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# Catch of the Day, for Symphony Orchestra

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**Catch of the Day, for symphony orchestra. [Original composition]**

Jones, Angela Lynne, M.M.

Western Michigan University, 1991

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# CATCH OF THE DAY, FOR SYMPHONY ORCHESTRA

Angela Lynne Jones, M.M.

Western Michigan University, 1991

In "Catch of the Day," the music is centered by a *time-line*, a feature of African ritualistic music. West African ritualistic music is often performed by large drum ensembles, each playing a different rhythm. In order to stay together properly, each musician listens to a time-line, or a rhythmic pattern which beats out the basic rhythm and keeps time for the whole group. The time-line also has special significance because it is heard even when it is not actually played. While the time-line is used to define the rhythm, the most important element in ritualistic music is the text, which forms the rhythm for the vocal line.

These principles are used with Western instruments to change the sound, but keep the very essence of the piece African. Two songs from a collection of African transcriptions are incorporated in the work. One, a fishing song called the *Sprat-catching* song, is the springboard for the whole composition. The second quote is from a ritualistic dance, the *Sovu dance* of the Yeve religious sect. This quote is used as the first part of the B section of this ternary work.

Several compositional techniques are employed: klangfarbenmelodie, so-called minimalism, invertible counterpoint, and a general metamorphosis of the two excerpted songs.

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ACKNOWLEDGEMENTS

I wish to express appreciation to my instructor and committee chairperson, Ramon Zupko, for his guidance and criticism, as well as his perfectionism, which has helped me greatly through the course of my study.

I am also grateful to The Graduate College and the School of Music at Western Michigan University, Kalamazoo, for the Fellowship and Scholarship and other support of my graduate studies. Without this support, earning this degree would not have been possible.

Last, but not least, I would like to thank my family. My parents have been the rock of support that I really need and don't always acknowledge. I am also deeply grateful for my patient fiancé, Curtis, who has encouraged and supported me wholeheartedly throughout this entire undertaking.

Angela Lynne Jones



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## SOURCE OF EXCERPTED SONGS

Jones, A. M. *Studies in African Music.* vol. 2. London: Oxford University Press, 1959. pp. 8, 77.



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## INSTRUMENTATION

2 flutes, one piccolo
2 oboes
2 Bb clarinets
1 Bb bass clarinet
2 bassoons
strings

2 Bb Trumpets
2 French Horns in F
2 Trombones
1 Tuba

### Percussion

1 xylophone
bongos
1 marimba
2 wood blocks
3 cowbells (pitched low medium and high)
1 rattle (a big loud one)
1 suspended cymbal
congas (at least two)
1 bass drum
1 snare
timpani
(this should require 5 players)

piano

harp



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## PERFORMANCE NOTES

The rattle and the suspended cymbal share a non-pitched percussion line, as do the bass and snare drums. Whenever one of these instruments is indicated, it has been circled in the score.

Ideally, the cowbells should be pitched at middle C, the F above that, and the C above that. Anywhere near these pitches will be acceptable.

The clarinet, bass clarinet, trumpet and horn parts have all been transposed.

The piccolo part may be played by the second flutist.



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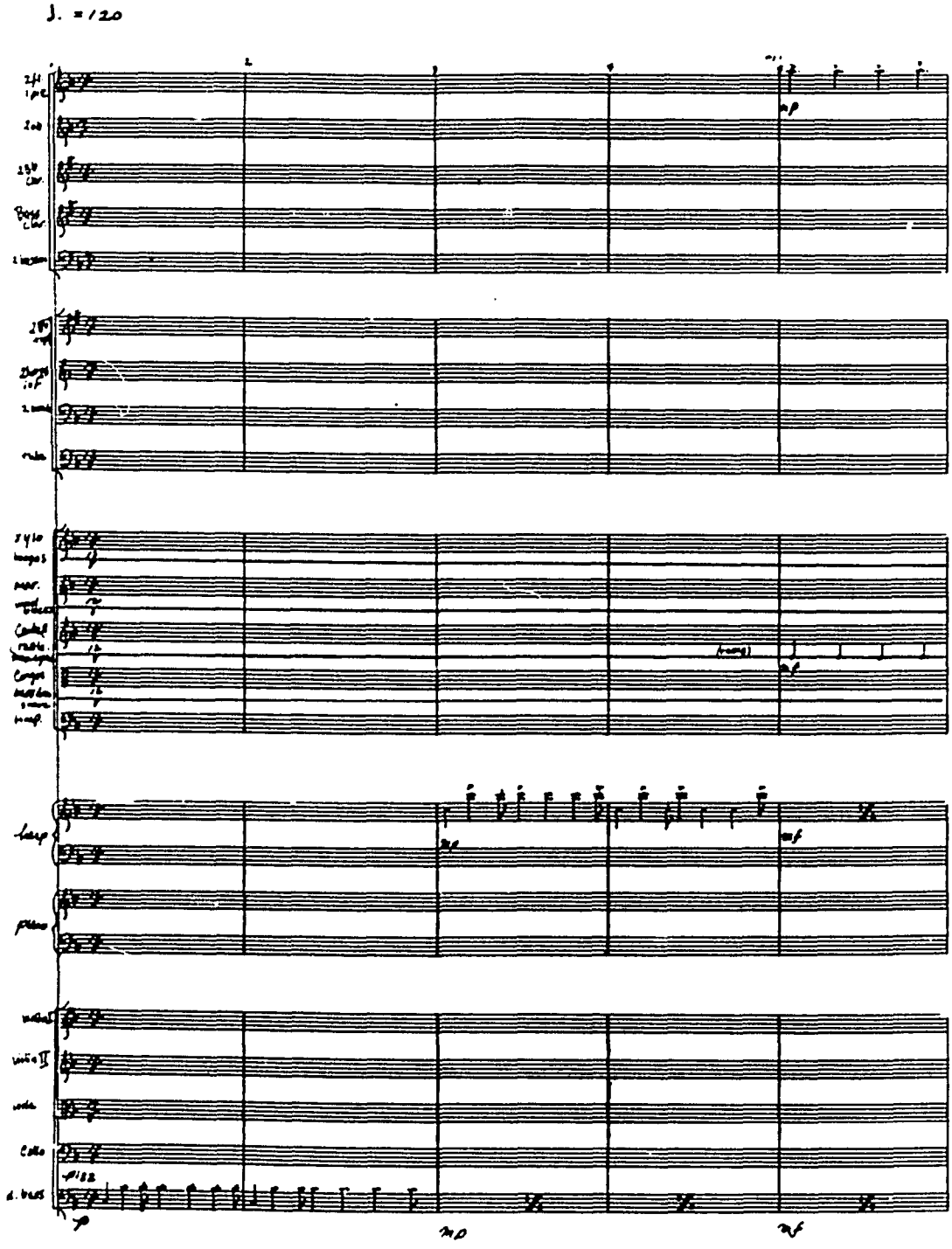


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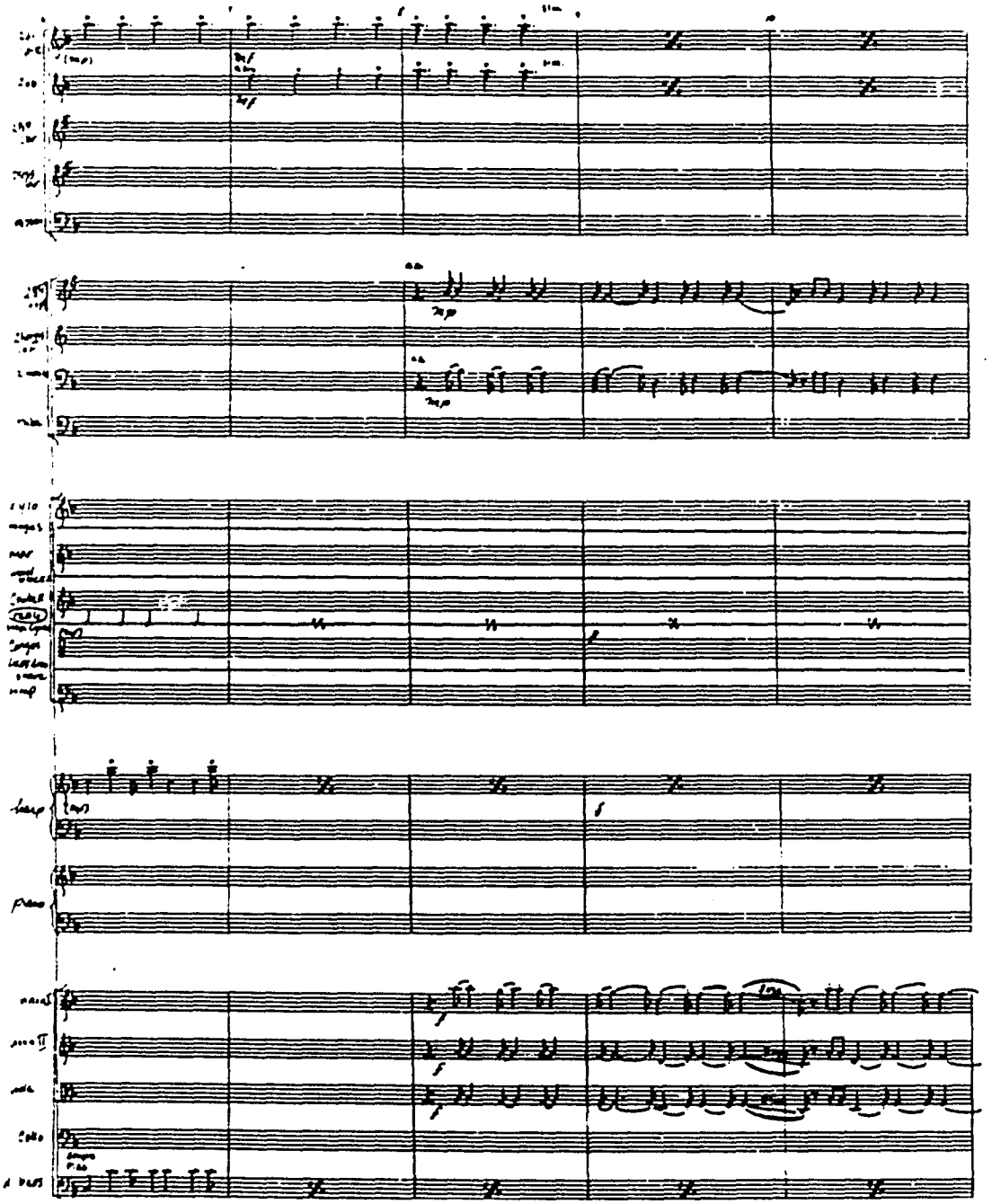

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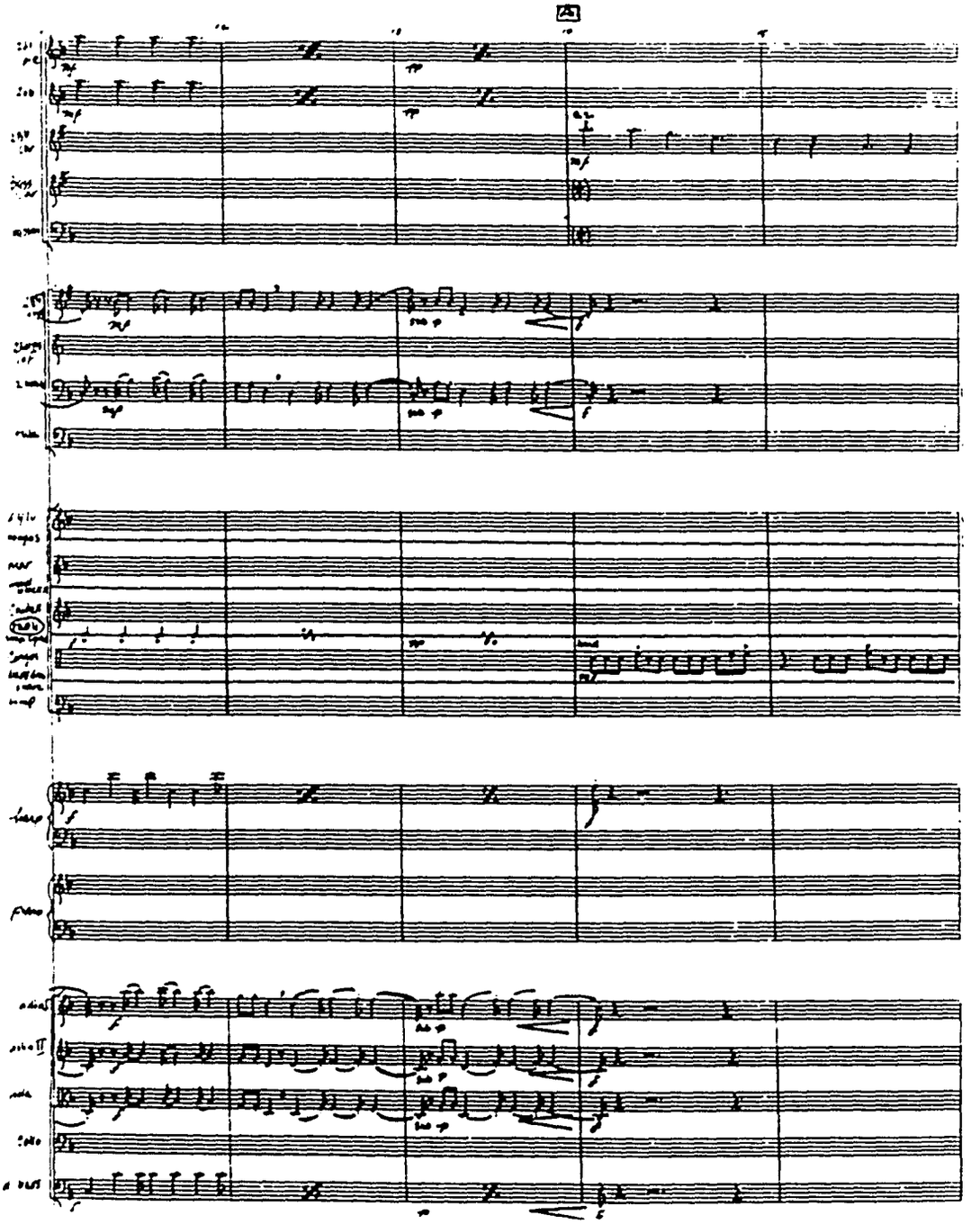

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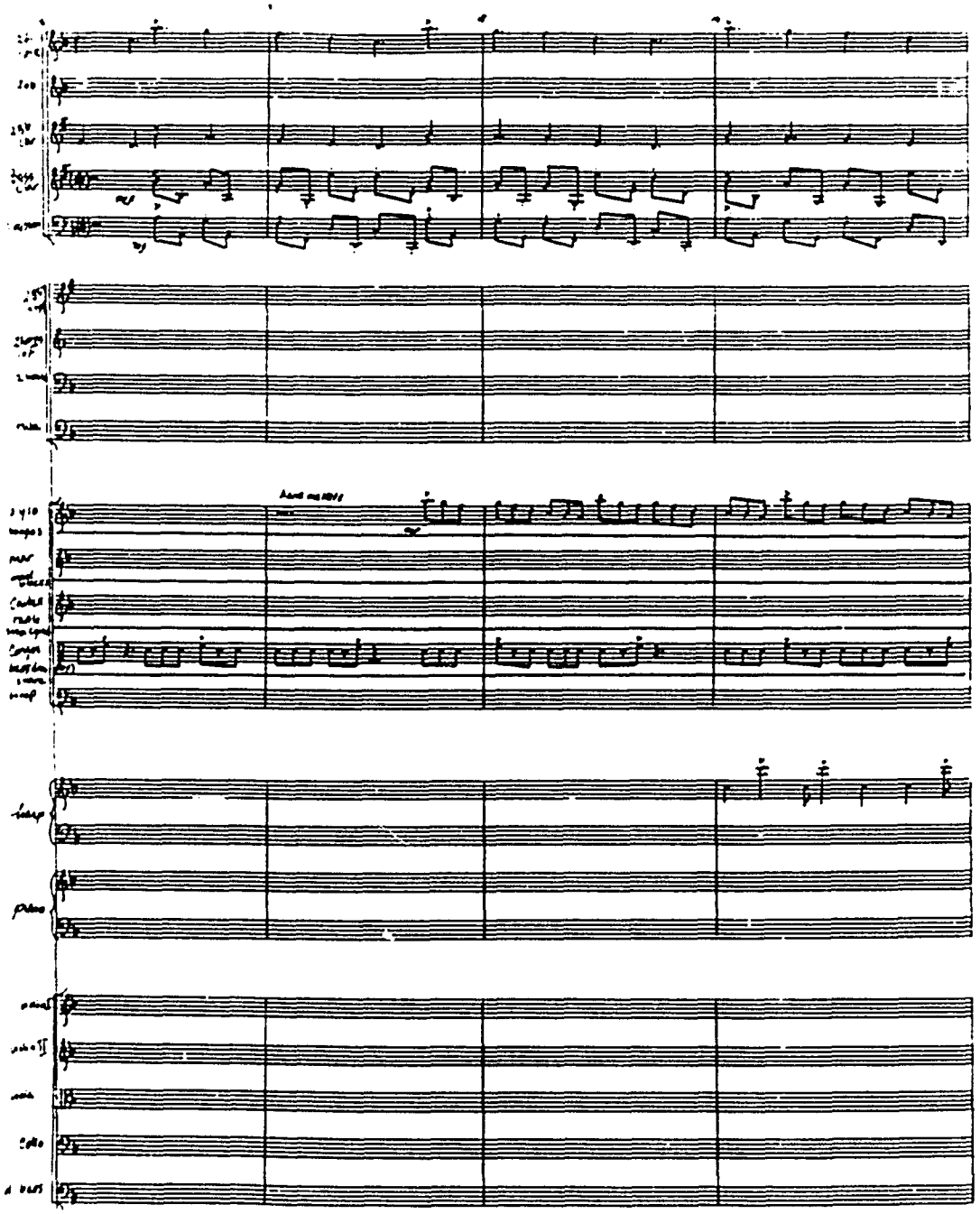

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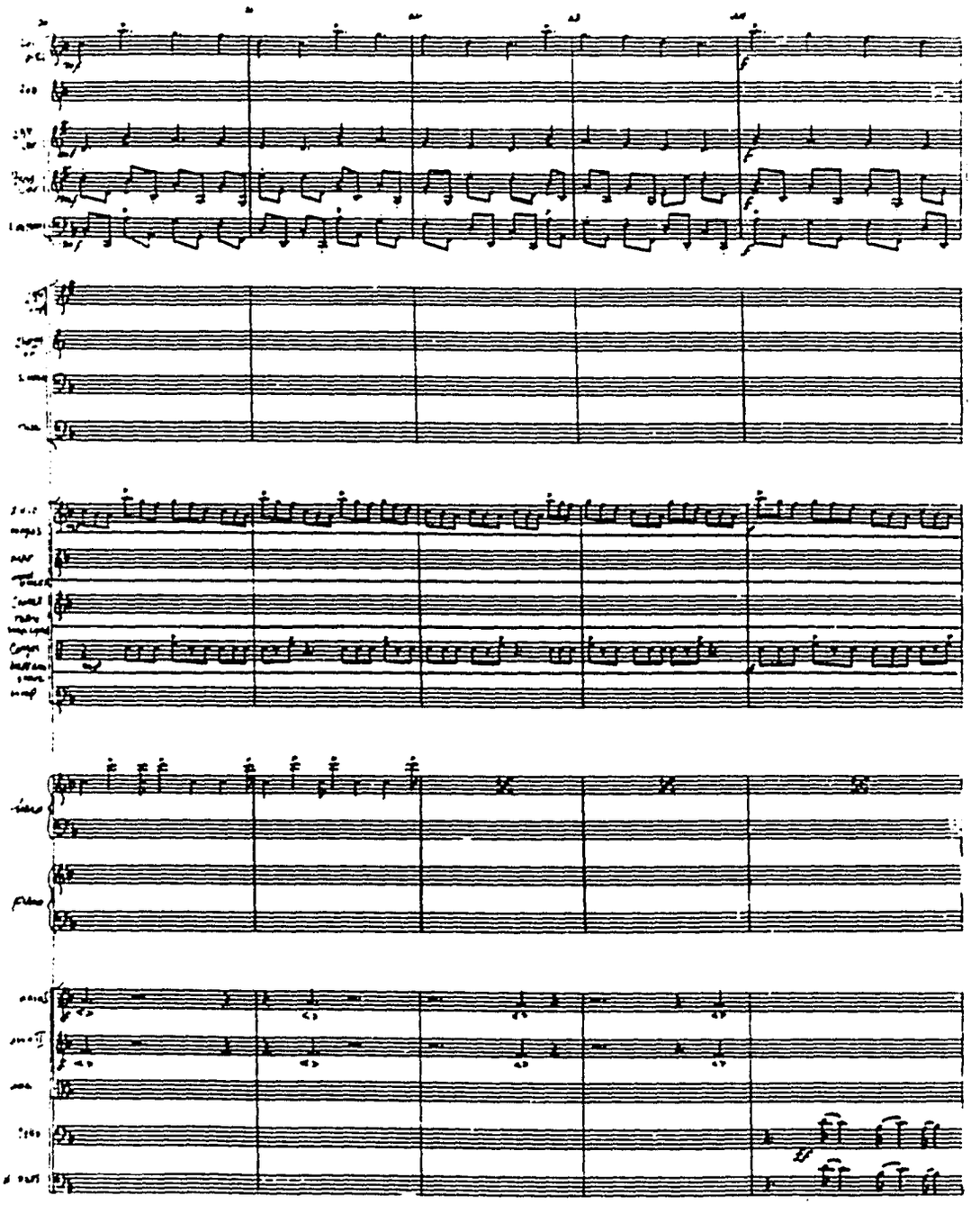

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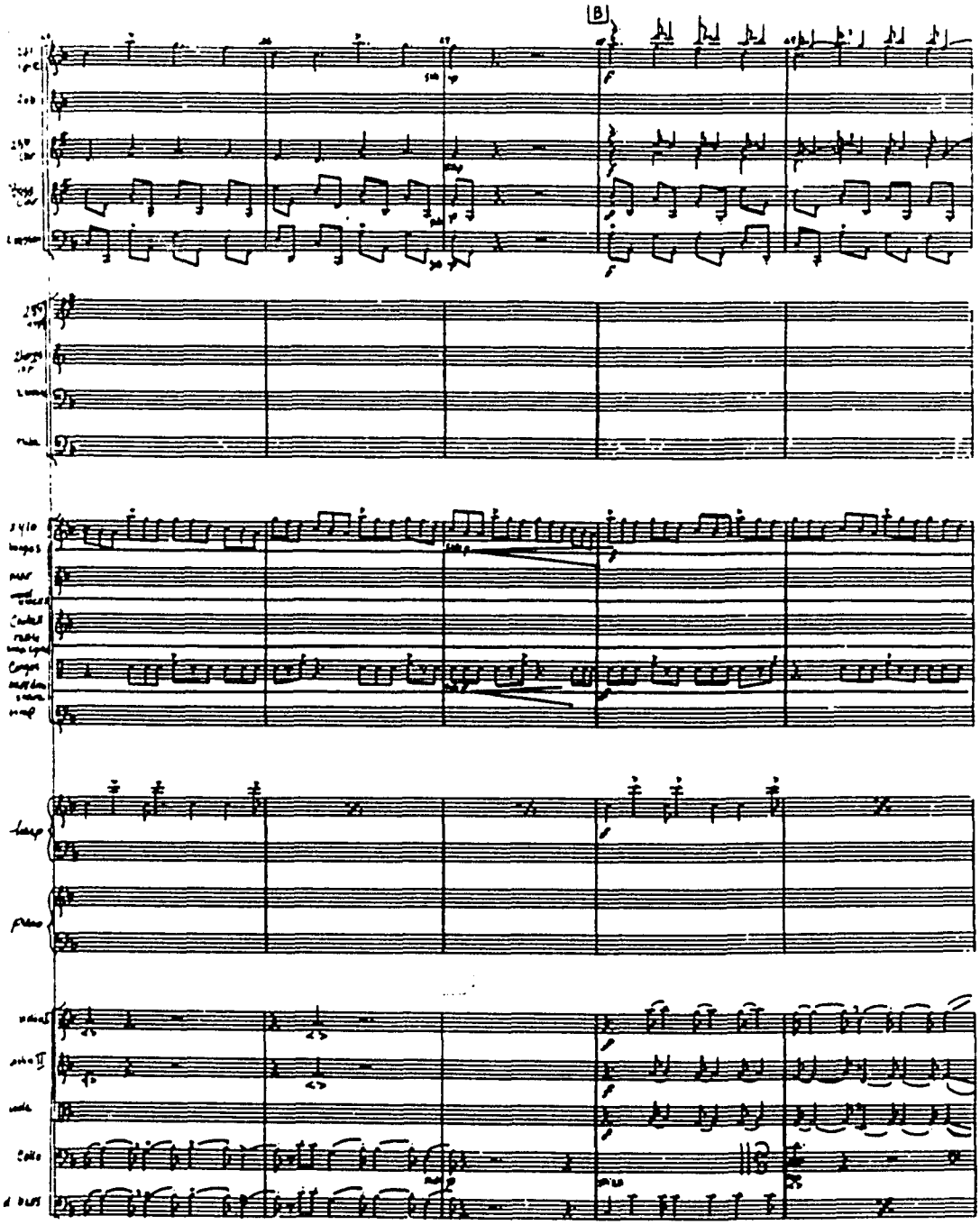


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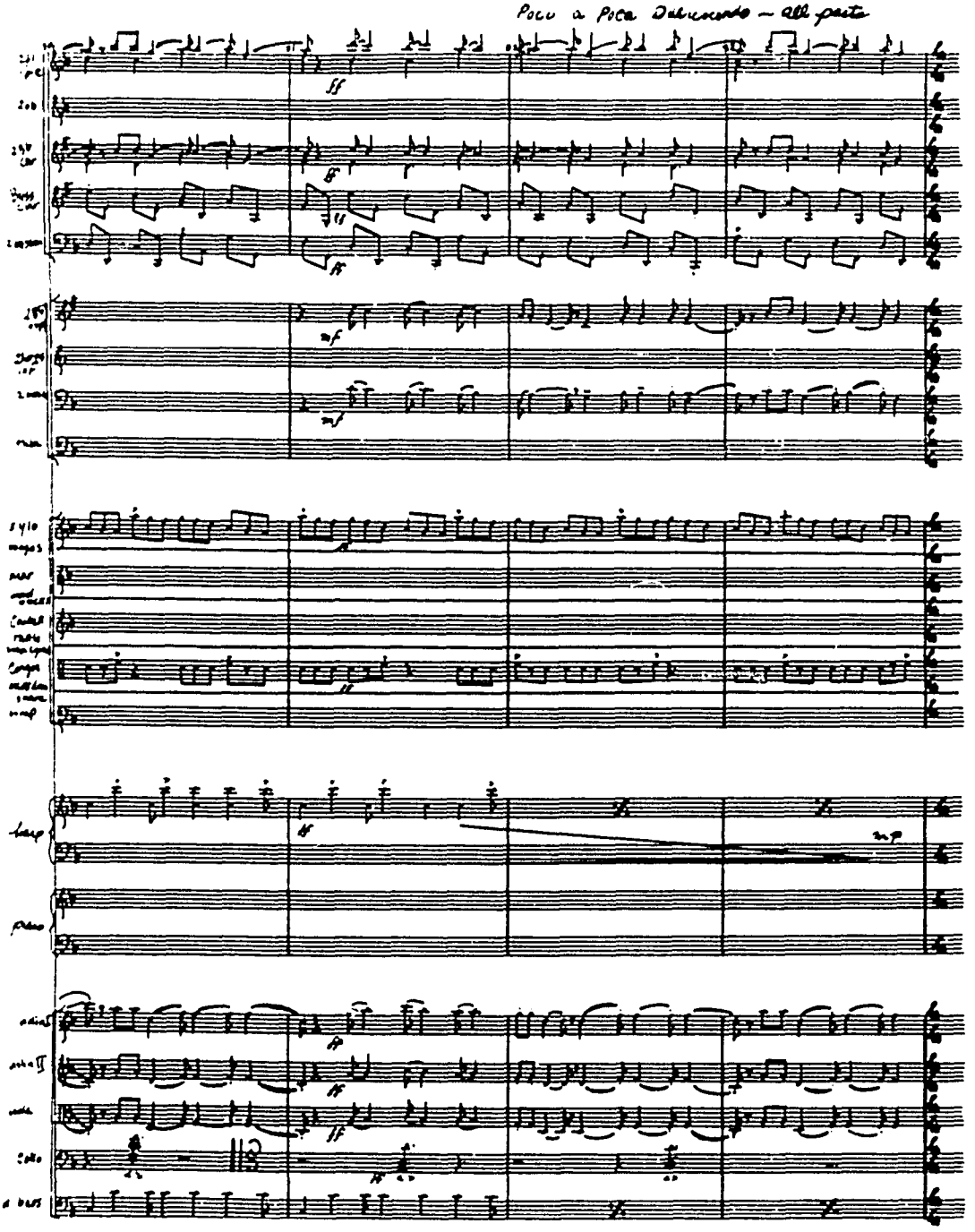


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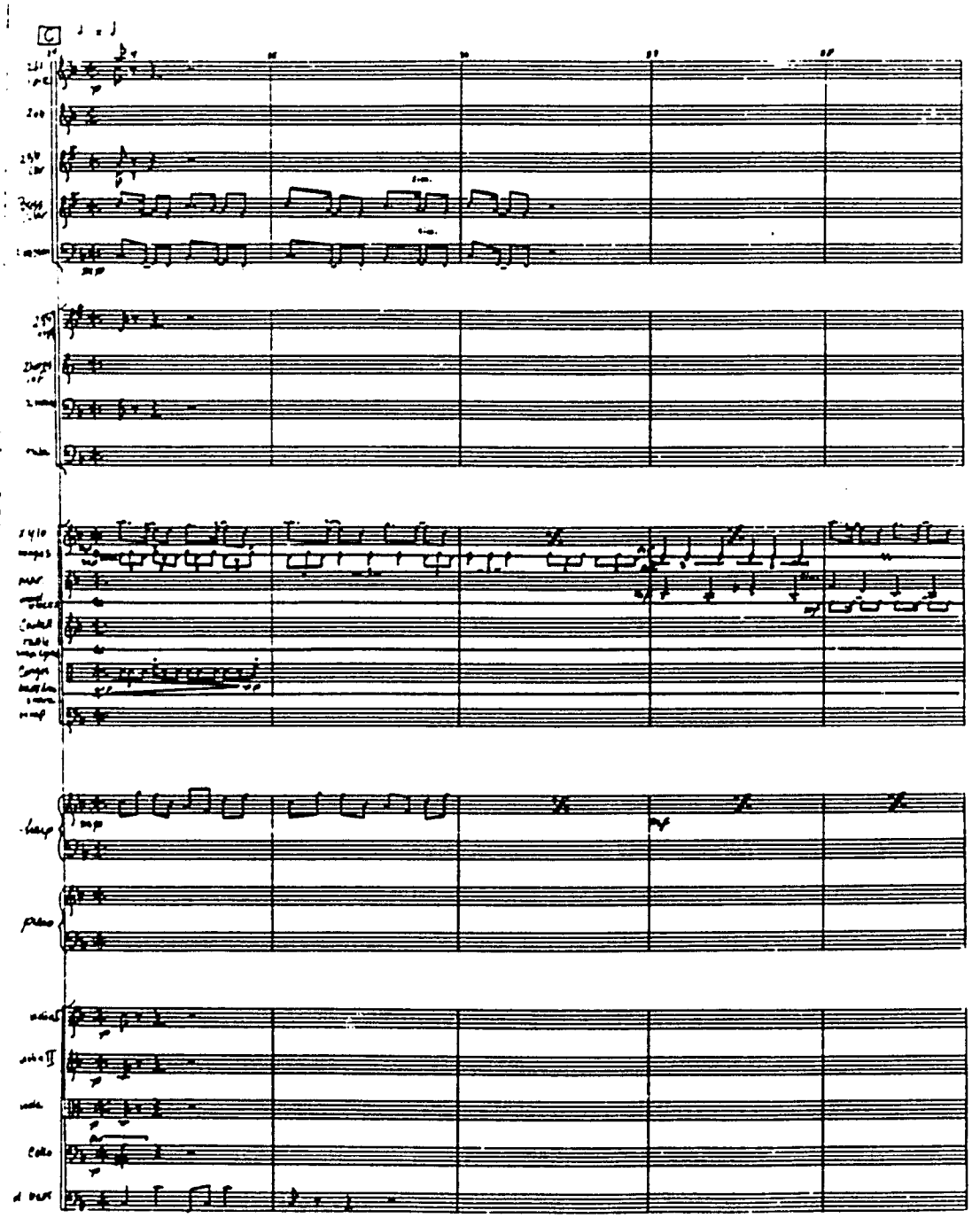

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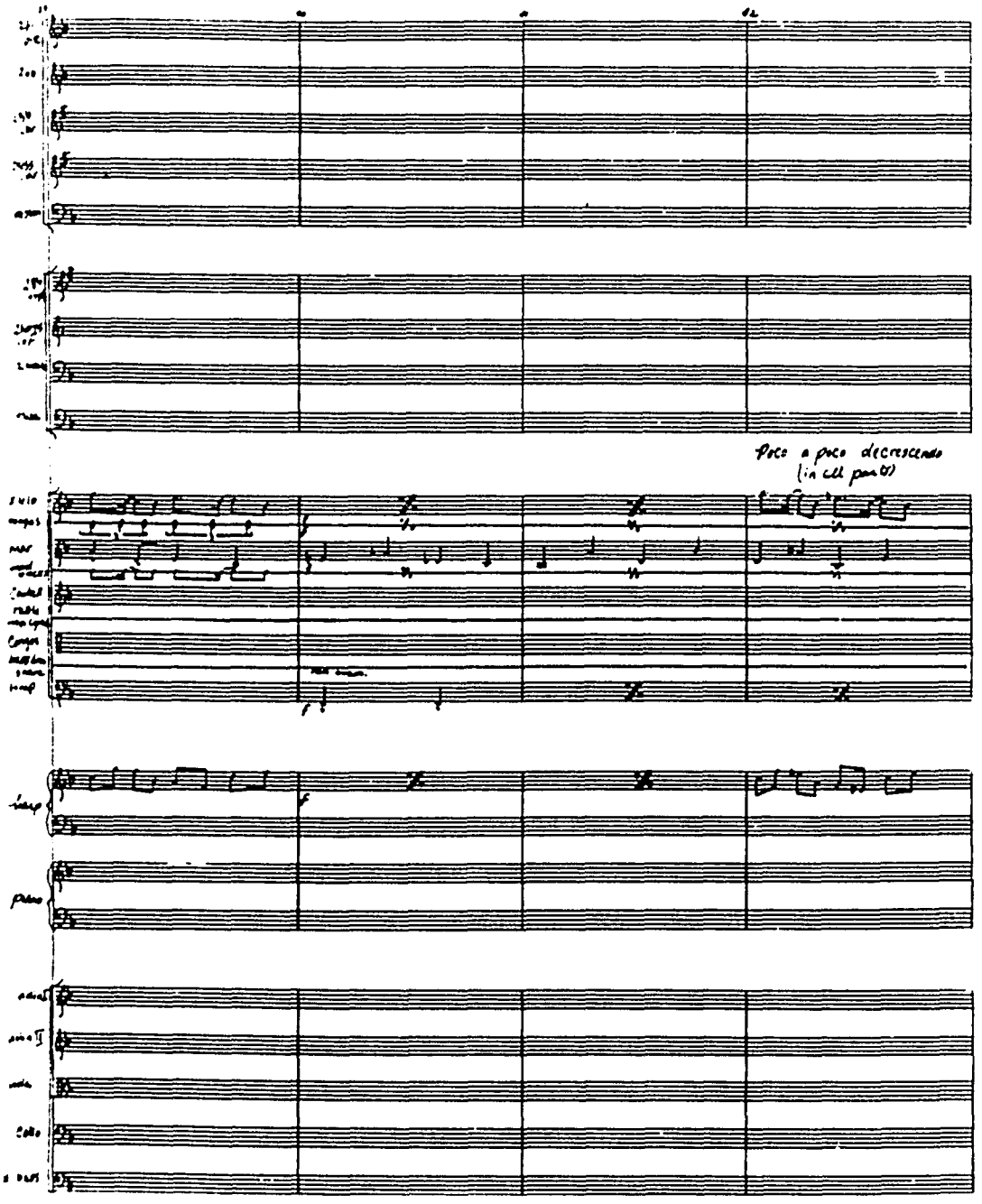


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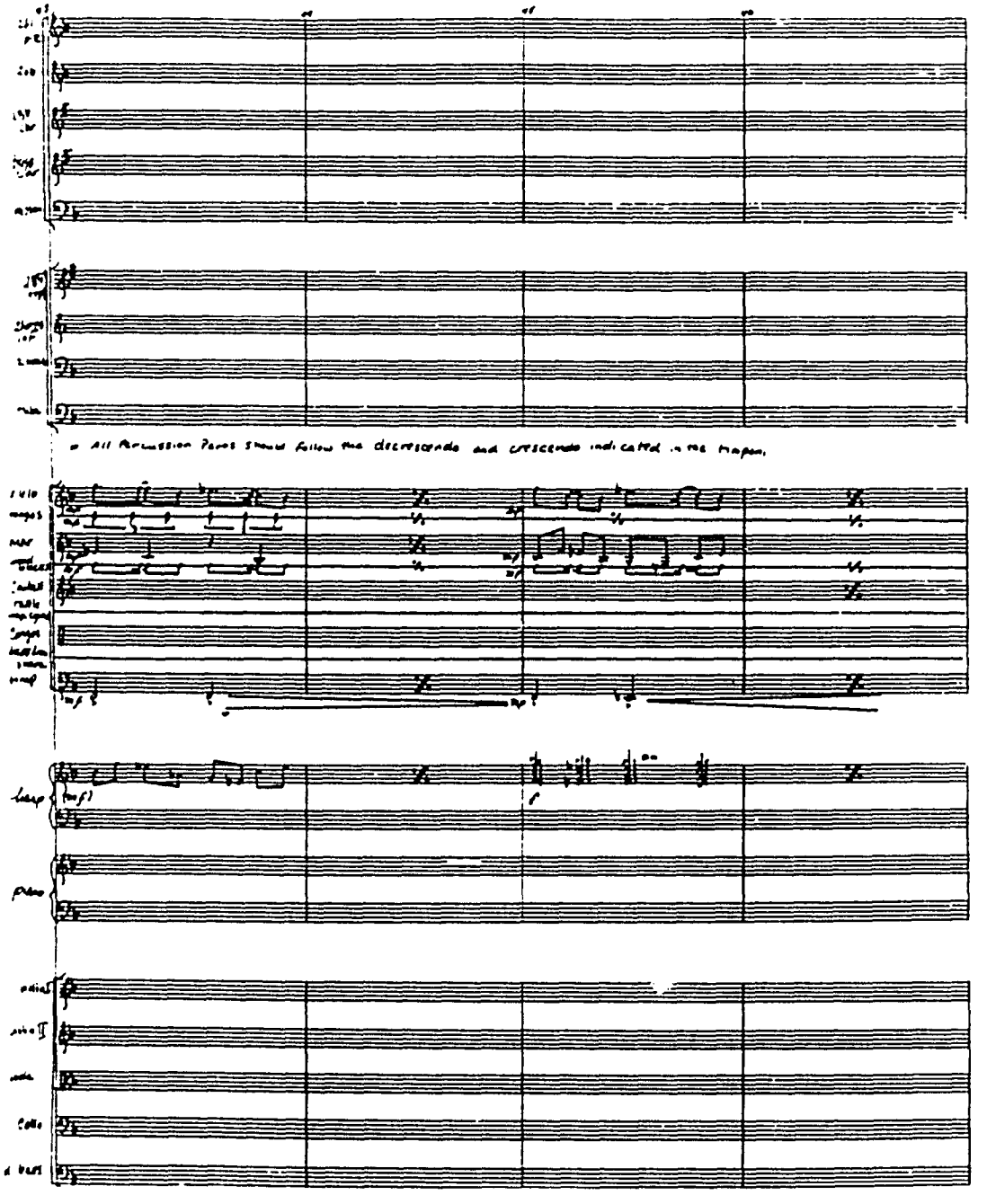


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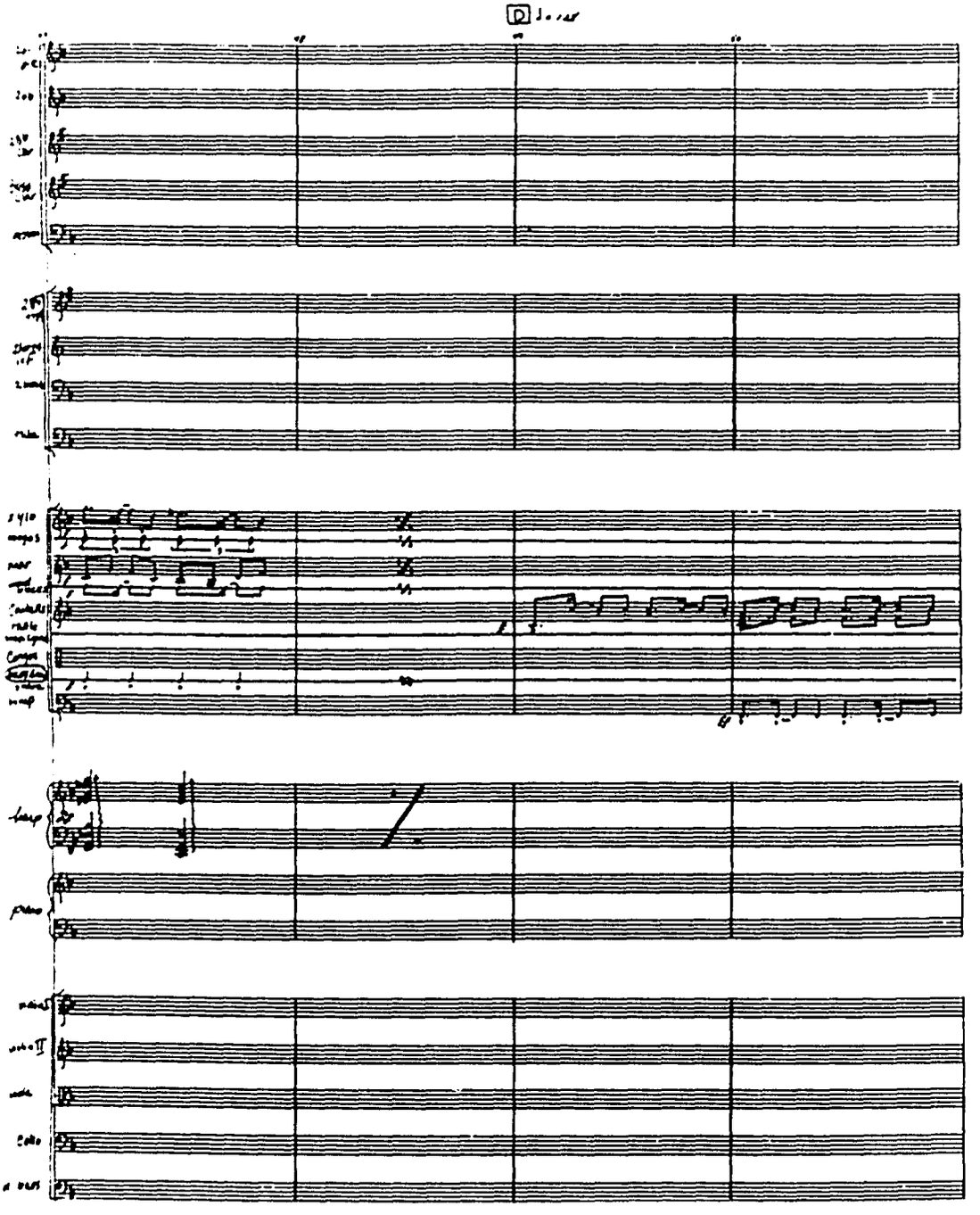

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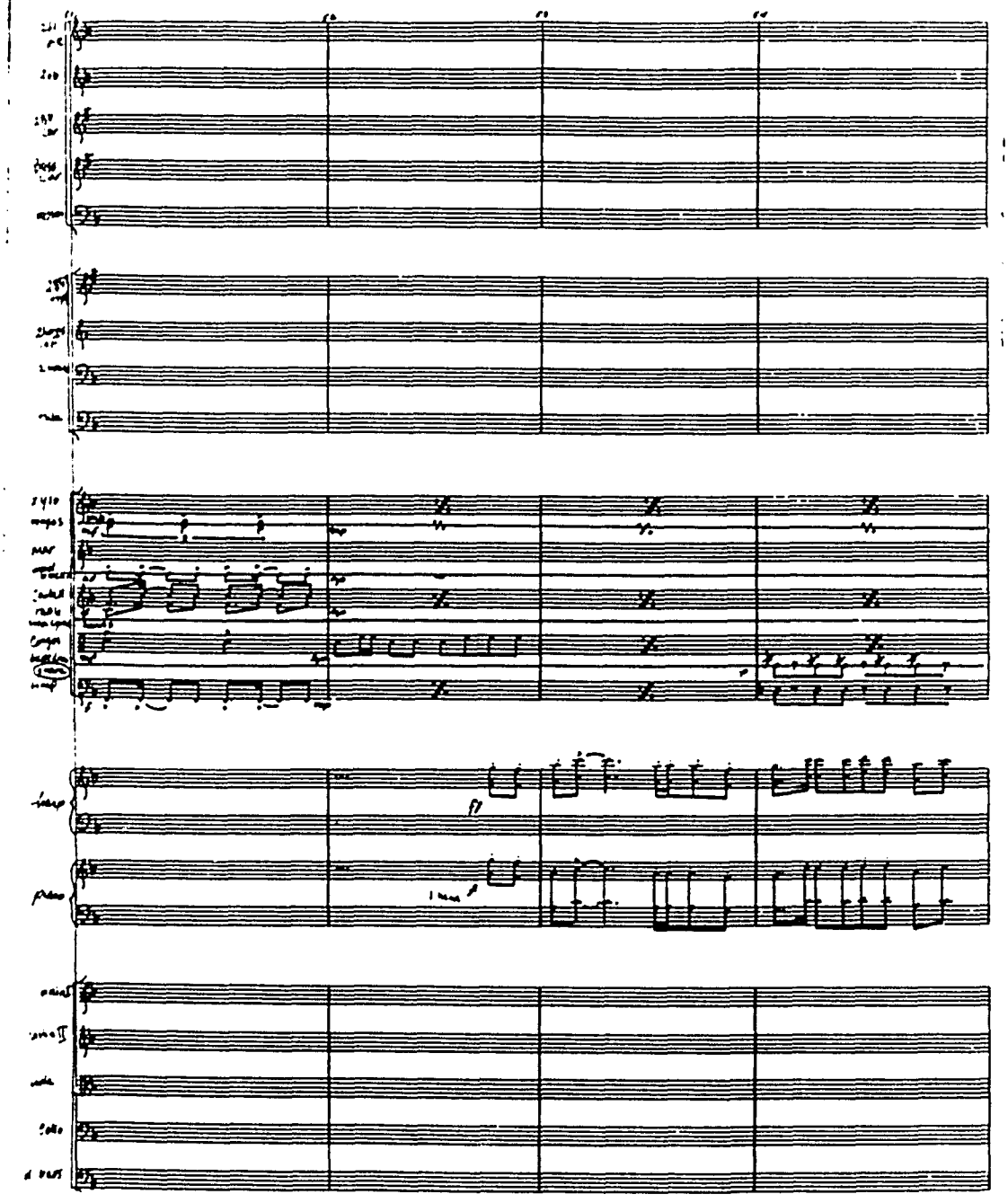

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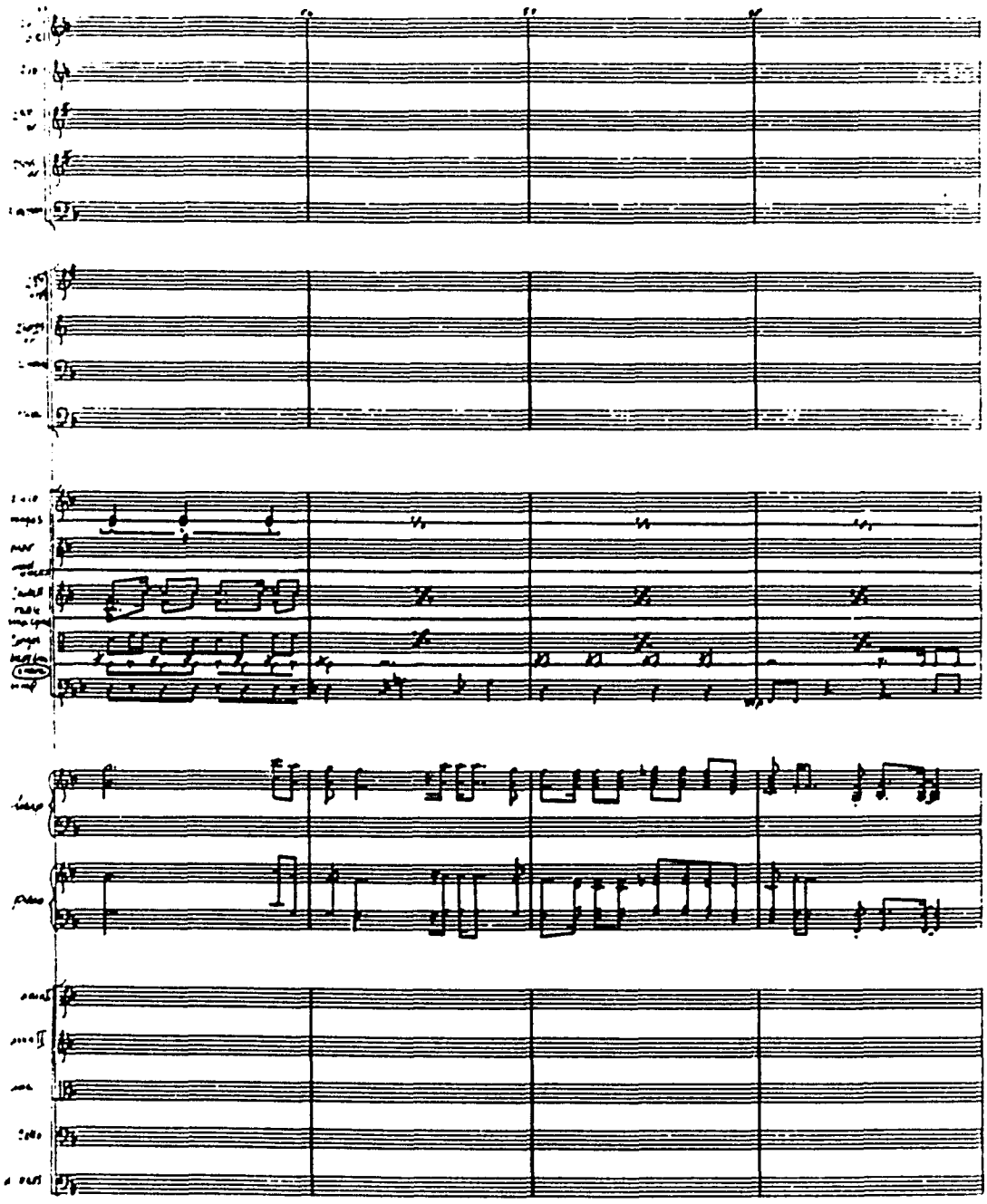

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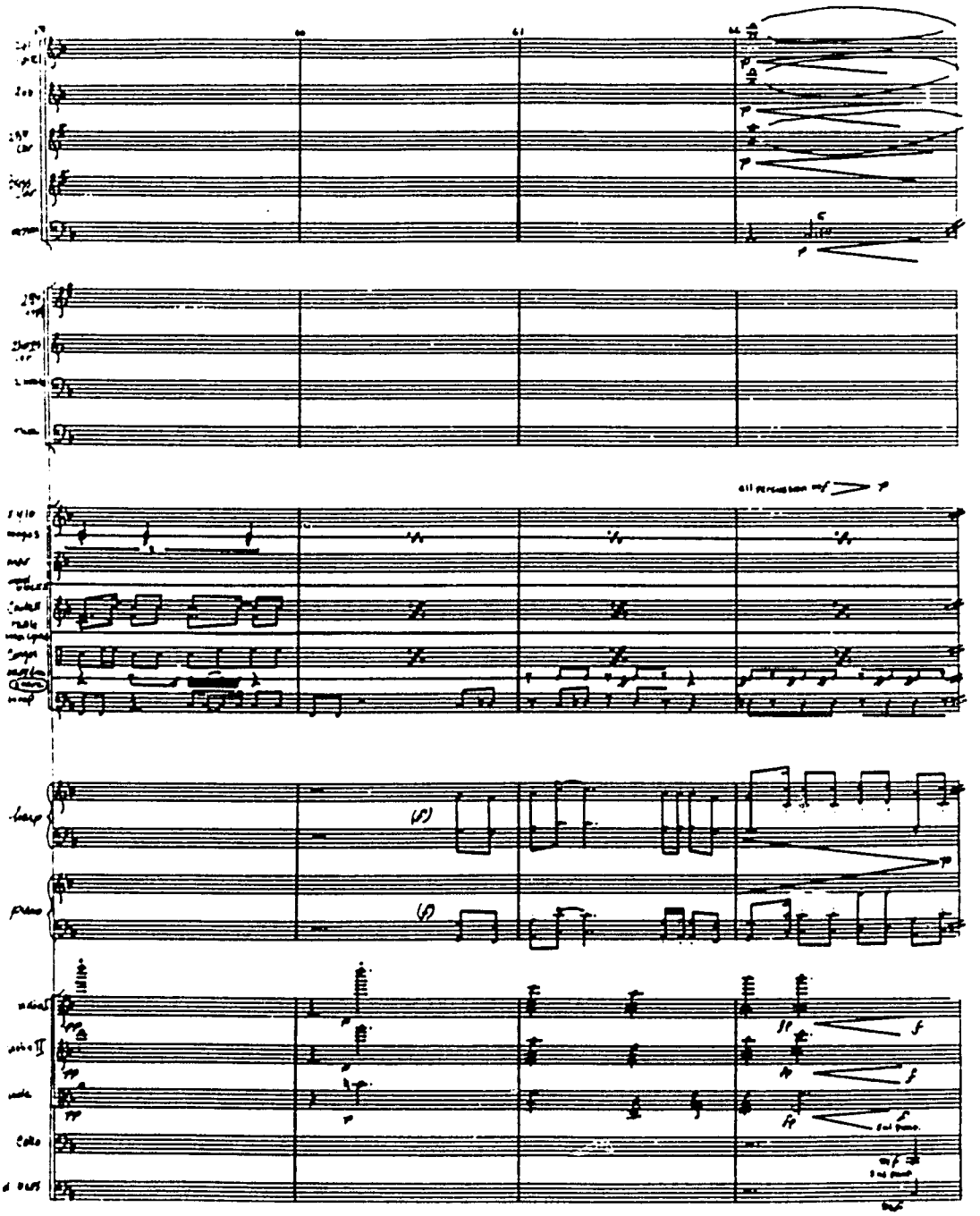

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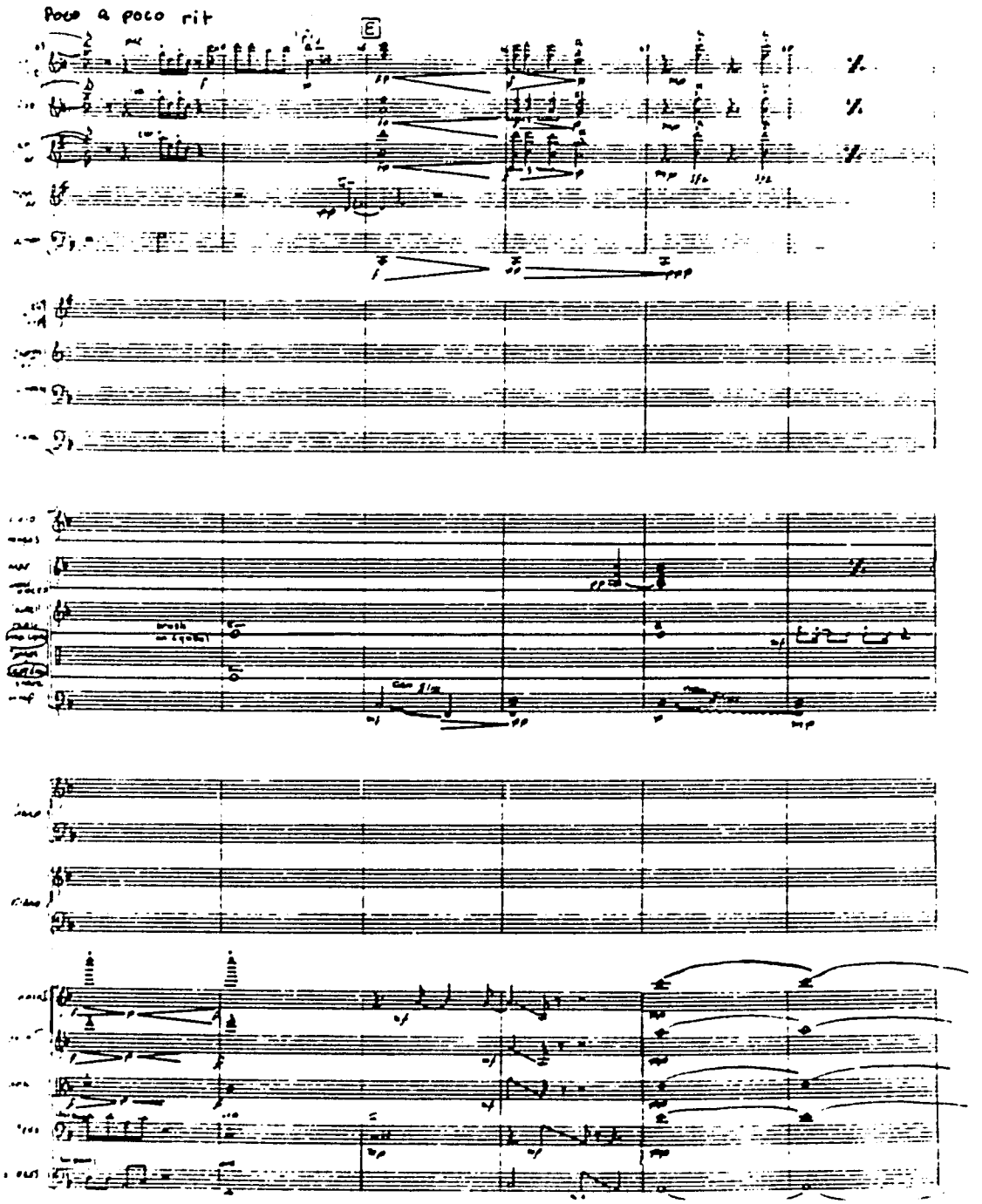


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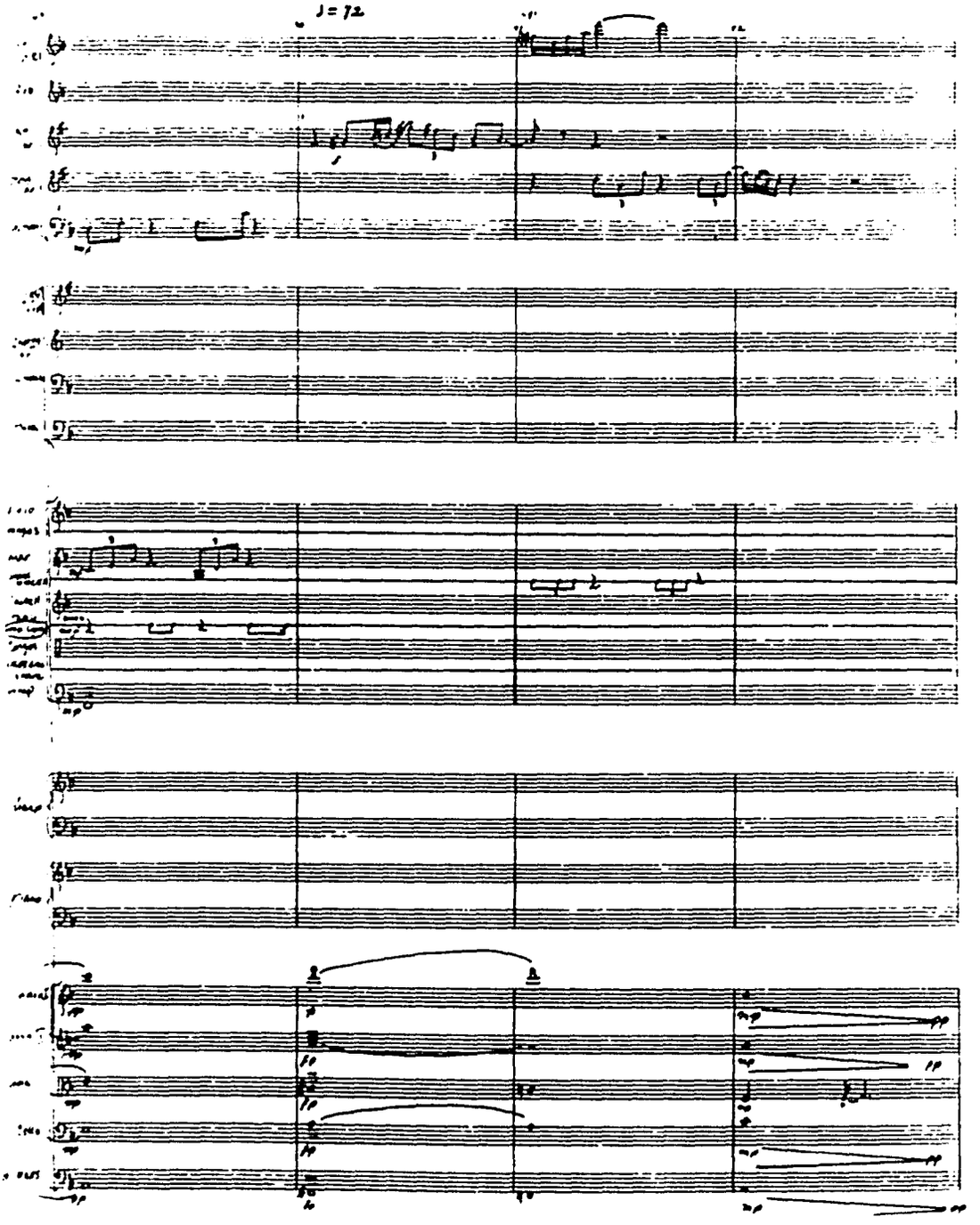


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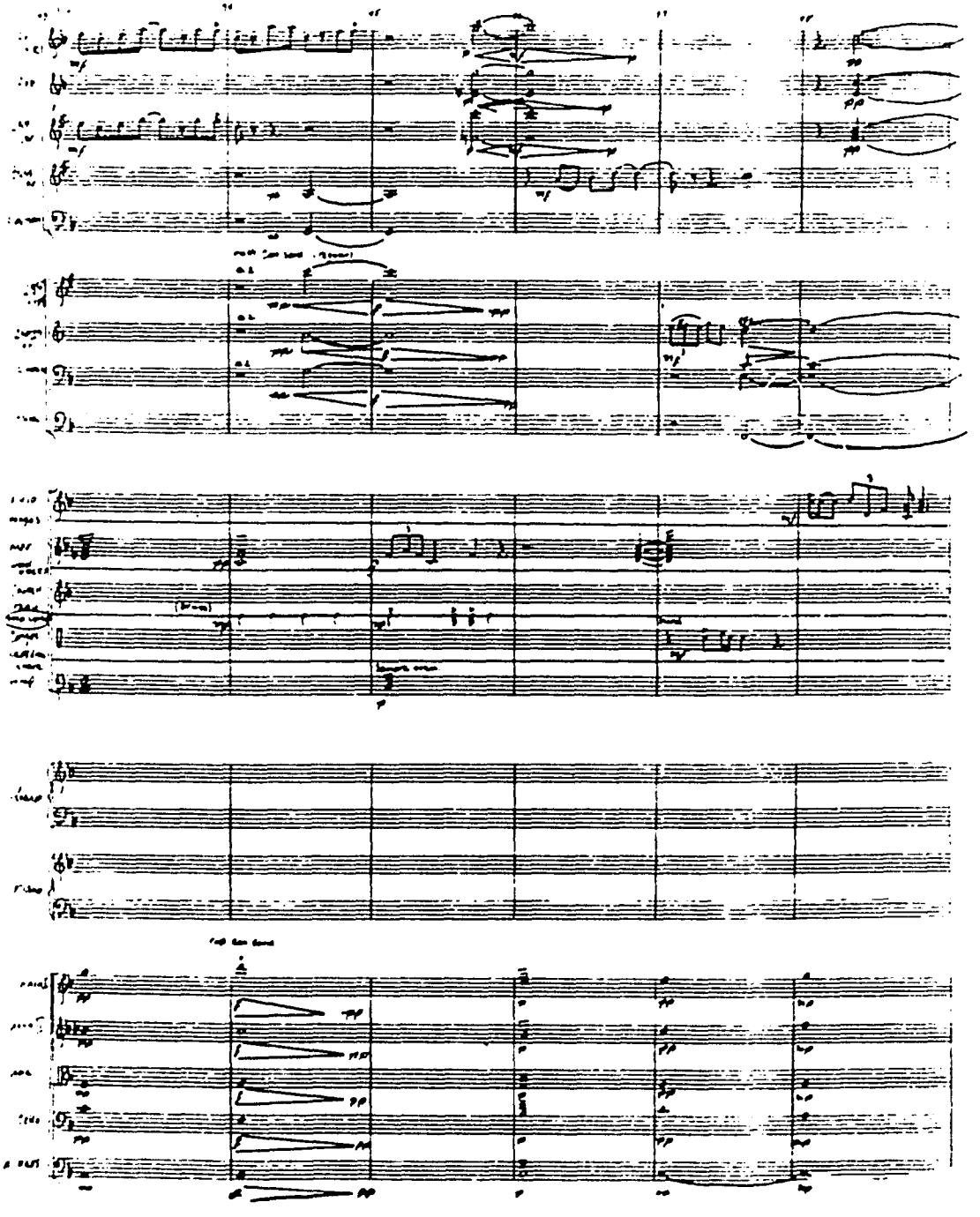

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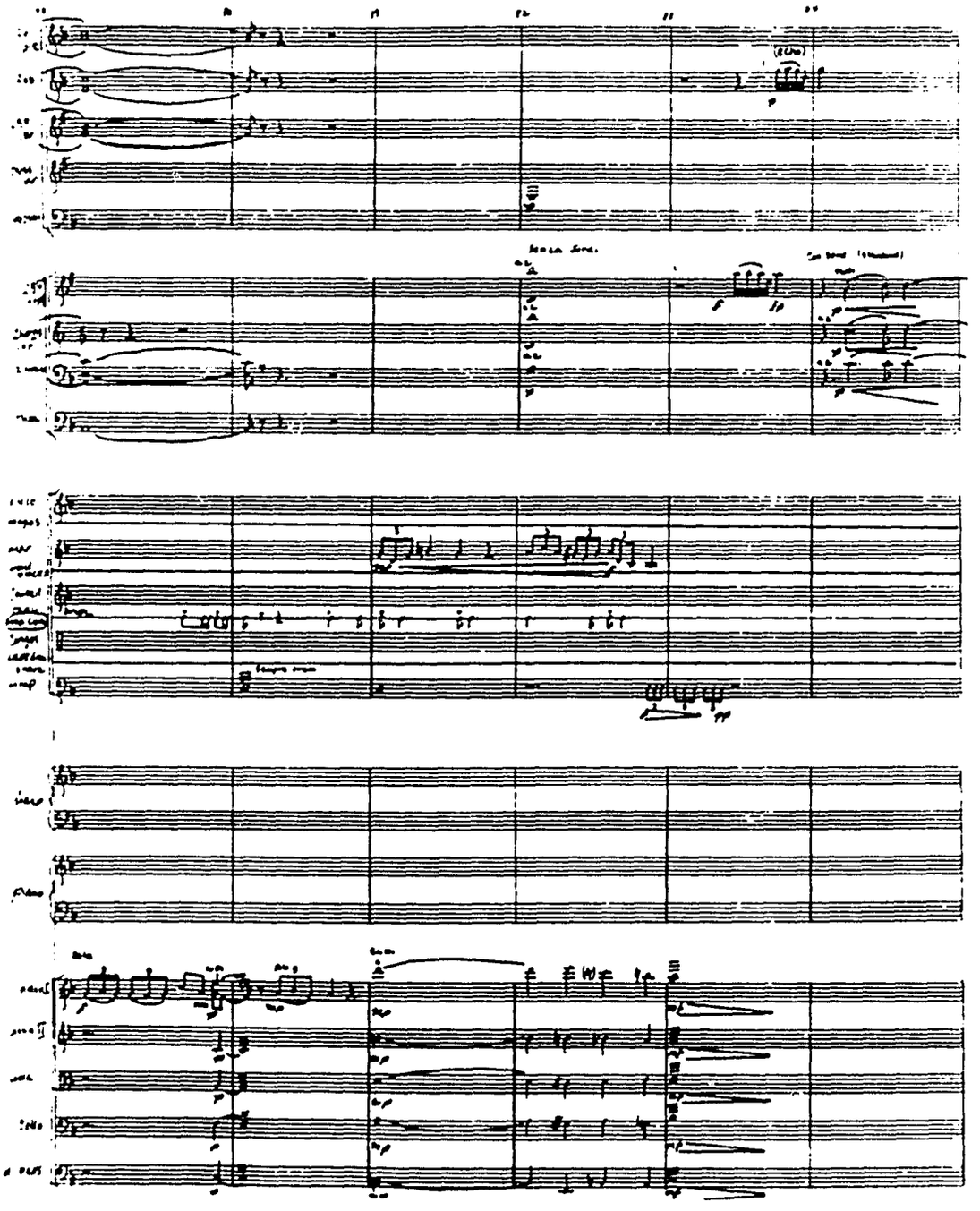

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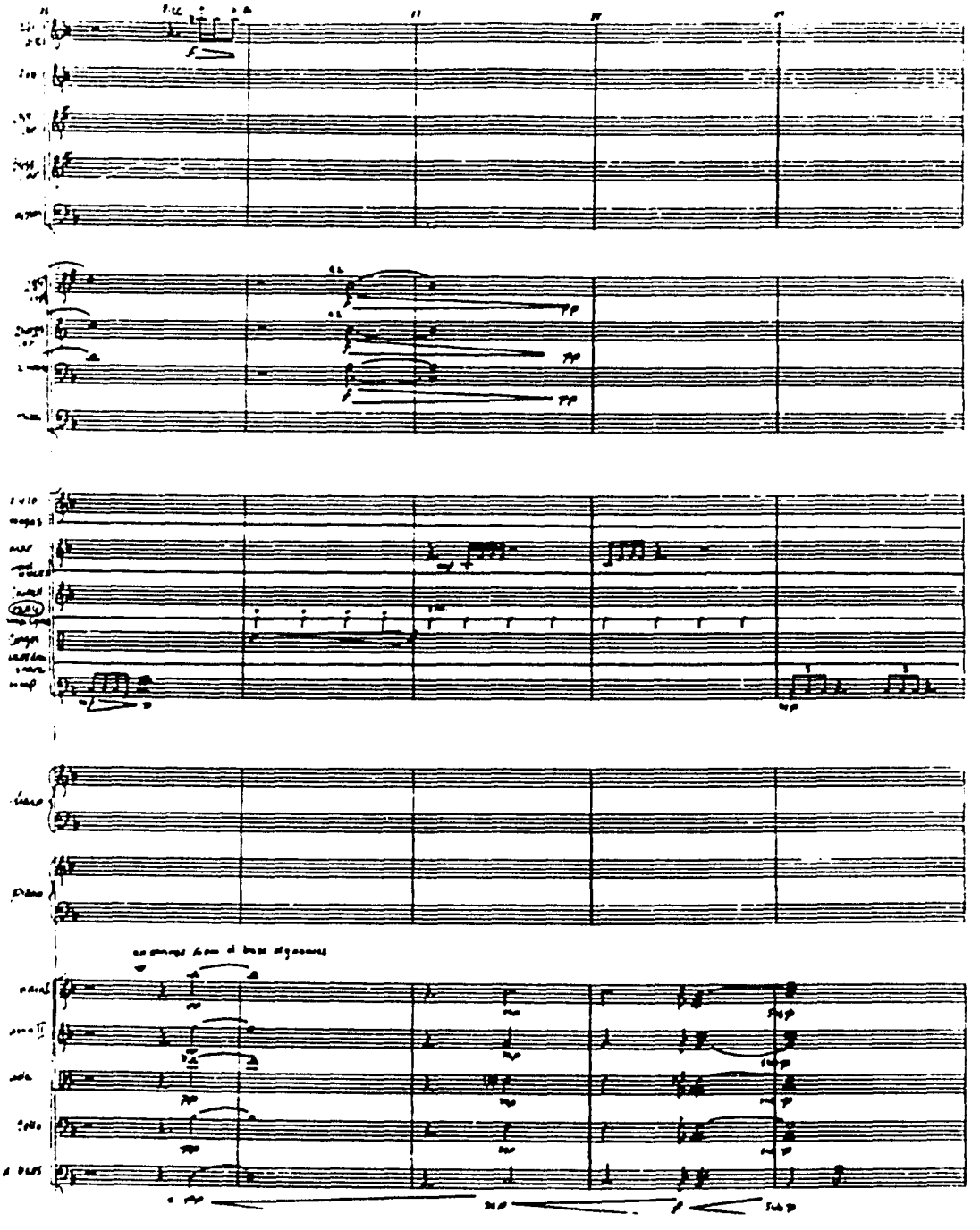

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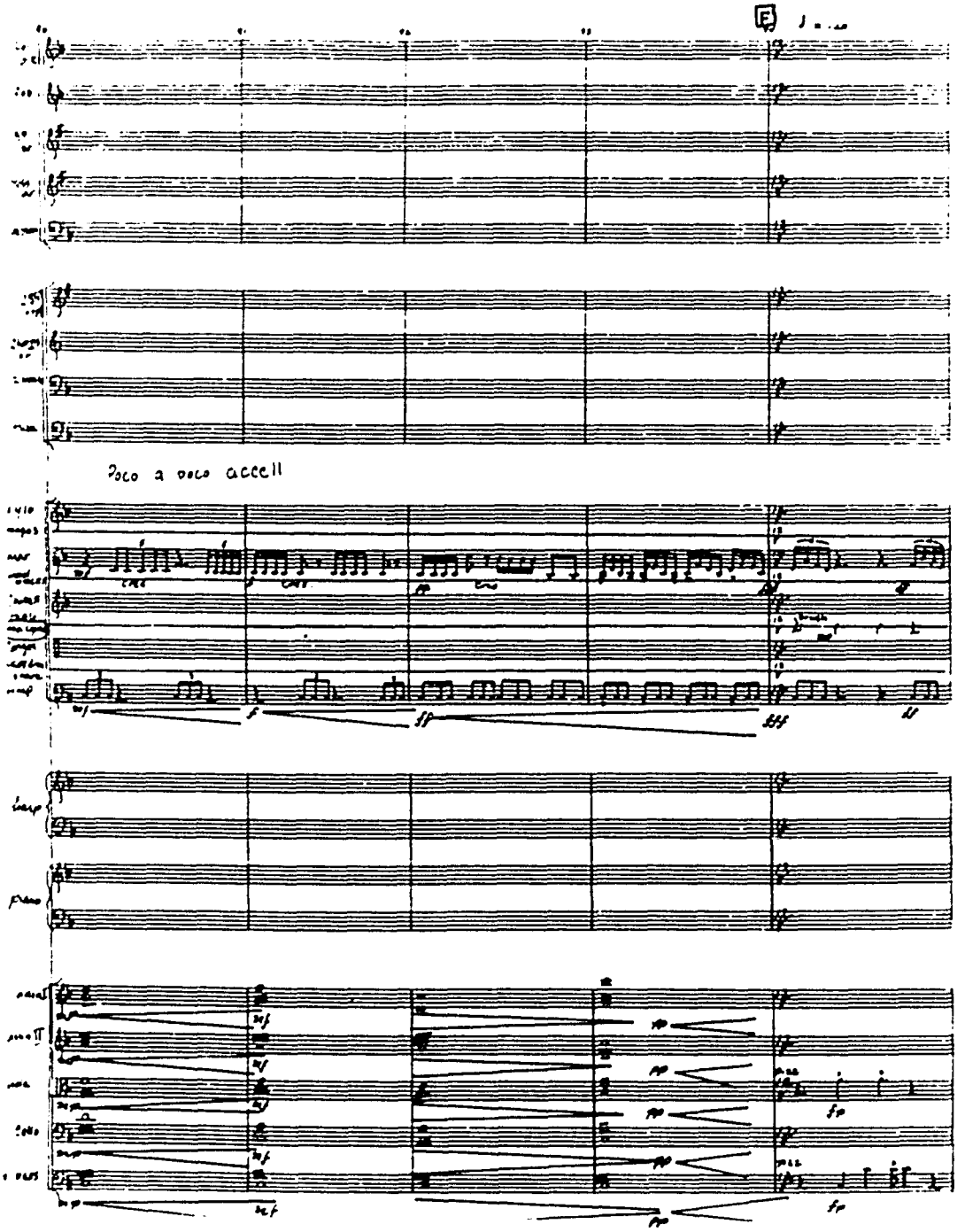


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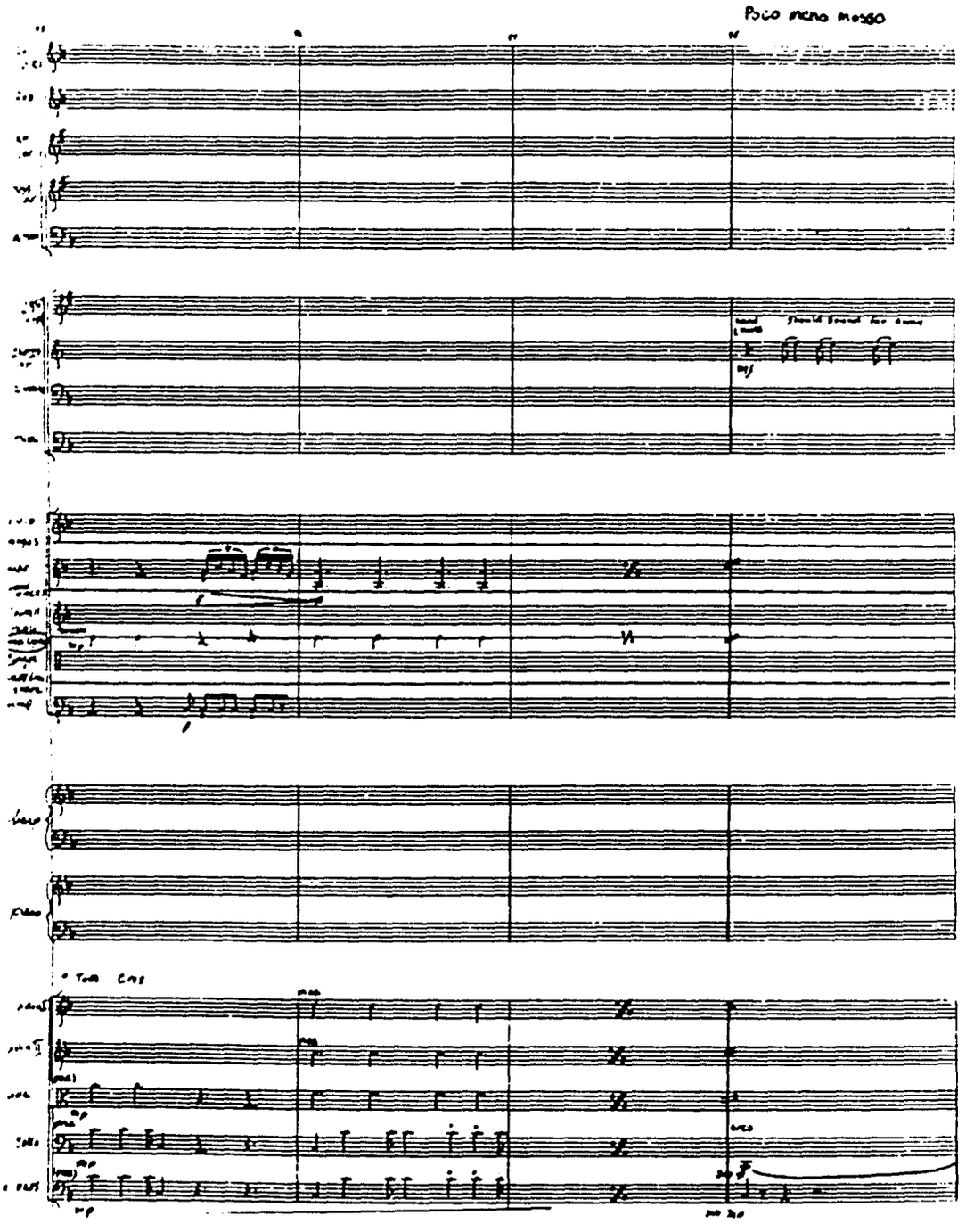


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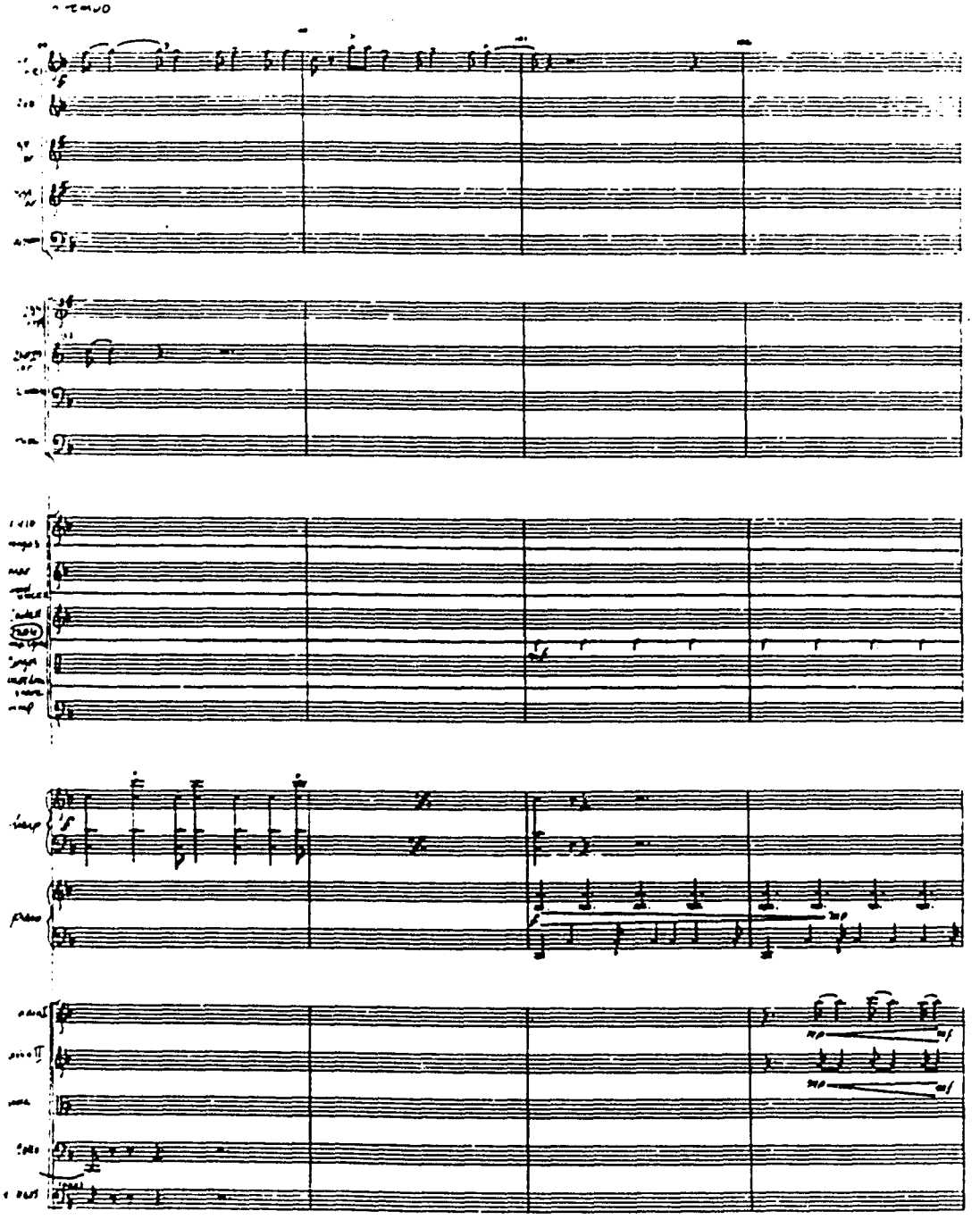

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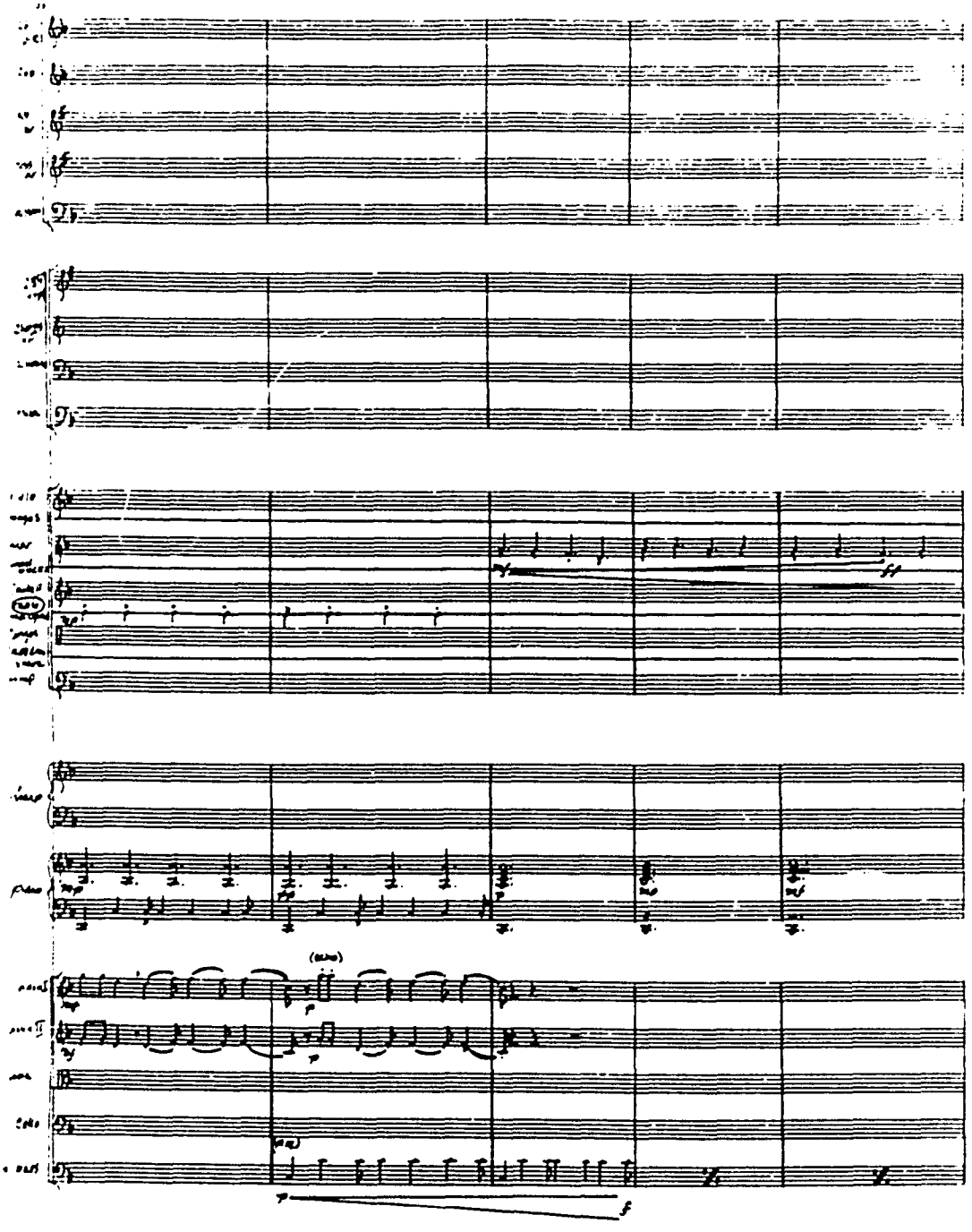

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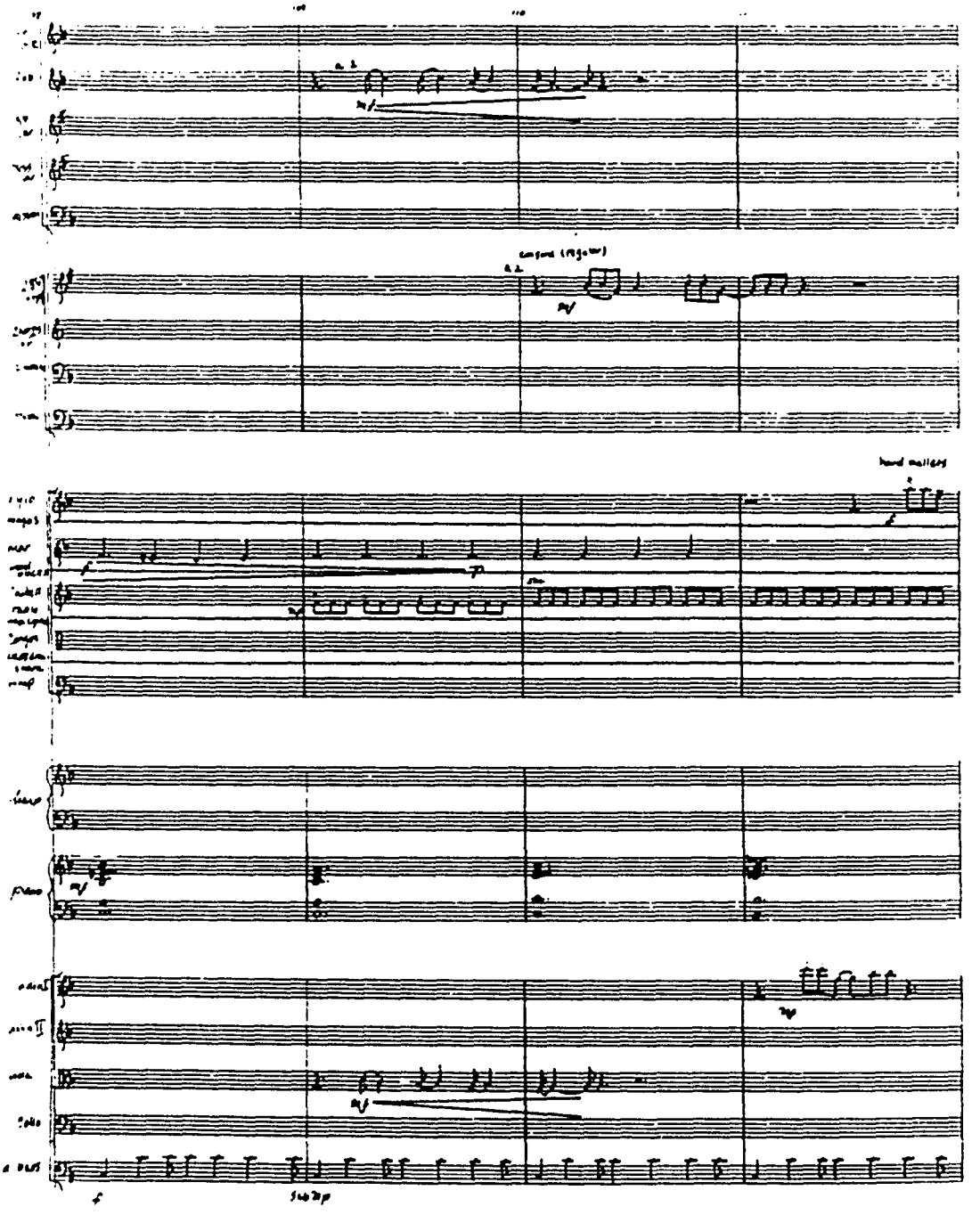

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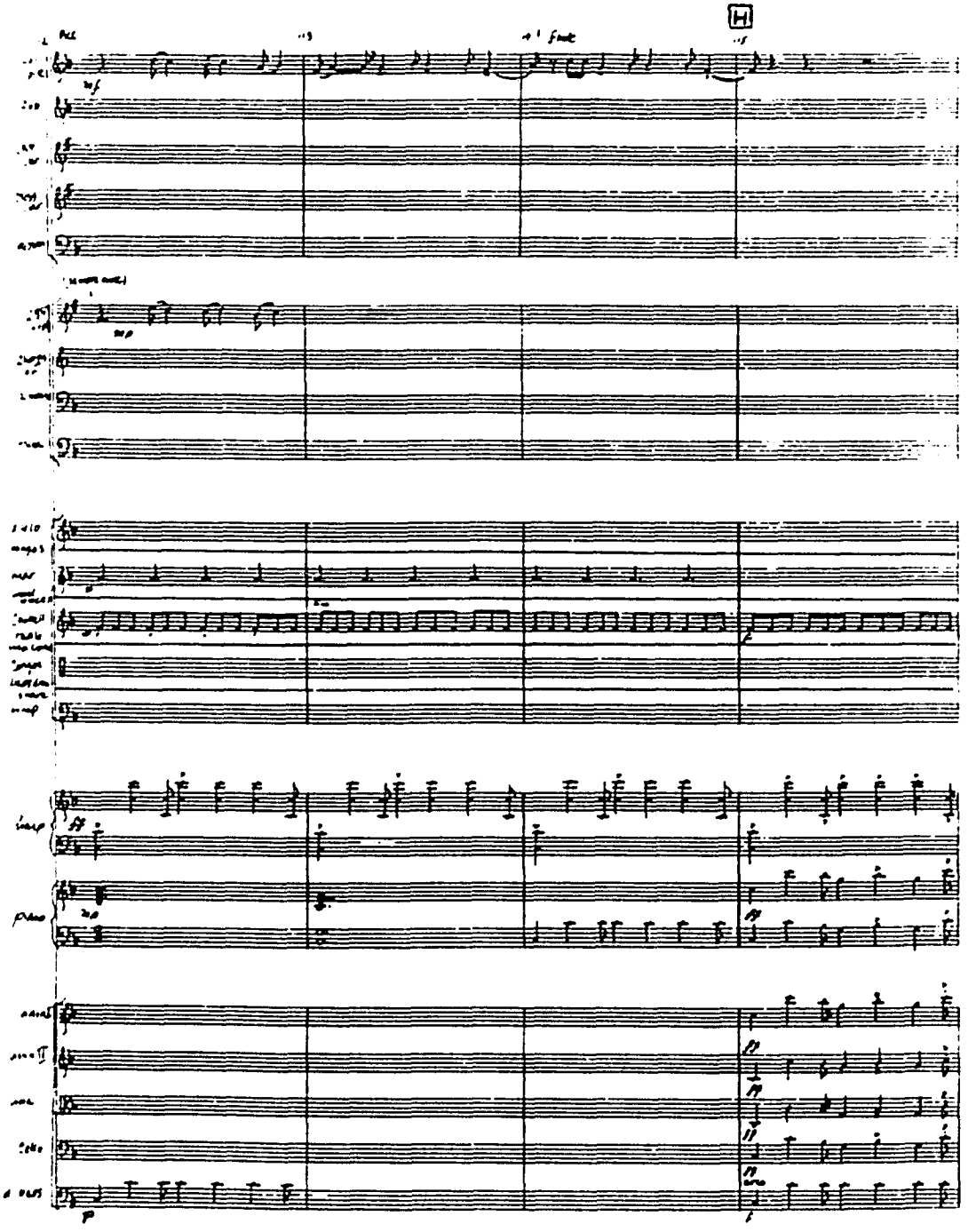


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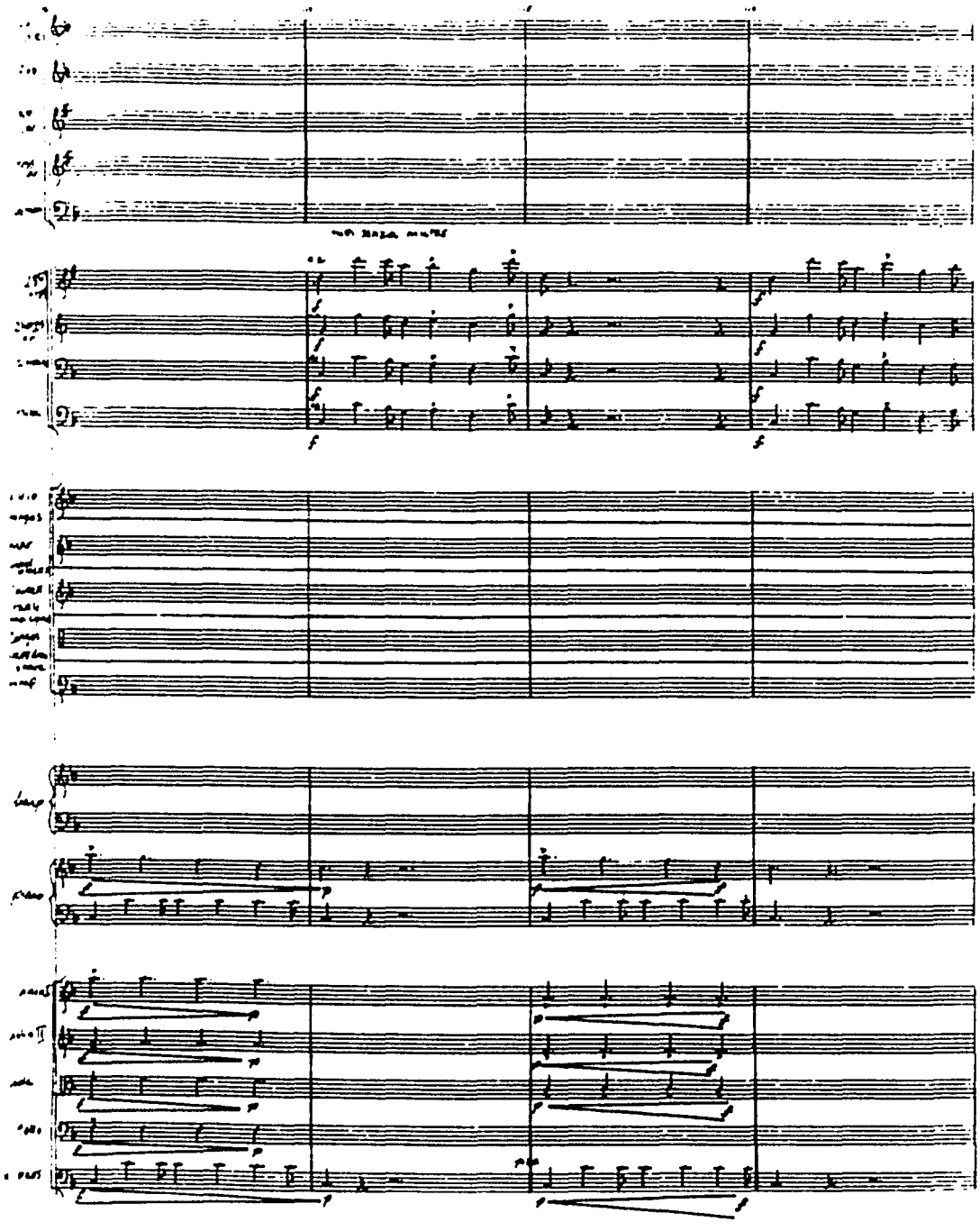

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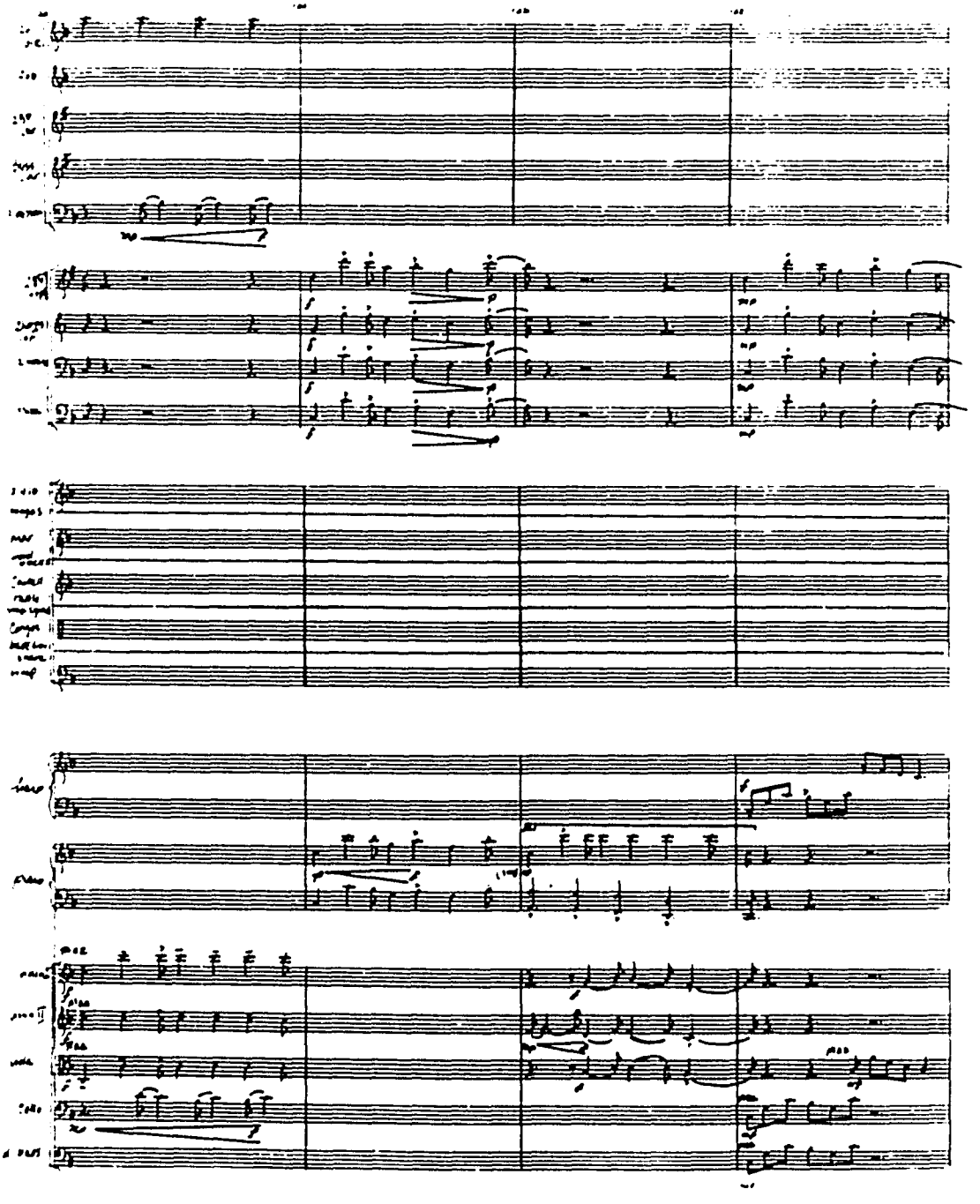

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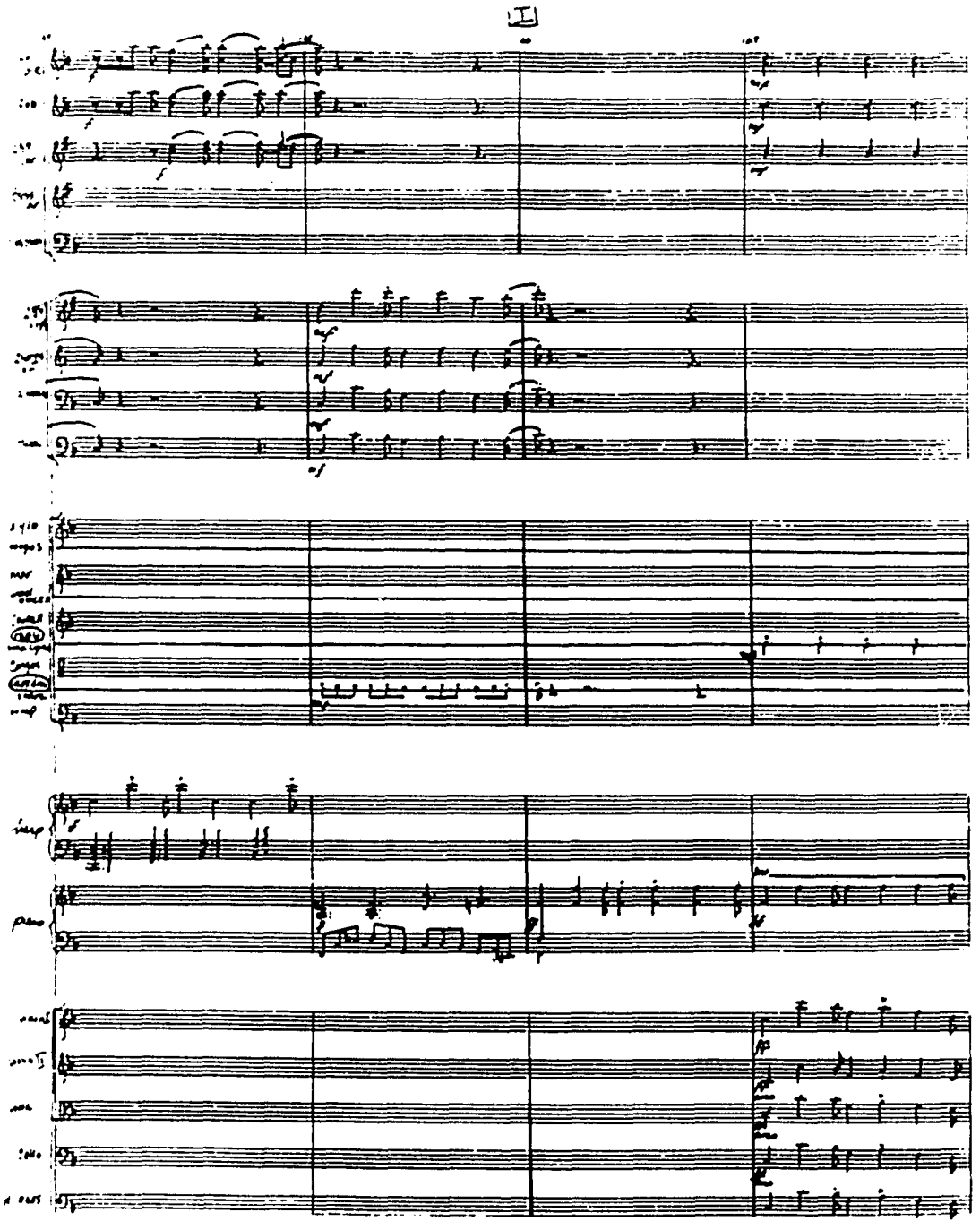

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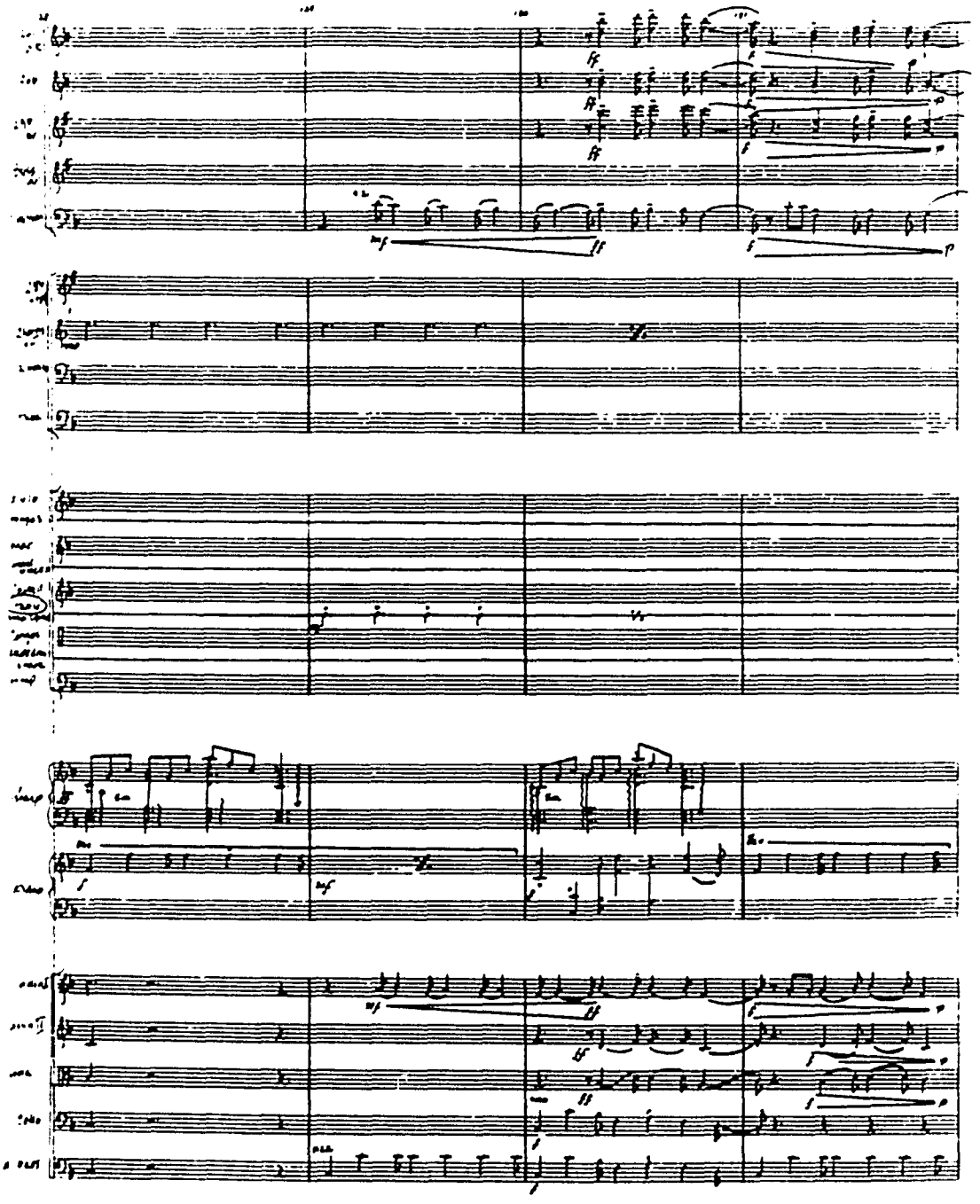

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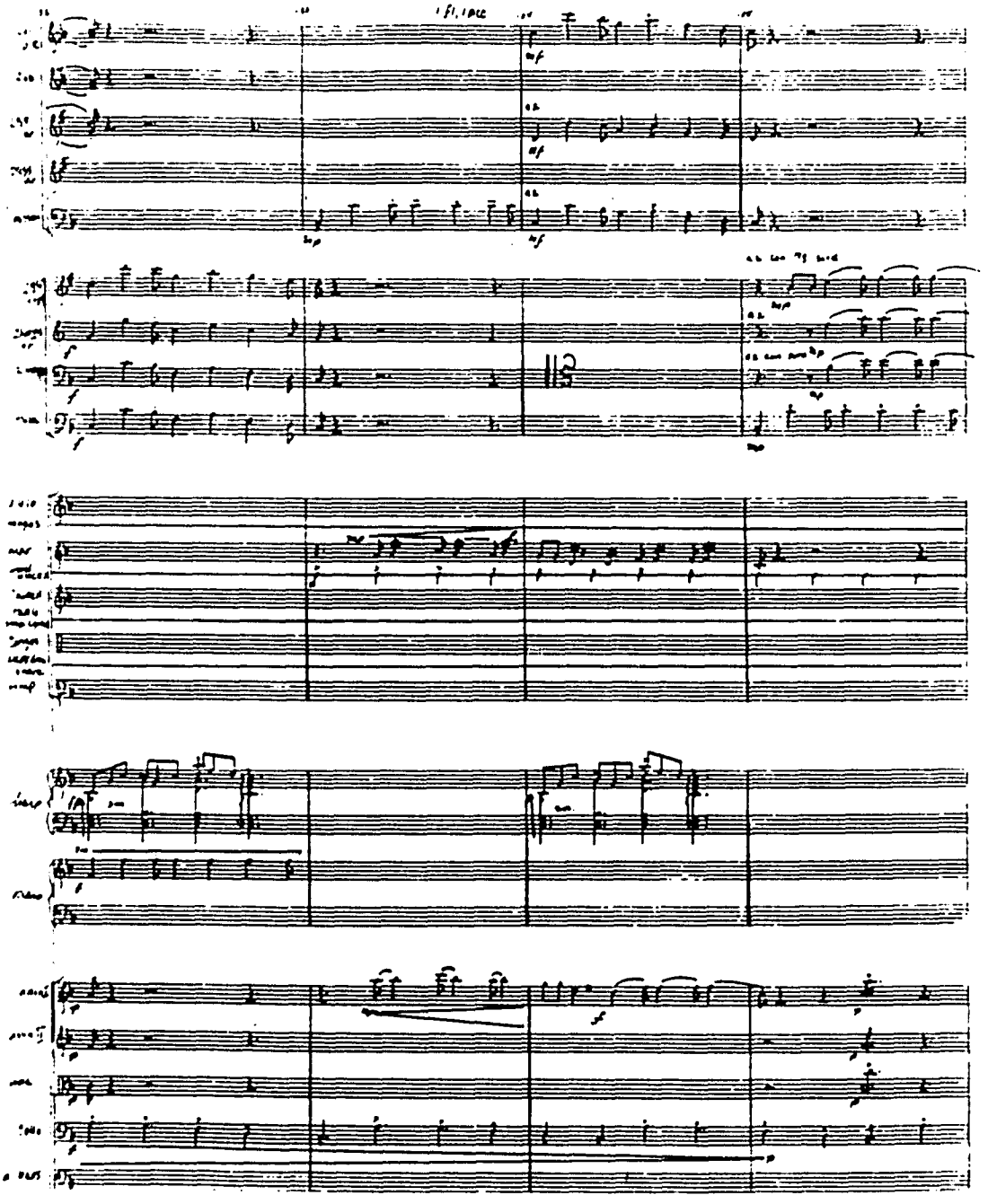

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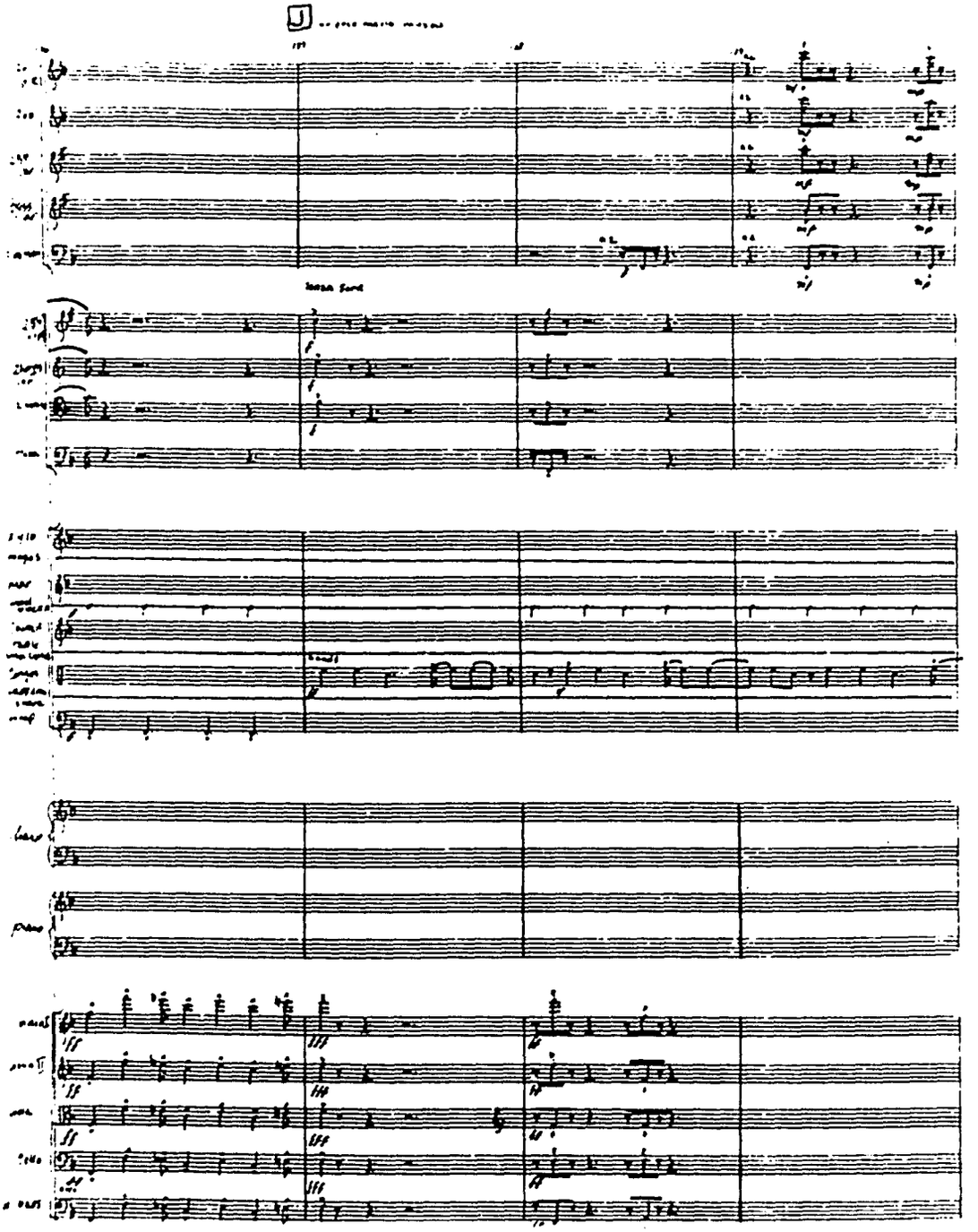

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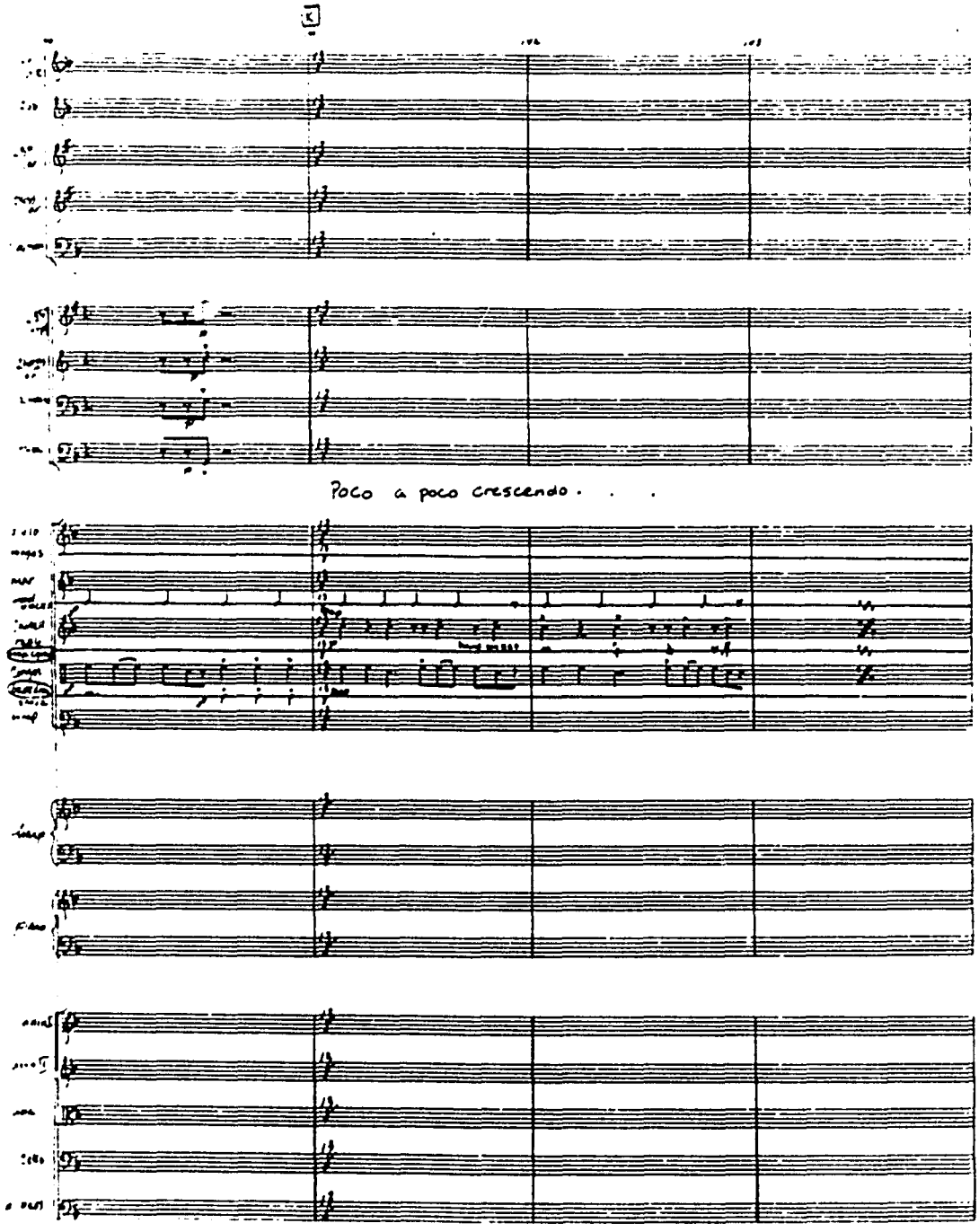


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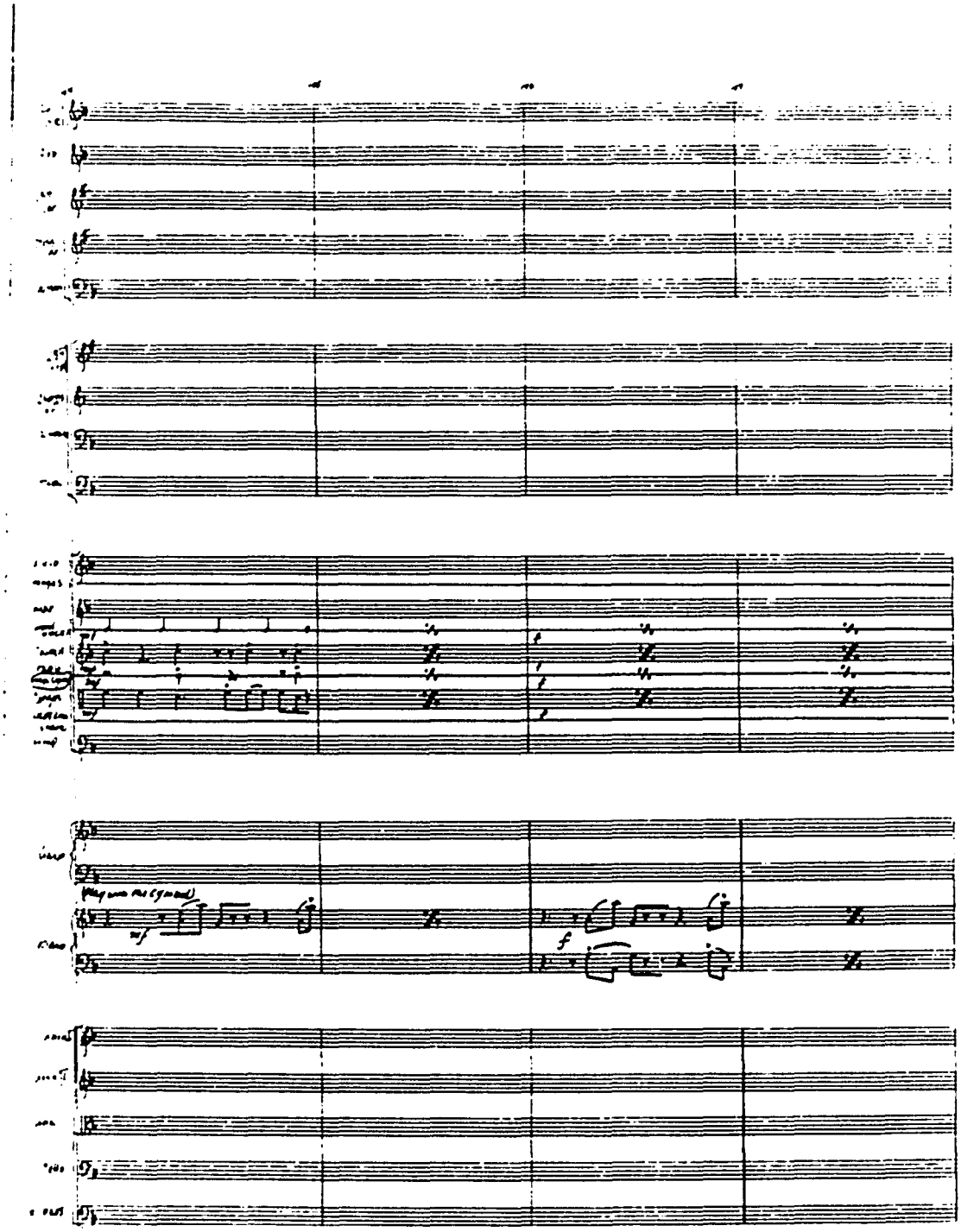

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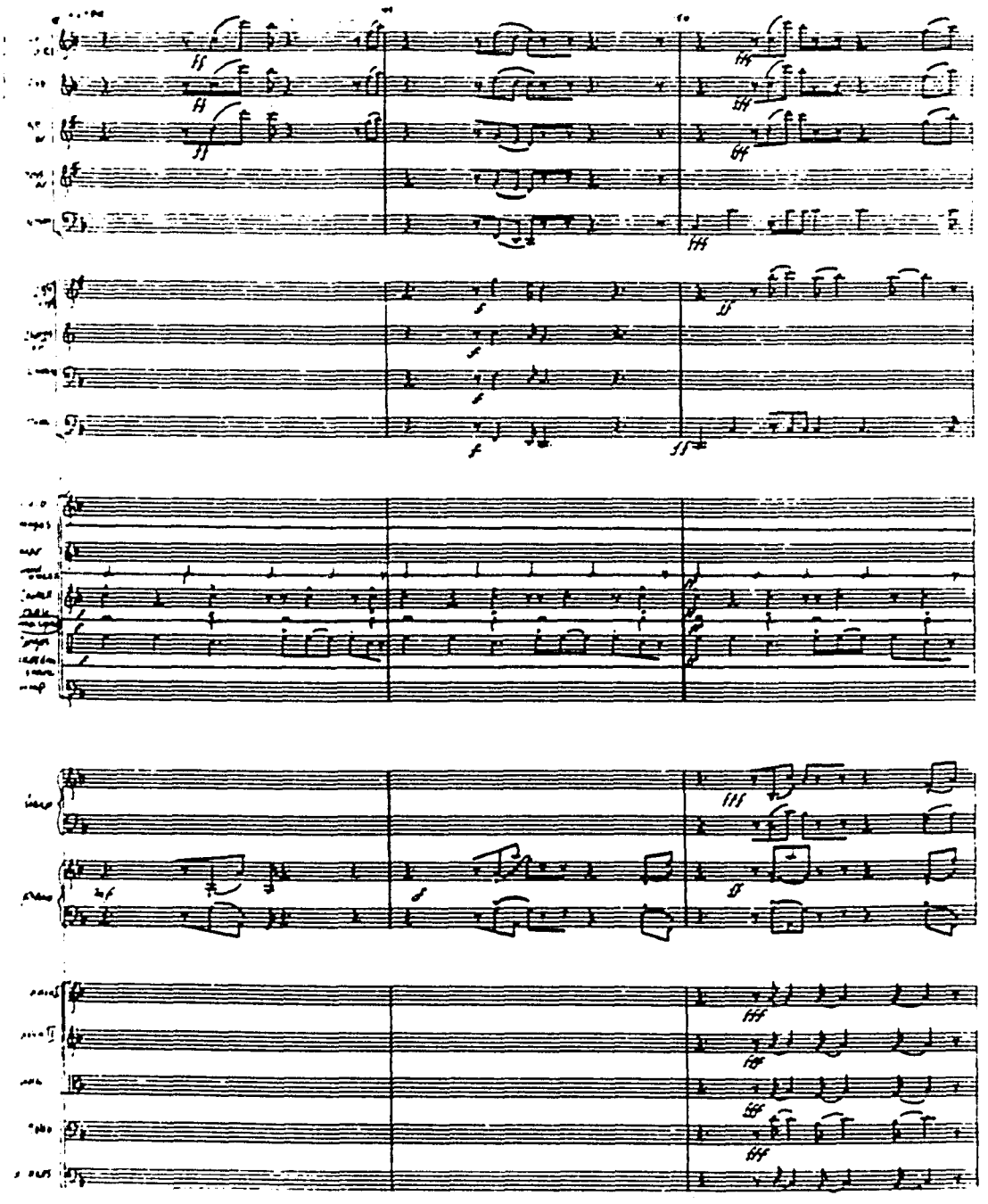

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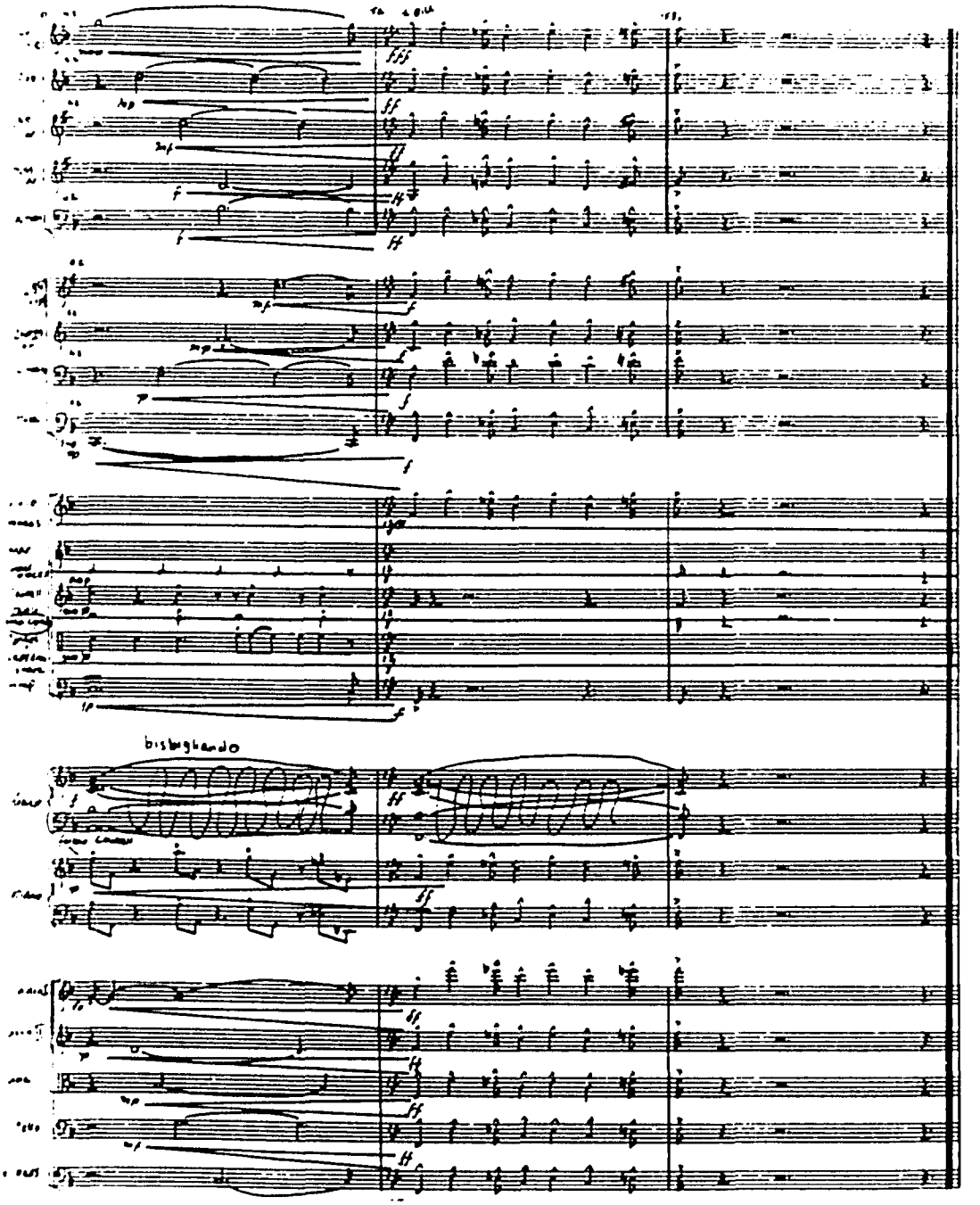


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