it indicating a sustained or repeated sound. The bottom staff is labeled 'Vc. Db.' and contains two staves of music. The upper staff is marked 'strict time' and the lower staff is marked 'mf strict time'. Both staves show a sequence of notes and rests, with a dynamic marking of 'mf' (mezzo-forte) and the instruction 'strict time'.

Ex.1stM.1 (1stM stands for First movement.)

This melodic fragment is transposed a 5th up in the ninth measure. In measure 8, the timpani and knocker are introduced to mark the pulse and provide the phrasing referent theme respectively. The twin bell joins at measure 9 with a theme that marks the pulse also. While the rattle, twin bell and knocker maintain ostinato, the timpani mark the pulse of the cello and double bass theme. The staggered entry of the instruments captures the practice in Abigbo music. Quite often the instruments enter separately in Abigbo music performance.

The performance environment of Abigbo traditional music is simulated in the introduction of the orchestral music. This implies the musical and non-musical activities that would normally constitute an Abigbo presentational theater such as aesthetic/appreciative comments and accolades, dance, interjectory instrumental responses to solo renditions in free time, handclaps, etc.

Stamping of feet and swaying of the body by the performers are used to simulate dance in the orchestral work. All these are intended to evoke the theatrical features of the traditional Abigbo music.

PART A: (MM 10 – 42)

This part has an internal form marked "a" (mm.10-28), "b" (mm.29-32), and "a1" (mm.33-42). At measure 10, violins I, II and viola enter with a call theme that is answered in the next measure by piccolo, flutes, clarinet, horn, trumpets and trombone. The rattle is also introduced at measure 10 with a contrasting rhythmic theme that enriches the texture of the music as well as plays the role of action motivator. At measure 11 the membrane drum enters with a solo-like theme that motivates action also. From measure 11 the wind and brass instruments play in counterpoint to each other evoking an Abigbo chorus. The membrane drum maintains a melorhythmic theme that is a frame of reference for internal developments thus echoing the African creative norm of performance composition. The rest of the African traditional instruments maintain respective ostinato statements. Call and response relationship feature between the violins and viola; winds and the horns; cello and double bass instruments. The violins and viola raise the calls (mm10) while the winds, horns, cello and double bass answer (mm11). This structure characterizes the piece till the 18th measure.

A transition passage (mm.19) leads to a tutti passage of massive sounds at measure 20. The transition passage is further marked by the entry of the brass bell that is used to signal a change in performance mood, evoking the role of mkpo in Abigbo music. The tutti features the introduction of new themes by the instruments. While violins and viola play through-composed,

song-like melodies, the rest of the instruments play ostinato themes in the tutti passage. The tutti captures the chorus statement of Abigbo traditional music in spirited mood. It elicits dance, which is simulated with stamping of legs. The membrane drum theme is derived from nkelebe part in Ex.2 of the transcribed Abigbo music.

Ex.1stM.2

Measures 29 to 32, which constitute section "b", is a short contrasting passage that leads to a repeat of the tutti passage from measures 33 to 42 to conclude this part. The repeat of the tutti constitutes section a1 of the part.

PART B: (MM43-80)

Part B has three sections marked "a" (mm.43-55), "b" (mm.56-67) and "c" (mm.68-80). Section "a" consists essentially of call and response interactions between the instruments, evoking the chorus relationship with the lead singer in Abigbo music. The answering instruments use one-measure homophonic themes (mm.43). The call instruments also use one-measure length themes (mm.44). The African instruments introduce new rhythmic and melorhythmic statements that elicit dance and at the same time perform ensemble roles of the instruments in Abigbo music. The knocker performs the phrasing referent role while the drum combines the pulse and action motivator roles. The rest of the instruments join in the action motivator role. The call and response passages are conceived to alternate light texture with heavy texture.

Section “b” starts from measure 56 with a contrapuntal passage in the violin and viola. At measure 59 the cello and double bass provide an answer with a theme derived from measure 5 to 6 of Ex.3 of transcribed Abigbo music.

Ex.1stM.3

Trumpet, trombone, cello and clarinet take turns to raise the calls. The relationship of the instruments in this section is interjectory. Strict time is maintained by the African instruments that mark the pulse at the beginning of each alternate measure. The texture of this section is very light. It is intended as a contrast to the dense texture of section “c”. Some melodies from Ex.3 (mm.20-21; 22-23) of the transcribed Abigbo music are transformed for some orchestral instruments from measure 60 to 67.

le ni

U - mun - kwa m'a - bia - la

21 we - te - le ca - to - li - ki a - ny'e - kpe - we - le ni an - du - loa - nyie

e - nyi de - de - le

che - ne ma cho - chi m'o - yua - hia

23

- na wue - be - le - b'a - hu - ru n'a - ga - la - ba

a

Vc.

Db.

b

Tpt I

c

Vln I

O - wi - ya ni

d

Vc.

Vc.

e

Picc.

Fl. I

Picc.

Fl. I

Ex.1stM. 4

Section "c" starts from measure 68 and ends at measure 80. Materials from "a" and "b" are combined in call and response structure. The response (mm.68-70) is taken from section "a" (mm.43), while the calls are derived from section "b" (mm.62). The order of the combination of the thematic materials from the two sections is guided by aesthetic needs. The African instruments resume from the beginning of the section (mm.68) with the various themes performed in section "b". Abigbo dance is again evoked by the interplay of the instruments. The section ends at measure 80 with a glissandi effect from the horns, cello and double bass, simulating voice drop in Abigbo music. A vocal cue leads to the transition (mm.81) back to part A (mm.81-114).

PART C: (mm 115 – 146)

This part has an internal form of simple rondo marked "a" (mm.115-120), "b" (mm.121-132), "a1" (mm. 133-136), "c" (mm. 137-142) and "a1" (mm.143-146). Section "a" starts with a loud yelling call from the baritone singer signaling a change in the mood of the performance. It also calls attention to new musical theme and structural features. The yelling call ends at measure 59 with a voice drop normative in Abigbo music. The entry of the call by the singer is immediately followed by a phrasing referent theme played on a monotone by the viola. The viola sustains this theme throughout as a binding ensemble structure. At measure 116, the cello introduces the call theme that is derived from the melorhythmic theme of nkwa ukwu in Ex. 2 of the transcribed Abigbo music.

The image shows two staves of musical notation. The upper staff is labeled 'Nkwa' and 'Ukwu' and contains rhythmic notation with 'x' marks. The lower staff is labeled 'Vc.' and contains a melodic line with notes and rests.

Ex.1stM.5

The double bass comes in at the 3rd beat of the measure 116 with a phraseal theme that carries the pulse role. The structural relationship of the instruments feature call and response starting with the cello at measure 116. While different instruments raise the call at different points in the course of the music, the rest of the orchestra responds with a three note rhythmic figure that resolves on the first beat of the measure, making it more marked. The timpani plays a two-note figure that further marks the pulse. From measure 119 to 120, the call and response structure is interrupted by orchestral statement, evoking the chorus passages that characterize Abigbo music. The chorus statement ends the section.

New themes are introduced by the instruments in section "b" (mm121-133) in call and response style of Abigbo music. Handclaps are introduced to heighten the mood of the section as well as provide aesthetic melorhythmic interest. The themes introduced by violins 1, II and viola (mm.121-122) are answered by the winds, cello and double bass (mm.122-123). This is presented twice. The third repeat concludes the section at measure 132. Section "a" is echoed from measure 133 to 136 before entering "c" at measure 137.

In section "c" (mm.137-142) the strings unfold a contrapuntal passage using a melodic theme from section "a" of this part in imitative entries.

Ex.1stM. 6

Rolls on the timpani at the strong beats mark the pulse for the string passage. From measure 141 to 142; trumpet and trombone join the strings to conclude the section with a homophonic orchestral statement, evoking Abigbo structural feature in which the lead singer and the chorus combine to end a song. Section "a1" is again echoed from measure 143 to 146 to end this part. An unaltered repeat of measure 19 to the end of part A (mm.147-170) comes after section "a1". This is marked A1 to distinguish it from the full repeat of A after B and D.

PART D: (mm 171 – 194)

This part is in simple binary form marked "a" (mm.171-182) and "b" (mm.183-194). The wind instruments enter at measure 171 with an ostinato theme derived from nkelebe line in Ex. 2 of the transcribed Abigbo music.

The image shows a musical score for a section titled 'Nkelebe'. The score is arranged in two systems. The first system contains the Nkelebe part (a single staff with a treble clef and a key signature of one sharp) and the woodwind section (Piccolo, Flute I, Flute II, and Clarinet). The second system contains the string section (Violin I, Violin II, and Viola). The woodwind parts feature a melodic line with a rhythmic pattern of eighth notes, marked with a *mp* dynamic. The string parts play a rhythmic ostinato pattern, also marked with a *mp* dynamic. The Nkelebe part has a similar rhythmic pattern, marked with a *mp* dynamic.

Ex.1stM. 7

From measure 173, the violins and viola complete the ostinato theme using a retrograde of the rhythmic theme of the wind instruments in a one-measure melorhythmic theme. The melorhythmic character of the ostinato themes is intended as contrast to the lyrical character of the cello solo theme. The knocker and twin bell also come in at measure 173 with contrasting themes that carry the phrasing referent role and the action-motivating role respectively. From measure 175, the cello enters with a solo theme, which is doubled by the double bass from measure 177 for emphasis. The solo melody in measure 175 to 178 is internally modified at measures 179 to 182. The interplay of the ostinato themes from the wind and string instruments produces multilinear melorhythmic polyphony that constitutes the background carpet for slow moving cello and double bass melodies.

Section "b" (mm.183-194) starts with a very light texture featuring two matching themes in the second violin and viola. A build up starts from measure 185 with the introduction of new themes by trumpet and trombone. These provide ostinato background for the first violin solo from measure 189 to 194. The ostinato themes share the same

characteristics as those in section “a”, as this section is intended to be a variation on the cello solo theme on the violin. The knocker is kept in this section to mark the pulse of the polyphonic statements at the first beat of each measure. Although in African ensemble music the pulse instrument is normally a deep-toned instrument, the knocker is given this role in order to simulate the pulse role on an instrument with a different tone quality. From measure 189 to 194, the first violin plays the solo theme, which concludes part D, leading directly to part E without a repeat of part A.

PART E (MM 195 – 218)

This part is in two sections marked “a” (mm.195-206) and “b” (mm.207-218). The structural feature of the first section is the simulation of African instruments’ ensemble roles by the Western orchestral instruments. Therefore, African character is given to the Western orchestral structure and instrumental voices. A modification of the cello theme in measure 9 of part A is used by the cello and double bass as an ostinato theme in section “a”.

The image displays musical notation for Part E, measures 195-206. It is organized into two systems. The first system features a Violin (Vc.) staff and a Double Bass (Db.) staff. The second system features a Cello (Vc.) staff and a Double Bass (Db.) staff. The Cello and Double Bass parts in both systems play a rhythmic ostinato theme, while the Violin part in the first system plays a melodic line.

At measure 197, the statement in violin II in monotone marks it as a phrasing referent theme. Violin 1 enters at measure 198 with a melorhythmic theme that completes the ostinato passage, while the first and second flutes enter at measure 199 with a duet on the theme. The clarinet and viola provide three-note figure responses to the flute melodies as well as for the trombone and horn that echo the flute themes from measure 203 to 206. The relationship of these instruments produces multilinear polyphony resulting from the juxtaposition of different independent melodic statements that relate horizontally.

Section "b" (mm.207-218) echoes the melodic themes of flute II in section "a" (mm.199-200) with a light texture.

The image shows two staves of musical notation. The top staff is labeled 'Fl. II' and the bottom staff is labeled 'Cl.'. Both staves are in treble clef and have a key signature of one sharp (F#). The Flute II part starts with a dynamic marking of *mf* and contains a melodic line with eighth notes and quarter notes. The Clarinet part also starts with a dynamic marking of *mf* and contains a melodic line with eighth notes and quarter notes, mirroring the flute's theme.

Ex.1stM. 9

The clarinet, violin 1,II, cello and double bass, take turns to play variations of the thematic material. The entries of the instruments are answered with two-part polyphonic figure by the violins at measure 208 and 210, while the clarinet, viola and cello answer at measure 212 and 214. Low, high and middle registers of the instruments provide contrasting sound colours. Fragments of the theme in measure 207 to 214 are used from measure 215 to 218 to end the section. The timpani rolling on the pulse, and membrane drum

playing a short melorhythmic figure are introduced from measure 215 to 216 to further mark the ending of the section. Musical tension that develops from the beginning of the movement is relaxed in the section in order to prepare for the last repeat of part A that follows immediately (mm. 219-253) with dense sound texture. Spaced out sounds arising from the entry of one or two instruments at a time is intended to realize this.

5.2.2 SECOND MOVEMENT

Scale: The same pentatonic scale used in the first movement is used in the second movement.

Medium: Male chorus and orchestra.

Form: Simple Ternary – A B A1

Length: 85 mm.

A, 35 mm.

B, 26 mm.

A1, 24 mm.

Tempo: Andante.

Meter: 12/8

Mood: Sombre,

PART A1: (mm 1 –35)

This part is for a male chorus. It is in three sections marked “a” (mm.1-11), “b” (mm.12-23) and “c” (mm.24-35). Section “a” features call and response structure starting with the response. It opens (mm.1) with the baritone voices singing the chorus in harmonic 4ths. The bass voice enters at measure two with the calls using melo-rhythmic mouth drumming, a feature in Igbo choral music. The theme is repeated twice before the three voices join at

the cadential phrase in measure 10. The second repeat of the bass part (mm. 8-9) accrues more notes that provide a variation on the theme. At measure 10 baritone I, introduces ornamental treatment of the response theme at the cadential point, a feature of Ex.3 (mm.40-42) of transcribed Abigbo music.

41

-di ke nwe cho - chi soa - fi - me e o e

-di ke nwe cho - chi soa - fi - me e o e

10

Baritone I

Ha ee he

Baritone II

Ha ee he

Bass

ki li jam l-yo he n

fine

Ex.2ndM. 1

A special feature of the section is the use of body rhythm. These include stamping of feet and clapping of hands to simulate the dance and movement dynamics of Abigbo performance environment as well as mark the pulse of the music. The phonic actions also enhance the melorhythmic essence of the section. The slow swaying of the body to the main pulse of the music further

contributes to the visual appeal. The response voices produce homophonic texture. The held notes in the three voices in measure 11 bring the section to an end on a restful cadence.

Section "b" (mm.12-23), is a three-part choral polyphony involving the three voices. The bass part begins this section at measure 12. Baritone I and II join after two measures at 14 and 16 respectively. While the bass and the baritone II use similar thematic material, baritone I keeps a sustained note that resolves on the cadential figure of baritone II and bass. The three parts come together at measure 16, presenting the two-measure thematic statements four times. The structural relationship of the three parallel thematic statements produces three-part polyphonic texture. The last repeat of the thematic statement flows into the first measure of section "c". Section "b" evokes Igbo polyphonic choral style.

Section "c" (mm. 24- 35) starts with a two-measure vocalic pulsing sounded in unison by the three voices. It is conceived as a bridge passage that enables a change to a new structural feature-the call and response. Voice drops are used for aesthetic effect, evoking voice drops normative in Abigbo music. The vocalic pulsing is made more marked by stamping of legs on the pulses. This simulates dance. From measure 26, a structural relationship featuring call and response is introduced. The bass voice provides the calls starting from measure 25-26, while the baritone voices answer. The first melodic statement of the bass voice is derived from measure 22-23 of Ex.3 in the transcribed Abigbo music.

e - nyi de - de - le

o - 25

23

- na wue - be - le - b'a - hu - ru n'a - ga - la - ba

Bass

ie

i ye le m ho m a ga la ba

Ex.2ndM. 2

The rest of the call statements are melodies that evoke Abigbo melodic features in terms of contour, leaps and length. The section attempts to capture the unaccompanied choral music of Abigbo particularly, Ex.3. The last measure features joint singing by the solo and chorus as in the last three measures of Ex.3.

o le i le i le i ha le le

o le i le i le i ha le le

la lo lo la lo lo o le i le i le i ha le le

gi ka - ram chi - le - ke - n'e - kwen - sun -

- ju chi - le - ke n'e - kwen - sun -

41

-di ke nwe cho - chi soa - fi - me e o e

-di ke nwe cho - chi soa - fi - me e o e

Ex.2ndM. 3

Heterophonic texture is used in the section. It however breaks off to two-part polyphony in the chorus voices at measure 27, at the last three notes in measure 29, 33 and 35; and at the last two notes in measure 31.

The section ends at measure 35 on a restful cadence. Section "a" is then repeated to conclude the part. The text simulation uses vocables and onomatopoeia from Igbo sonic milieu. Mma mma, however, has additional linguistic meaning, "farewell/keep well" in Igbo.

PART B (mm. 36 – 61).

Part B is in three sections marked "a" (mm.36-41), "b" (mm.42-53) and "c" (mm.54-61). Section "a" is a six-measure dialogue between the cello and the membrane drum, on a background support provided by the traditional instruments. The membrane drum tonally simulates cello melodies in the passage creating a call and response relationship. The other traditional instruments provide ostinato themes according to the various roles. While the knocker plays the referent theme, the bells and rattle jointly play the action motivation role. The membrane drum and cello perform the role of the lead singers in Abigbo music. In addition, the membrane drum alternates the pulse role as in mm.36 with the melorhythmic statements as in mm.37. At measure 40-41 all the instruments jointly bring the short drum-cello dialogue to an end, leading to the next section.

Section "b" (mm. 42-53) features instrumental transformations of the vocal melodies in part A of this movement. It starts with a variation on the bass voice theme (mm.26) of part A by violin II, flute I and piccolo. While violin II plays an external development of the theme, flute I and piccolo play an internal development of the theme.

le i ye le m ho m a ga la ba

42 **b** *mf* *

Picc.

Fl I *mf* *

Fl II *

Ex.2ndM. 4

The two-measure statement (42-23) is repeated (44-45) with a cadential modification in the piccolo and flute I parts. The cello and double bass mark the pulse. The cello breaks off with a pick up at measure 45 to take a two-measure solo that is a variation on the theme used by the wind instruments.

The timpani joins the double bass (mm.46) in marking the pulse.

The call and response relationship between the instruments at measure 48 starts with a response by flute I and violin I. The thematic material used by the two instruments is derived from the chorus response in measure 29 of part A. The clarinet and viola present the call in measure 49 using a transposition, a fifth down, of the thematic statement in measure 30 of the bass voice in part A.

The image shows three staves of musical notation. The top staff is a vocal line with lyrics 'le i le i le o' written below it. The notes are on a single staff with a treble clef. The second and third staves are instrumental accompaniment. The second staff begins with a dynamic marking of *mf* and features a series of eighth notes. The third staff also begins with a dynamic marking of *mf* and features a series of eighth notes, with an *8va* marking above the staff indicating an octave shift. Both instrumental staves have a large asterisk (*) above them, likely indicating a specific performance instruction or a section marker.

Ex.2ndM. 5

At measure 51, the trombone repeats the chorus response of the baritone part in measure 29 of part A while the cello plays a variation on the same theme. The response theme is echoed by the trumpets in measure 52, while the horn, trombone and double bass repeat it at measure 53. Cello again plays a variation on it in measure 53. The four instruments end the section in measure 53. The membrane drum and knocker come in at measure 48 to mark the pulse and provide the phrasing referent respectively. Light texture characterizes this section. This is achieved by playing very few instruments at the same time.

Section "c" (mm. 54-61) provides opportunity for the membrane drum and the trumpet to extemporize (verbal communication simulations) and improvise respectively. The attempt is to ensure that performance composition, a structural feature of Abigbo music, characterizes the performance of the orchestral work. Thus there would be fresh artistic extemporizations and improvisations on the themes at every performance. The two instruments take turns to perform, backed by the knocker, rattle and bells, starting with trumpet I on reiterated themes. Each instrument performs

for 12 measures giving a total of 24 measures. The section ends with a four-measure passage, which is a repeat of measure 50-53 of section “b”.

PART A1:(mm 62 – 85)

Part A1 is in two sections marked “a” (mm. 62-73) and “b” (mm. 74-85). It features a combination of the male chorus and orchestra, using the choral material of part A of the movement. The drum and bass voice introduce the section with complementary themes in polyphonic relationship. The baritone II and other African instruments enter in measure 64 with respective role themes. The knocker sustains the phrasing referent role while the bells and the rattle play the action motivation role. The membrane drum maintains a speech like solo role all through over the voices and the other instruments’ themes. Baritone I completes the phonic picture in measure 66 with a held-note call using the syllable He. The voice part is an unaltered repeat of section “b” and “c” of part A. There is an interstructural relationship between the single bell and the twin bell in this section starting from measure 64. The theme played by twin bell is completed by the single bell’s theme.

The image shows two staves of musical notation. The top staff is labeled 'Twin bell' and the bottom staff is labeled 'Single bell'. Both staves begin with a double bar line and a half rest. The Twin bell staff contains a sequence of notes and rests, with 'x' marks above several notes. The Single bell staff contains a sequence of notes and rests, with 'x' marks below several notes. A bracket with an asterisk (*) above it spans across both staves from the first measure after the double bar line to the fifth measure, indicating a structural relationship between the two parts.

Ex.2ndM. 6

Section “a” ends at measure 73 on a non-restful cadence that structurally flows into section “b”.

Section "b" begins with a two-measure passage (74-75) in which the voices, trumpet I, II and timpani mark the pulse as the drum "speaks". The other African instruments drop out except the "talking" membrane drum. The trumpets and timpani re-enforce the pulse as well as simulate dropping sounds in the vocal part, evoking a norm in Abigbo music. The voices use unison drum singing in the two measures (74-75). A pickup from the bass voice at measure 75 brings a structural change to call and response in section "b" (mm. 74-85). The African instruments are re-introduced at measure 76 with the various themes. While the timpani and single bell mark the pulse, the knocker maintains the phrasing referent. The membrane drum maintains a solo extemporizatory part while the rattle and twin bell play action motivating themes. The structural feature of this section is characterized by call and response led by the clarinet, trumpet and bass voice, answered by the baritone voices and the string instruments. The cello joins in the call at measure 80 to enrich the texture as well as create variety. At measure 85 all the instruments join in the response. This produces a dense texture of multilinear polyphony.

In general, part A1 features heavier sound texture as more instruments are introduced. Section "a" features the voice and African instruments, while section "b" alternates the wind and bass instruments with the string instruments. The African instruments provide the melorhythmic backbone for the part while the voices sing the song. All the instruments come together to end the music on a restful cadence at measure 85.

5.2.3 THIRD MOVEMENT

Scale: The same pentatonic scale used in the first movement is used in the third movement.

Medium: Orchestra.

Form: Simple Rondo – A B A C A.

Length: 140 mm.

A, 27mm.

B, 24mm.

A, 30mm.

C, 24mm.

A, 29mm.

Tempo: Fast

Meter: $\frac{4}{4}$

Mood: Dance-like.

INTRODUCTION: (mm 1 – 5)

Measures 1 to 5 of this movement constitute the introduction, announced by the cello and double bass in measure 1, using a melorhythmic theme derived from the cello and double bass part at measure 9-10 of the first movement. The two instruments use a metric reconstruction of the theme in 4/4 meter.

The musical score shows the introduction of the third movement, measures 1-5. It is in 4/4 meter. The score is written for Violoncello (Cello) and Double bass. The Violoncello part is marked with a piano (*p*) dynamic, and the Double bass part is marked with a mezzo-forte (*mf*) dynamic. The score includes a '4/4' time signature and a 'mf' dynamic marking. The Violoncello part has a 'p' dynamic marking. The Double bass part has a 'mf' dynamic marking. The score includes a '4/4' time signature and a 'mf' dynamic marking. The Violoncello part has a 'p' dynamic marking. The Double bass part has a 'mf' dynamic marking.

From measures 2 to 5, the cello reiterates a rhythmic variation of the thematic statement while the double bass sustains the theme (mm.3-5) as stated in measure 1. The knocker, rattle and bells mark the pulse at the first beat of each measure from measure 1. At measure 4, the knocker introduces a phrasing referent theme that cues in the drum, violins, viola, flute 1 and timpani in part A.

Part A (mm. 6-32).

This part has an internal form marked "a" (mm. 6-20) and "b" (mm. 21-32). Section "a" features a restructuring of themes from part A of the first movement in 4/4 meter. Flute I, II and viola bring in the thematic statements at measure 6-7 while violin 1 plays variations on the theme.

The image displays two systems of musical notation for Part A (mm. 6-32). The first system covers measures 6 and 7, featuring staves for Vln I, Vln II, Vla, Vc, and Db. A star symbol (*) is placed above the Vln I staff in measure 7. The second system covers measures 8 and 9, with dynamic markings *mf* and *p* indicated. The Vln I staff in the second system has a star symbol (*) above it. The Vln II staff has a *mf* marking, the Vla staff has a *mf* marking, and the Db staff has a *p* marking.

The clarinet and trumpet respond (mm.8) to the strings and flute I before the violins continue with the theme at measure 9. Cello and double bass reiterate the thematic statement in the introduction up to measure 8. From measure 9 to 12, the piccolo restates a recurring obbligato motif that embellishes the sound spectrum while cello and double bass play the pulse role on the first beat of each measure with the rattle and twin bell. The cello and double bass parts are more marked with glissandi finish evoking voice drops in Abigbo music. The single bell breaks off (mm.9) to join the knocker in keeping the referent theme, while the membrane drum maintains a talking solo throughout the section. At measure 13, the horns (trumpet I, II, trombone and horn) play an abridged version of the tutti section of part A in the first movement, restructured in the new metric organization. This concludes the section at measure 20 on a restful cadence.

Section "b" (mm. 21-31) starts with the entry of cello and double bass playing a variation of the thematic statement in measure 1 of the movement. Soft rolls on the timpani and trills on the flute I (mm.21-22) create the effect of rushing wind that further marks the change in the mood of the section. At measure 23, violins I and II introduce the two-measure melorhythmic theme for the section. A cue from the membrane drum at measure 24 brings in the knocker at measure 25 with a phrasing referent theme it sustains till the end of the section. At measure 27, the timpani, cello and double bass join the violins by pulse marking the melorhythmic theme. The homophonic texture is enriched as the horns and the drums join at measure 29. A return to the opening theme, played by the cello and the double bass in measure 21, invites the rest of the instruments to a chorus of the theme that ends on a

restful cadence. The section builds up from the beginning (mm. 21) to the end as more instruments are introduced.

PART B (mm 33 – 56)

Part B is not divided into sections as in the preceding part. It features a thematic figure and its variations. Its characteristic feature is the off-beat orchestral response to calls from solo instruments using a two-note figure. This is presented in two-measure cycle. From measure 33, clarinet takes the solo calls while piccolo, flute I, II, violin I and cello provide the response on the second and third beats of each measure. The orchestral response consists of rhythmic pulse marking of the weak beats. The clarinet presents two cycles of the theme from measure 33 to 36. From measure 37 to 40, violin I and II combine and the responses. While violin I plays variations on the response theme of the piccolo in measure 33, violin II uses a new melodic theme that harmonizes violin I.

The image displays a musical score for three instruments: Piccolo, Violin I (Vln I), and Violin II (Vln II). The Piccolo part is written on a single staff in treble clef, showing a two-measure cycle of a rhythmic pulse. The Violin I and II parts are written on two staves in treble clef, showing variations and harmonizations of the Piccolo theme. The score includes dynamic markings such as *mf* and *f*, and various musical notations like slurs and accents.

Ex.3rdM. 3

The clarinet theme in measure 33-36 is modified by cello (37-40) and played off-beat. The shift is intended to provide variety while retaining the thematic

material. Four-part polyphony results from the interplay of the instruments. The second cycle of the presentation (bar 39-40) becomes richer as trumpets and trombone double the violins and cello respectively. The theme in measure 33 to 36 is repeated at measure 41 to 44 for emphasis before moving to another variation of it. In measures 45 and 46 violin I provides solo calls using a cascading melodic development of the piccolo theme in measure 33, harmonized by violin II, cello and double bass.

The image displays two staves of musical notation. The top staff is labeled 'Picc.' and contains a melodic line in treble clef. It begins with a measure marked '33' and a dynamic marking 'mf'. The melody consists of eighth and sixteenth notes, with some notes beamed together. The bottom staff is labeled 'Vln I' and contains a cascading melodic line in treble clef, mirroring the rhythmic and melodic patterns of the piccolo part. Both staves have a common time signature and key signature.

Ex.3rdM. 4

The musical content of measure 45 to 46 is repeated in measure 47 to 48 with a roll from the timpani that makes it more marked. The horns are brought in for the repeat of the first variation while the timpani is used for the same purpose in the second variation in measure 47. A replay of the first variation and the theme from measure 49 to 56 end the section, leading directly to part A. Few instruments are used in order to produce light textural sound intended. Part A is repeated after part B, starting with a three-measure (57-59) transition passage.

PART C (mm 87 – 110)

Part C has two sections marked "a" (mm. 87-98) and "b" (mm. 9-110). Section "a" features call and response structure. The call is characterized by

short, motivic, melorhythmic figure on the first and third beats of each measure while the response is a rhythmic pulsing of the second and fourth beats of each measure. The responses from the strings produce homophonic texture using two different chords only.

The image shows a musical score for five string instruments: Vln I, Vln II, Vla, Vc, and Db. The score is written in 2/4 time and consists of two measures. The first measure has a dynamic marking of *mf* (mezzo-forte) for all instruments. The second measure has a dynamic marking of *f* (forte) for the Double Bass (Db). The music consists of rhythmic pulses on the first and third beats, with responses on the second and fourth beats. The Vln I and Vln II parts have some notes beamed together in the second measure.

Ex.3rdM. 5

The section begins with a clanging sound from the brass bell on the first beat of the measure. This establishes the main pulse for the response that comes off the beat. It also serves the role of mkpo in Abigbo music preparing the performers for the relay structure as well as change the mood that follows.

The call instruments use the same thematic material in its original form (Trumpet I, mm.88; Piccolo and flute I, mm. 89); transposition (trumpet II mm. 88); inversion (trombone, mm. 90) or addition of more notes (cello, mm. 93). The theme is presented in a relay structure, starting with trumpet I (mm88) and moving to trumpet II (mm.88), piccolo/flute II/clarinet (mm.89), trombone (mm.90) and back to trumpet I and II (mm.91). From measure 92, cello takes over the thematic figure till the end of the section. The massive sound from

measure 88 to 91 is contrasted from measure 92 to 98 with lighter sound produced by the strings, timpani and flute.

Section "b" (mm. 99-100) also features call and response structure interacting cryptic thematic figures. The orchestral response is based on a rhythmic variation of the material in section "a". In measure 99-100, violin I introduces the call theme which overlaps the response on the second and fourth beats. The call theme is a descending melodic passage that is supported by the double bass on the first and second beats of the measure starting with a pickup from the previous measure. The double bass also incorporates the pulse role in its theme. The African musical instruments enter at measure 99 with different themes. While the knocker plays the phrasing referent theme, the other instruments play the action motivating role. The membrane drum integrates the pulse role in its theme, strengthening the double bass part. The two-measure (99-100) thematic statement is repeated in measure 101 to 102 with cadential chords at measure 102, ending on a restful cadence.

The image displays two musical staves, each representing a two-measure thematic statement. The first staff shows the initial statement in measures 99-100, and the second staff shows the same statement repeated in measures 101-102. The notation includes a violin I line with a descending melodic passage, a double bass line with a pickup and pulse role, and African instruments (knocker and membrane drum) with their respective themes. The second staff shows the same material with cadential chords at the end of measure 102, ending on a restful cadence.

Measures 99 to 102 are repeated from measures 107 to 110, to end the section. In measures 103 to 104, trumpet I and trombone play an inversion of a fragment of the thematic material on the first beat of measure 99 as well as join in the response.

The musical score shows the following details:

- Measures 99-100:** Vln I plays a melodic line with slurs. Tpt I and Tbn play a similar melodic line. Tpt II and Hn play a rhythmic accompaniment starting on the second beat.
- Measures 101-102:** Vln I continues the melodic line. Tpt I and Tbn continue the melodic line. Tpt II and Hn continue the rhythmic accompaniment.
- Measures 103-104:** Tpt I and Tbn play an inversion of the melodic material from measure 99 on the first beat. All instruments continue their respective parts.

Ex.3rdM. 7

The structure of the response is slightly modified in the two measures to achieve variety. While the cello and double bass enter on the first beats with counter melody, trumpet II and horn enter off the beat. The instruments come together on the third and fourth beats, marking the pulse jointly. Measures 103 and 104 are repeated in measures 105 and 106. While the twin bell alternates two thematic statements, one ending on the fourth beat and the other on the third beat, the rest of the African instruments play respective themes throughout the section.



Ex.3rdM. 8

The section ends on a restful cadence at measure 110. Part A is repeated from measure 111 to 138, starting with a three-measure (111-113) transition passage.