

Ewe: For Brass Quintet

Senior Project

In partial fulfillment of the requirements for The Esther G. Maynor Honors College University of North Carolina at Pembroke

By

Anthony G. Wall II Music Department December 12, 2018

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Faculty Mentor	
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Acknowledgements

I would like to thank my Senior Project Coordinator, Dr. Teagan Decker, as well as my Faculty Mentor, Dr. Joseph Van Hassel for all of their help and encouragement throughout the process. I would also like to thank the members of the UNCP Student Brass Quintet, L'ottone Mistica: Rachel McCoy, William Herbert III, Alex Watkins, and Juan Banda for all of whom the piece was written. Without them this piece would not have been written and I thank them for their musical abilities and insight on how to make myself better as a composer and as a person. I would like to express my most sincere thank you to all of the Honors College faculty and staff for all of their insight as well as for their ability to make me strive to be more than I could imagine when I arrived at UNCP. Lastly, I would like to thank the many friends and family who have encouraged me to continue to strive for excellence and have taught me more than I thought I could know.

Abstract

This work is a fusion of West African Drumming and Western Brass Quintet. This project uses a standard Brass Quintet and takes secular and sacred melodies and rhythms but adds Western Classical harmonies on top of them. This project is a symbol of the universal properties of music across different regions.

Ewe: For Brass Quintet

Ewe: For Brass Quintet, is a new work which focuses on West African drumming, with an emphasis on the Ewe people of Ghana by integrating it with a Western Brass Quintet. This experimental piece takes many traditional rhythms and melodies from Ewe spiritual and secular ceremonies and pairs them with the tonality of Western Classical music through the Brass Quintet.

This piece uses many techniques which are integral to Ewe music such as the musical idea of call and response. While the lower voices act as a steady bass line for much of the piece the upper voices weave in and out of each other with melodies derived from Ewe traditional chants such as in the war-dance *Gadzo* as well as the traditional piece *Ompeh*. Both of these pieces also include varying rhythmic patterns which are continued for the full duration which allows complex rhythms to occur over them. In *Ewe*: For Brass Quintet, the Tuba and Euphonium are responsible for said baseline for much of the piece which not only allows for a rhythmic drive throughout the piece.

The middle of the piece features a more traditional Brass Quintet chorale which is heavily dependent on the idea of call and response with many of the melodies being played at the same time by three to four individuals. This mixing of melodies creates a polyrhythmic and texture which is common in Ewe drumming. This section is full of many chords which are not commonly used while singing along to Ewe drumming, but connect the two through the highly involved rhythms.

The end of the piece follows the Western Classical, sonata form, and returns to some of the beginning themes for them to be expanded upon as well as with new themes and a new bassline. This composition moves between different modes signifying the difference in cultures as well as in the style of music. These modal changes happen throughout many of the melodies throughout the composition with the end culminating in a variation of the beginning, with and intensity that builds until the end.

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Esther G. Maynor Honors College Senior Project

Mentor: Dr. Joseph Van Hassel Advisor: Dr. Teagan Decker

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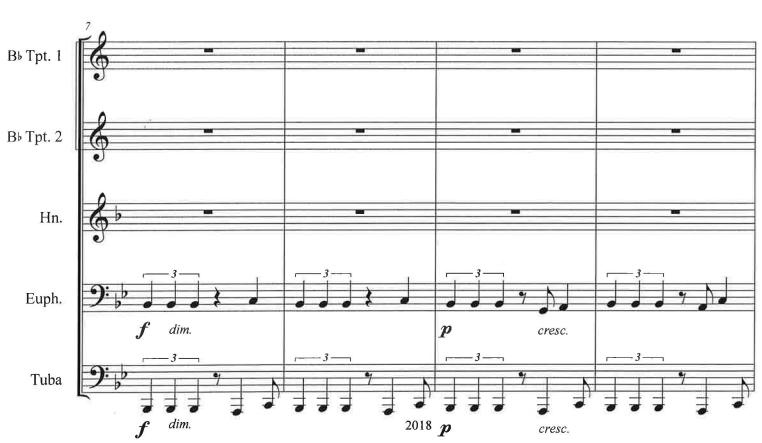
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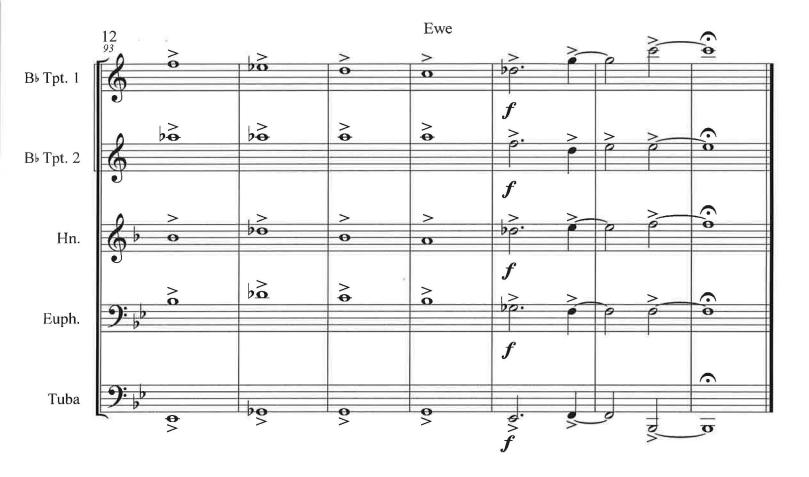












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Ewe

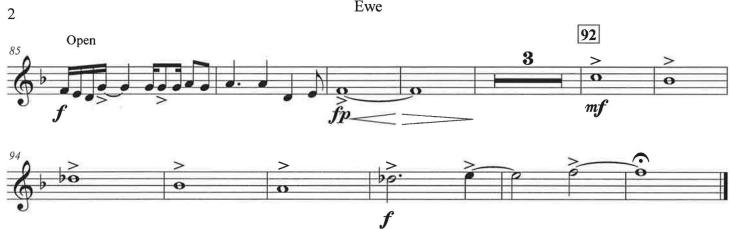
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