



RHODES UNIVERSITY
Where leaders learn

SHORT COMPOSITION PORTFOLIO

by

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Submitted in partial fulfilment of the degree

MASTER OF MUSIC

(60% performance / 40% short-composition portfolio)

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November 2023

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Link to Audio Files:

https://drive.google.com/drive/folders/1zmv_wthbICg1p1s-x3FBjVZGXXq7s--D?usp=drive_link

LADYBIRD

TAD DAMERON

♩ = 200

HEAD

5 5 5 5 5 5 11 b3 5 b7 13
3 3 3 3 3 3 3 b3 5 3
9 9 9 9 9 9 9 9 9 b3 RT
7 7 7 7 7 7 7 7 7 RT b7

Cmaj7 Fm7 Bb7

SOPRANO SAXOPHONE
ALTO SAXOPHONE
TENOR SAXOPHONE
BARITONE SAXOPHONE

5 5 5 5 5 5 9 RT b3 5 13
3 3 3 3 3 3 b7 b7 RT b3 3
9 9 9 9 9 9 5 5 b7 RT b3 RT
7 7 7 7 7 7 b3 b3 5 b7 Eb7 b7

5 Cmaj7 Bbm7 Eb7

SOP. SAX.
ALTO SAX.
TEN. SAX.
BARI. SAX.

9 9 PN. RT 9 RT 9 RT 13 5
7 7 7 7 6 7 7 3 3 3
5 5 5 5 11 5 5 9 9 9
3 3 3 3 3 3 b3 5 5 b3 7 7

9 Abmaj7 PC. Am7 PC. D7 b7 PC.

SOP. SAX.
ALTO SAX.
TEN. SAX.
BARI. SAX.

13

SOP. SAX. *Dm7* *G7* *Cmaj7* *Ebmaj7* *Abmaj7* *Dbmaj7*

ALTO SAX.

TEN. SAX.

BARI. SAX.

Chord voicings: $\begin{matrix} b7 \\ 5 \\ b3 \\ RT \end{matrix}$, $\begin{matrix} 5 \\ b3 \\ RT \\ b7 \end{matrix}$, $\begin{matrix} b3 \\ RT \\ 5 \\ b7 \end{matrix}$, $\begin{matrix} 13 \\ 3 \\ 9 \\ b7 \end{matrix}$, $\begin{matrix} \#11 \\ 3 \\ b9 \\ b7 \end{matrix}$, $\begin{matrix} 5 \\ 3 \\ RT \\ 7 \end{matrix}$, $\begin{matrix} 3 \\ RT \\ 7 \\ 5 \end{matrix}$, $\begin{matrix} 7 \\ 5 \\ 3 \\ RT \end{matrix}$, $\begin{matrix} \#11 \\ 3 \\ RT \\ 7 \end{matrix}$

17

SOP. SAX. *Cmaj7* *Fm7* *Bb7*

ALTO SAX.

TEN. SAX.

BARI. SAX.

SOLI

Chord voicings: $\begin{matrix} 5 \\ 3 \\ RT \\ 7 \end{matrix}$, $\begin{matrix} 13 \\ 3 \\ RT \\ 7 \end{matrix}$, $\begin{matrix} 7 \\ 5 \\ 3 \\ RT \end{matrix}$, $\begin{matrix} RT \\ 7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} RT \\ 7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} 7 \\ 5 \\ 3 \\ RT \end{matrix}$, $\begin{matrix} 7 \\ 5 \\ 3 \\ RT \end{matrix}$, $\begin{matrix} b3 \\ 11 \\ 9 \\ b7 \end{matrix}$, $\begin{matrix} RT \\ b7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} 9 \\ RT \\ 3 \\ 3 \end{matrix}$, $\begin{matrix} RT \\ b7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} RT \\ b7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} b7 \\ 5 \\ 3 \\ RT \end{matrix}$

21

SOP. SAX. *Cmaj7* *Bbm7* *Eb7*

ALTO SAX.

TEN. SAX.


BARI. SAX.

Chord voicings: $\begin{matrix} 5 \\ 3 \\ RT \\ 7 \end{matrix}$, $\begin{matrix} 3 \\ RT \\ 7 \\ 5 \end{matrix}$, $\begin{matrix} 5 \\ b3 \\ RT \\ b7 \end{matrix}$, $\begin{matrix} PN \\ b3 \\ RT \\ b7 \end{matrix}$, $\begin{matrix} 11 \\ RT \\ b7 \\ 5 \end{matrix}$, $\begin{matrix} PN \\ b7 \\ RT \\ 5 \end{matrix}$, $\begin{matrix} b3 \\ RT \\ b7 \\ 5 \end{matrix}$, $\begin{matrix} 11 \\ RT \\ b7 \\ 5 \end{matrix}$, $\begin{matrix} 9 \\ b7 \\ 5 \\ b7 \end{matrix}$, $\begin{matrix} PN \\ RT \\ 5 \\ b7 \end{matrix}$, $\begin{matrix} 9 \\ b7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} \#9 \\ b7 \\ 5 \\ 3 \end{matrix}$, $\begin{matrix} 3 \\ RT \\ 5 \\ 7 \end{matrix}$, $\begin{matrix} \#11 \\ RT \\ b7 \\ 7 \end{matrix}$, $\begin{matrix} 5 \\ RT \\ b7 \\ 7 \end{matrix}$, $\begin{matrix} 13 \\ 3 \\ RT \\ b7 \end{matrix}$

4


3 RT 5 13 7 9 7 RT 9 3 PN #11 5 3 9 RT 11 b3 5 5 b7 13 5
 7 3 3 5 7 5 7 7 3 3 3 3 7 5 7 5 3 3 RT b3 PN b3 5 3 3
 5 7 7 RT 3 5 3 RT 5 7 9 RT 9 7 5 5 5 b7 3 9 RT
 3 3 5 7 7 3 3 3 5 7 7 5 3 3 b7 RT RT RT RT b7 RT b7

37 Cmaj7 Bbm7 Eb7

SOP. SAX. 


ALTO SAX. 


TEN. SAX. 


BARI. SAX. 


3 PN 5 9 9 RT #11 13 5 9
 RT 3 3 7 b7 b7 3 3 3 b7
 7 7 RT 7 5 5 RT #11 13 5 9
 5 7 7 3 5 b3 b7 b7 b7 5 3

41 Abmaj7 Am7 D7

SOP. SAX. 


ALTO SAX. 


TEN. SAX. 


BARI. SAX. 

RT b7 RT RT b7 13 5 b7 PN b7 13 5 PN 5 PN 9 7 RT 9 RT 3 PN RT 13 7 RT 9 7 b13 #11 3
 b7 5 b7 b7 5 b3 b3 5 13 5 3 3 3 3 3 5 3 5 5 7 7 5 5 RT 3 5 3 3 RT 9 7
 5 b3 5 5 b3 RT RT 3 11 3 RT RT RT RT RT 3 RT 3 5 5 3 7 7 5 7 RT 7 7 5

45 Dm7 G7 Cmaj7 Ebmaj7 Abmaj7 Dbmaj7

SOP. SAX. 

ALTO SAX. 

TEN. SAX. 

BARI. SAX. 

3 11 5 7 9 RT 9 RT 7 RT 9 RT 7 RT 9 RT 5 #5 11 b3 b7 5 9 RT
 RT 3 3 5 7 7 7 7 5 7 7 7 5 7 7 3 3 b3 RT 5 b3 b7 b7
 5 7 7 RT 3 3 3 3 RT 3 3 3 3 RT 3 3 3 7 RT 7 F#m7 b7 b3 RT 5 5 b7 5 RT b7 b3 b3

49 Cmaj7

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

Bb7

5 3 #11 #11 3 3 3 9 RT RT b7 6 5 11 PN b3 9 5 11* 3 9 RT b7 13 RT
 9 3 3 RT RT RT 7 7 7 5 b3 b3 b3 RT RT b7 3 RT RT b7 b7 5 3 RT b7
 7 RT RT 7 7 7 5 5 3 3 3 RT b3 b7 b7 b7 5 b3 Eb7 b7 5 5 3 RT b7 5 3

53 Cmaj7

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

Bbm7

Eb7

7 9 RT 7 RT RT 3 5 7 13 5 11 b3 9 RT b7 RT 9 RT
 5 7 7 5 7 7 RT 3 5 3 b3 RT b3 RT b7 b7 5 b7 b7 b7
 3 RT 5 5 3 5 5 7 RT 3 RT RT RT b7 5 5 b3 5 5 5
 RT 3 3 RT 3 3 5 7 RT 7 b7 b7 5 b3 b3 RT b3 3 3

57 Abmaj7

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

Am7

D7

3 RT 5 RT 7 3 7
 7 5 3 RT 7
 5 3 7

9 11 b3
 5 RT b7
 b3 b7 5
 b7 b3 RT

#11 13 #11 5 13 b7 9 7
 RT 9 RT 9 RT 3 5
 b7 b7 b7 b7 b7 RT 3
 3 3 3 3 3 5 b7

73 Abmaj7 Am7 D7

SOP. SAX.
 ALTO SAX.
 TEN. SAX.
 BARI. SAX.

5
 b3 RT b7
 3 3 9 RT 5

13 b7 RT 13 b7 b13 3 9 3 7 7 13 5 7 3 3 PN RT PN 3
 3 3 5 3 3 RT 7 5 5 3 3 5 7 7 5 3 7 5 5 3 7 5
 9 RT 5 b7 b7 5 3 9 7 RT 3 RT 9 3 5 5 5 3 7 5 5 3 5

77 Dm7 G7 Cmaj7 Ebmaj7 Abmaj7 Dbmaj7

SOP. SAX.
 ALTO SAX.
 TEN. SAX.
 BARI. SAX.

HEAD OUT

5 5 5 5 5 PN 11 b3 5 b7 13 - 5
 3 3 3 3 3 3 b3 b7 b3 11 RT
 9 9 9 RT 9 9 9 9 5 9 b3 b7
 7 7 7 7 7 7 7 7 RT 3 b7 PN 3

81 Cmaj7 Fm7 Bb7

SOP. SAX.
 ALTO SAX.
 TEN. SAX.
 BARI. SAX.

85 Cmaj7 7 5 3 9 7 5 3 9 7 5 3 9 7 5 3 9 7 9 RT b3 5 13 3 RT b7 b7 RT b3 b7 RT b3 53 b7 Eb7 b7

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

89 Abmaj7 7 9 5 3 7 PN 5 3 7 RT 5 3 6 9 5 3 7 PC RT 11 3 7 9 b7 5 b3 Am7 b3 PC b7 13 9 b7 3 D7 3 PC 5 RT b7 3

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

93 Dm7 7 b7 b3 5 RT b7 13 9 b7 PN b9 3 3 7 5 RT b7 3 >b7 Cmaj7

SOP. SAX.

ALTO SAX.

TEN. SAX.

BARI. SAX.

4 WAY CLOSE

ASSIGNMENT #7

BONELELA

1 Cmaj7 F7 Dm7 Ab7

5 Fm7(b5) E7 Bbmaj7 F#m7

9 Bbm7(b5) Emaj7 Bm7(b5) D9

13 A13 Amaj9 G7(#11) Am9

17 Eb7(#9) Gm7(b5) C7(b9) Bb7(b13)

DROP 2 TECHNIQUES

ASSIGNMENT #8

BONELELA

1 DROP 2 Cmaj7 DROP 3 F7 DROP 2 Bbmaj7 E7

Musical notation for measures 1-4. Measure 1: Cmaj7 (Drop 2) with notes C5, E5, G5, Bb4, C5, E4. Measure 2: F7 (Drop 3) with notes F5, Ab5, C5, RT, F5, Ab4. Measure 3: Bbmaj7 (Drop 2) with notes Bb5, D6, F6, Ab5, Bb5, D5. Measure 4: E7 with notes E5, G5, Bb5, RT, E5, G4.

5 Fm7(b5) Ab7 Dm7 A13

Musical notation for measures 5-8. Measure 5: Fm7(b5) with notes F5, Ab5, C5, RT, F5, Ab4. Measure 6: Ab7 with notes Ab5, C5, RT, Ab5, C4. Measure 7: Dm7 with notes D5, F5, Ab5, RT, D5, F4. Measure 8: A13 with notes A5, C6, E6, Ab5, A5, C4, E4, Ab4.

9 DROP 3 D9 Bm7(b5) Emaj7 Bbm7(b5)

Musical notation for measures 9-12. Measure 9: D9 (Drop 3) with notes D5, F5, Ab5, RT, D5, F4, Ab4. Measure 10: Bm7(b5) with notes B5, D6, F6, RT, B5, D5. Measure 11: Emaj7 with notes E5, G5, Bb5, RT, E5, G4. Measure 12: Bbm7(b5) with notes Bb5, D6, F6, RT, Bb5, D5.

13 DROP 2 DL F#m7 G7(#11) Amaj7 Am11

Musical notation for measures 13-16. Measure 13: F#m7 (Drop 2 DL) with notes F#5, Ab5, C5, RT, F#5, Ab4. Measure 14: G7(#11) with notes G5, Bb5, D6, RT, G5, Bb4. Measure 15: Amaj7 with notes A5, C6, E6, RT, A5, C4. Measure 16: Am11 with notes A5, C6, E6, RT, A5, C4, E4, Ab4.

17 DROP 2+4 DL Cm9 F+7 Eb7(#9) C7(b13)

Musical notation for measures 17-20. Measure 17: Cm9 (Drop 2+4 DL) with notes C5, Eb5, G5, RT, C5, Eb4, G4. Measure 18: F+7 with notes F5, Ab5, C5, RT, F5, Ab4. Measure 19: Eb7(#9) with notes Eb5, G5, Bb5, RT, Eb5, G4. Measure 20: C7(b13) with notes C5, Eb5, G5, RT, C5, Eb4, G4.

VOICING MELODY 1

ASSIGNMENT #9

BONELELA

1 Gm7 Am7 Bbmaj7 C9(SUS4)

Musical notation for system 1, measures 1-4. Treble clef, bass clef, 4/4 time signature. Chords: Gm7, Am7, Bbmaj7, C9(SUS4).

5 2 Fmaj7 Dm7 Gm7 C7 Am7 D13 Bbm9 Eb7(#11)

Musical notation for system 2, measures 5-8. Treble clef, bass clef, 4/4 time signature. Chords: Fmaj7, Dm7, Gm7, C7, Am7, D13, Bbm9, Eb7(#11).

9 3 Am7 D7(#9) Gm11

Musical notation for system 3, measures 9-12. Treble clef, bass clef, 4/4 time signature. Chords: Am7, D7(#9), Gm11.

13 4 F7(#9) D7(#9) G7(b13) C7(b13) Fm7 Ab13

Musical notation for system 4, measures 13-16. Treble clef, bass clef, 4/4 time signature. Chords: F7(#9), D7(#9), G7(b13), C7(b13), Fm7, Ab13.

VOICING MELODY 1

ASSIGNMENT #9 -SAXES

BONELELA

1

Gm7 Am7 Bbmaj7 C9(SUS4)

ALTO 1

ALTO 2

TENOR 1

TENOR 2

5 2

Fmaj7 Dm7 Gm7 C7 Am7 D13 Bbm9 Eb7(#11)

9 3 Am7 D7(#9) Gm11

13 4 F7(#9) D7(#9) G7(b13) C7(b13) Fm7 Ab13

REVEREND

SWING

BONELELA MAVUSO

$\text{♩} = 122$

A

$\text{B}^{\flat}\text{maj}7(\sharp 5)$

5 $\text{E}^{\flat}\Delta 7$

1. $\text{G}(\text{sus}4)/\text{D}$

2. $\text{A}^{\flat}\Delta 7$

B

11 $\text{Gm}7(\flat 6)$

11 $\text{E}^{\text{m}11}$

12 $\text{E}^{\text{m}6}$

13 $\text{E}^{\text{m}11}$

15 $\text{A}^{\flat}\Delta 7$

15 $\text{D}^{\flat}\Delta 7(\sharp 11)$

A

19 $\text{E}^{\flat}\Delta 7(\sharp 11)$

19 $\text{E}^{\text{m}11}$

20 $\text{G}^{\text{maj}7(\sharp 5)}/\text{A}$

23 $\text{D}^{\text{m}11}$

23 $\text{D}^{\flat}\Delta 7(\sharp 11)$

ANTIPODE

BONELELA MAVUSO

MED. LATIN

♩ = 220

INTRO: 8 BAR VAMP OVER

Cm7 & DbΔ7(#11)

A (LATIN)

Musical notation for the first system (measures 1-4). The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. The piece is in a Latin style. The notation includes a treble clef and a bass clef. The bass line is labeled "(BASS)". The first measure is a whole rest. The second measure contains a half note Gb and a quarter note Ab. The third measure contains a quarter note Gb, a quarter note Ab, and a quarter note Bb. The fourth measure contains a half note Gb and a quarter note Ab. The chords are Cm7 and DbΔ7(#11).

5

Musical notation for the second system (measures 5-8). The notation continues from the first system. The chords are Cm7 and DbΔ7(#11).

9

Musical notation for the third system (measures 9-12). The notation continues from the second system. The chords are Fm7, Eb%, AbΔ7, and DbΔ7(#11).

13

Musical notation for the fourth system (measures 13-16). The notation continues from the third system. The chords are Cm7 and DbΔ7(#11). A first ending bracket labeled "1." spans measures 13-16.

17

Musical notation for the fifth system (measures 17-18). The notation continues from the fourth system. The chords are Cm7 and DbΔ7(#11). A second ending bracket labeled "2." spans measures 17-18.

B (SWING)

19

Chords: $Ebm7$, $Ab7$, $Db\Delta7$, $Gb\Delta7$

(WALKING BASS)

23

Chords: $Dm7(b9)$, $G7(b13)$, $C\Delta7$, $C\Delta7$

A (LATIN)

27

Chords: $Cm7$, $Db\Delta7(\#11)$, $Cm7$, $Db\Delta7(\#11)$

(BASS)

31

Chords: $Cm7$, $Db\Delta7(\#11)$, $Cm7$, $Db\Delta7(\#11)$

35

Chords: $Fm7$, $Eb\%$, $Ab\Delta7$, $Db\Delta7(\#11)$

39

Musical score for measures 39-42, featuring a treble and bass clef staff in a key signature of two flats (B-flat and E-flat). The score is written in 4/4 time. The melody in the treble clef consists of quarter notes in measures 39 and 40, followed by a half note in measure 41, and a quarter note in measure 42. The bass clef staff provides accompaniment with eighth notes in measures 39 and 40, and quarter notes in measures 41 and 42. Chord symbols are placed below the bass staff: Cm7 for measures 39 and 41, and DbΔ7(#11) for measures 40 and 42.

Chord symbols: Cm7, DbΔ7(#11), Cm7, DbΔ7(#11)

HYPESIA'S BLUES

BLUES

BONELELA MAVUSO

♩ = 100

The musical score is written in 4/4 time with a key signature of two flats (Bb and Eb). It consists of three staves of music. The first staff begins with a repeat sign and contains the following chords: F7, Bb9, Eb7, Am7, Abm9, DbΔ7, Cm7, and F7. The second staff starts at measure 5 and contains: Bb7, Bbm7, Eb7, F7, Gm7, Am7(b6), and Abm7. The third staff starts at measure 9 and contains: Gm7, C7, Bb7, Am7(b6), Ab7ALT., G7ALT., and Gb7ALT. The melody features various rhythmic patterns, including eighth and sixteenth notes, and includes two triplet markings over the Bb7 chord in the third staff. The piece concludes with a double bar line and repeat dots.

ECOYSIS (KUBUTA)

BONELELA MAVUSO

♩ = 200 **INTRO**

TRUMPET

TENOR SAX

PIANO

BASS

DRUMS

Chord progression: E_{maj9} , $C_{maj13}(\#11)$, A_{m9} , $F_{maj7}(\#11)$, $F_{maj7}(\#11)$

Tempo: ♩ = 200

Key Signature: Two sharps (F# and C#)

Time Signature: 7/4, 3/2, 7/4, 3/2, 7/4

Rehearsal Markers: 1, 2

A1

TPT. *mp*

TEN. SAX. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

BREAK ON BEAT 1

mp

BOUNCY FEEL

12

TPT.

TEN. SAX.

PNO.

BASS

DR.

*C*maj13(#11) *A*m⁹ *F*maj7(#11) *A*m⁹ *F*maj7(#11)

*C*maj13(#11) *A*m⁹ *F*maj7(#11) *A*m⁹ *F*maj7(#11)

BOUNCY FEEL BOUNCY FEEL

17 A2

TPT. *mp*

TEN. SAX. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

*E*maj9 *C*maj13(#11) *A*m9 *F*maj7(#11) *F*maj7(#11)

22 8

TPT. *mf* *f*

TEN. SAX. *mf* *f*

PNO. *mf* *mf*

BASS *mf*

DR. *mf*

E(add9)/G# Am⁹ Cmaj13(#11) Fmaj⁹

E(add9)/G# Am⁹ Cmaj13(#11) Fmaj⁹

26

TPT. *mf* *f*

TEN. SAX. *mf* *f*

PNO. *E(add9)/G#* *Am9* *Cmaj13(#11)* *Fmaj9* *Cmaj13(#11)*


BASS *E(add9)/G#* *Am9* *Cmaj13(#11)* *Fmaj9* *Cmaj13(#11)*


DR. *mf*

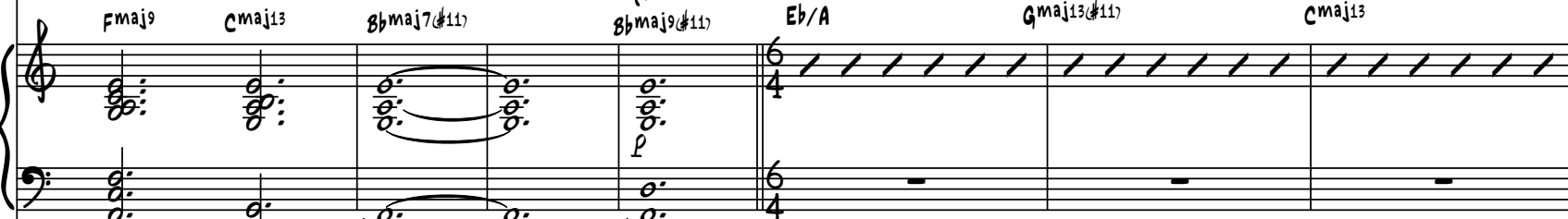
1. 2.


Detailed description: This is a page of a musical score for a jazz ensemble. It features five staves: Trumpet (TPT.), Tenor Saxophone (TEN. SAX.), Piano (PNO.), Bass (BASS), and Drums (DR.). The music is in the key of D major (two sharps) and 4/4 time. The score begins at measure 26. The Trumpet and Tenor Saxophone parts have melodic lines with slurs and accents, starting at a mezzo-forte (*mf*) dynamic and moving to forte (*f*) in the second system. The Piano part provides harmonic accompaniment with chords: E(add9)/G# (measures 26-27), Am9 (measures 28-29), Cmaj13(#11) (measures 30-31), Fmaj9 (measures 32-33), and Cmaj13(#11) (measures 34-35). The Bass part has a walking bass line corresponding to these chords. The Drums part features a consistent pattern of eighth notes with 'x' marks above them, indicating cymbal hits, and a bass drum pattern. The score includes first and second endings, marked with '1.' and '2.' and repeat signs. Dynamics include *mf* and *f*.


31 MOLTO RIT. C PIANO INTERLUDE (RUBATO)

TPT. 

TEN. SAX. 

PNO. 

BASS 

DR. 

Chord progression: Fmaj9, Cmaj13, Bbmaj7(#11), Bbmaj9(#11), Eb/A, Gmaj13(#11), Cmaj13

Dynamic markings: p, p

Tempo markings: MOLTO RIT.

38

TPT.

TEN. SAX.

PNO.

BASS

DR.

fmaj7 Ab^o7 Am Em/G Am fmaj7

The musical score consists of five staves. The top two staves are for Trumpet (TPT.) and Tenor Saxophone (TEN. SAX.), both in treble clef with a key signature of two sharps (F# and C#). The Piano (PNO.) staff is in grand staff (treble and bass clefs). The Bass staff is in bass clef. The Drums (DR.) staff is in a simplified notation. The Piano part has six measures with the following chords: fmaj7, Ab^o7, Am, Em/G, Am, and fmaj7. The other staves have rests or are empty.

♩ = 200

44

TPT.

TEN. SAX.

Em⁷

Dm⁷

E(sus4)/C#

Fmaj7(#11)

Cmaj13

Bbmaj9(#11)

PNO.

BASS

♩ = 200

DR.

D
so

TPT. 1. 2.
7/4 7/4 7/4 7/4 7/4 7/4

TEN. SAX.
7/4 7/4 7/4 7/4 7/4 7/4

PNO. 7/4 7/4 7/4 7/4 7/4 7/4
A TEMPO
p
E maj⁹
C maj¹³(#11)
A m⁹
F maj⁷(#11)
F maj⁷(#11)

BASS
7/4 7/4 7/4 7/4 7/4 7/4

DR. 1. 2. FILL IN
7/4 7/4 7/4 7/4 7/4 7/4

60

G SOLO BACKING

TPT.

TEN. SAX.

PNO.

BASS

DR.

mp

mp

C maj13(#11) *A* m⁹ *F* maj7(#11) *E* (add9)/G# *A* m⁹

C maj13(#11) *A* m⁹ *F* maj7(#11) *E* (add9)/G# *A* m⁹

65

TPT.

TEN. SAX.

PNO.

BASS

DR.

*C*maj13(#11) Fmaj9 E(add9)/G# Am9

*C*maj13(#11) Fmaj9 E(add9)/G# Am9

69

1. 2.

TPT.

TEN. SAX.

PNO.

BASS

DR.

*C*maj13(#11) *F*maj9 *C*maj13 *F*maj9 *Bb*maj7(#11) *Bb*maj7(#11)

*C*maj13(#11) *F*maj9 *C*maj13 *F*maj9 *Bb*maj7(#11)

74

TPT. *mp*

TEN. SAX. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

H

$\flat\flat\text{maj}7(\sharp 11)$ $\flat\text{maj}7(\sharp 11)$ $\text{E}\text{maj}9$ $\text{C}\text{maj}13(\sharp 11)$ Am^9 $\text{F}\text{maj}7(\sharp 11)$

$\flat\flat\text{maj}7(\sharp 11)$ $\text{E}\text{maj}9$ $\text{C}\text{maj}13(\sharp 11)$ Am^9 $\text{F}\text{maj}7(\sharp 11)$

BOUNCY FEEL

90

TPT.

mf

f

TEN. SAX.

mf

f

PNO.

E(add9)/G#

Am⁹

Cmaj13(#11)

Fmaj9

Cmaj13(#11)

BASS

E(add9)/G#

Am⁹

Cmaj13(#11)

Fmaj9

Cmaj13(#11)

DR.

mf

1.

2.

1.

2.

♩ = 85

OUTRO - "ON CUE"

95

TPT.

TEN. SAX.

PNO.

BASS

DR.

Fmaj9 *Cmaj13* *Bbmaj7(#11)* *Bbmaj7(#11)* *Bbmaj9(#11)* *Bbmaj9(#11)*

Fmaj9 *Cmaj13* *Bbmaj7(#11)* *Bbmaj7(#11)* *Bbmaj9(#11)* *Bbmaj9(#11)*

HITS >

mp

mp

mp

mp

♩ = 85

102

TPT.

1. 2.

mp

TEN. SAX.

mp

PNO.

BASS

Bb maj9(#11) Bb maj9(#11) Bb maj9(#11)

mp

DR.

1. 2. HIP-HOP BEAT FILL IN

mp

105

TPT.

TEN. SAX.

PNO.

BASS

DR.

mp

mp

8b maj9(#11)

8b maj9(#11)

8b maj9(#11)

8b maj9(#11)

8b maj9(#11)

8b maj9(#11)

2

80 MAVUSO (NCELE)

80NELELA MAVUSO

♩ = 110

INTRO

Musical score for 80 MAVUSO (NCELE). The score is arranged in five staves: TRUMPET, TENOR SAX, PIANO, BASS, and DRUMS. The key signature is B-flat major (two flats) for the first three staves and D major (two sharps) for the last two. The time signature is 4/4. The tempo is marked as ♩ = 110. The piece begins with an 'INTRO' section. The Trumpet and Tenor Sax parts are currently blank. The Piano part is also blank. The Bass part features a rhythmic pattern of eighth notes with triplets, starting with a dynamic marking of *mp*. The Drums part is blank for the first four measures and then shows a pattern of slashes in the fifth measure.

CHANT
6/8 FEEL

6 A

TPT.

TEN. SAX.

PNO.

BASS

DR.

mf *mf* *mp* *mp* *mp* *mp* *mp* *mp*

$D^{\#}(SUS4)$ $D^{\#m11} E maj7(\#11)$ $D^{\#m11} E maj7(\#11)$

HITS $D^{\#}(SUS4)$ $D^{\#m11} E maj7(\#11)$ $D^{\#m11} E maj7(\#11)$ FILL IN

12

TPT.

TEN. SAX.

PNO.

BASS

DR.

D#m11 E maj7(#11) D#m11 E maj7(#11) D#m11 E maj7(#11) D#m11 E maj7(#11)

Musical score for five instruments: Trumpet (TPT.), Tenor Saxophone (TEN. SAX.), Piano (PNO.), Bass (BASS), and Drums (DR.). The score is in 4/4 time and consists of 16 measures. A double bar line with a repeat sign is placed after measure 8. A circled '8' above measure 8 indicates an 8-measure repeat. Dynamics include *mf* (mezzo-forte) and *f* (forte). Chord symbols are provided for the piano and bass parts.

Chord Symbols:

- Measures 1-3: $D\#m^{11} E\text{maj}7(\#11)$
- Measures 4-6: $D\#m^{11} E\text{maj}7(\#11)$
- Measures 7-8: $D\#m^{11} E\text{maj}7(\#11)$
- Measures 9-10: $B\%$ $E\text{maj}9$
- Measures 11-12: Fm^{11} $E\text{maj}7(\#11)$

Drum Part: Measure 2 contains a drum symbol with a circled '2' above it, indicating a specific drum pattern.

21

TPT.

TEN. SAX.

PNO.

BASS

DR.

1. 2. INTERLUDE TO SOLOS

8% E^{maj9} F^{m11} E^{maj7(#11)} F^{m11} E^{maj7(#11)} D^{#(SUS4)} D[#]

mf

1. 2. FILL IN BUILT UP

mf

PIANO SOLO

25

1. 2.

TPT.

TEN. SAX.

PNO.

BASS

DR.

D#(SUS4)/B D#(SUS4)/B D#(SUS4) D# D#(SUS4)/B

D#(SUS4)/B D#(SUS4)/B D#(SUS4) D# D#(SUS4)/B

29

SOLO BACKING

1. 2.

TPT.

TEN. SAX.

PNO.

BASS

DR.

mp

mp

D#(SUS4) D# D#(SUS4)/B D#(SUS4)/B B% E maj9

D#(SUS4) D# D#(SUS4)/B D#(SUS4)/B B% E maj9

1. 2.

2.

38

TPT.

TEN. SAX.

PNO.

BASS

DR.

D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11)

D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11) D#m11 Emaj7(#11)

2

♩ = 140

INTERLUDE/OUTRO

48

TPT.

TEN. SAX.

PNO.

8% E maj9 Fm11 E maj7(#11) Fm11 E maj7(#11) Fm11 E maj7(#11) Fm11

BASS

8% E maj9 Fm11 E maj7(#11) Fm11 E maj7(#11) Fm11 E maj7(#11) Fm11

mp

FILL IN

♩ = 140

DR.

mp

53

TPT.

TEN. SAX.

PNO.

BASS

DR.

mp

mp

*E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11

*E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11 *E*maj7(#11) *F*m11

2 *ff* 2 *ff*

VAMP & FADE OUT (HORNS FREE IMPROV)

57

1. 2.

TPT. *Gbmaj7(#11) Gm11 Gbmaj7(#11) Gm11*

TEN. SAX. *Gbmaj7(#11) Gm11 Gbmaj7(#11) Gm11*

PNO. *Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11*

BASS *Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11 Emaj7(#11) Fm11*

DR. 1. 2. *DRUM SOLO UNDERNEATH HORN IMPROV.*

HOPE IN DARKNESS

BONELELA MAVUSO

♩ = 50

INTRO

The musical score is arranged in four staves. The top staff is for Tenor Sax, showing a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The second and third staves are for Piano, with a grand staff (treble and bass clefs), the same key signature and time signature, and a mezzo-piano (mp) dynamic marking. The fourth staff is for Bass, with a bass clef, the same key signature and time signature, and a mezzo-piano (mp) dynamic marking. The drum staff at the bottom shows a double bar line, a 6/8 time signature, and a mezzo-piano (mp) dynamic marking. The score is divided into four measures. The first measure contains a whole note chord in the piano and bass staves, with a triplet of eighth notes in the bass line. The second and third measures contain a whole note chord in the piano and bass staves, with a triplet of eighth notes in the bass line. The fourth measure contains a whole note chord in the piano and bass staves, with a triplet of eighth notes in the bass line. The piano part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The bass part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The drum part includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked as ♩ = 50. The score is for an introduction.

5

TEN. SAX.

PNO.

BASS

DR.

The musical score consists of four staves. The Tenor Saxophone staff (TEN. SAX.) is in treble clef and contains four measures of whole rests. The Piano staff (PNO.) is in grand staff (treble and bass clefs) and contains four measures of chords and textures. The Bass staff (BASS) is in bass clef and contains four measures of a melodic line. The Drums staff (DR.) is in a single line and contains four measures of a rhythmic pattern. Above the Piano staff, the following chord symbols are written: Cmaj7(#11), Dmaj13, Cmaj7(#11), and Dmaj13. Above the Bass staff, the following chord symbols are written: Cmaj7(#11), Dmaj13, Cmaj7(#11), and Dmaj13.

9 A

TEN. SAX. *mp*

PNO. *mp*

BASS *mp*

Dr. *mp*

The musical score consists of four staves. The Tenor Saxophone staff begins with a quarter rest, followed by three eighth-note triplets. The Piano staff has a right-hand part with chords and a left-hand bass line. The Bass staff has a melodic line with quarter notes and eighth-note triplets. The Drums staff shows a snare drum pattern and a double bass drum hit in the final measure. Dynamics are marked as *mp* (mezzo-piano) throughout.

13

TEN. SAX.

mp

3

3

3

PNO.

F#

E%

D%

C7 ALT.

mp

BASS

F#

E%

D%

C7 ALT.

mp

3

3

Dr.

2

BUILT UP

17 8

TEN. SAX. *mf*

PNO. *mf*

BASS *mf*

COMPLIMENT THE MELODY *mf*

Dr. *mf*

Chords: Gmaj13, Amaj7, E/G#, G9(add13), C#7(#9)

21

TEN. SAX.

PNO.

BASS

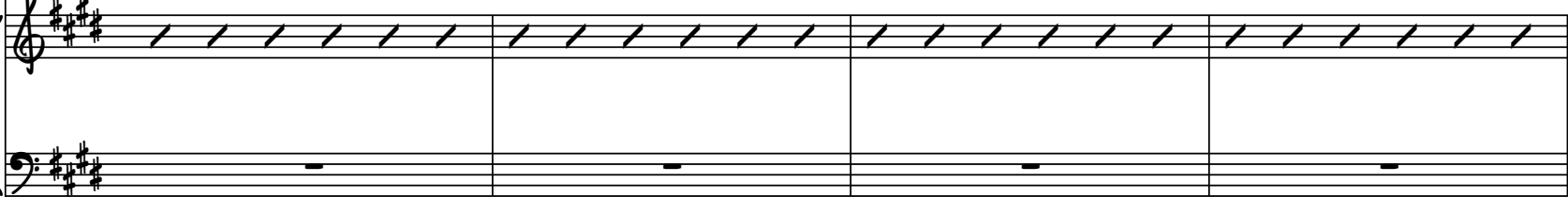
DR.

Cmaj13 Fmaj7(#11) E(SUS4)/C# F#(SUS4)/D# Dmaj13 Cmaj7(#11)

Cmaj13 Fmaj7(#11) E(SUS4)/C# F#(SUS4)/D# Dmaj13 Cmaj7(#11)

25 C PIANO SOLO

TEN. SAX. 

PNO. 

BASS 

Dr. 

Chord progression: F# E% D% E%

29 D

TEN. SAX.

PNO.

F# E% C⁷ALT. gmaj13

BASS
F# E% C⁷ALT. gmaj13

DR.

33

TEN. SAX.

PNO.

BASS

DR.

A[♯] maj7 E/G[♯] G⁹(add13) C[♯]7(♯9) C maj13 F maj7(♯11)

A[♯] maj7 E/G[♯] G⁹(add13) C[♯]7(♯9) C maj13 F maj7(♯11)

2

41

TEN. SAX.

PNO.

BASS

DR.

The musical score consists of four staves. The Tenor Saxophone staff (top) features a melodic line with eighth-note triplets and a dynamic marking of *mp*. The Piano staff (middle) provides harmonic support with chords in the right hand and bass lines in the left hand, with a dynamic marking of *mp*. The Bass staff (bottom) has a melodic line with eighth-note triplets and a dynamic marking of *mp*. The Drum staff (bottom) shows a simple drum pattern with two measures of a snare drum playing a quarter note followed by a half note, with a dynamic marking of *2*.

mp

mp

mp

2

2

46

TEN. SAX.

PNO.

D⁹ C⁷ALT. Gmaj¹³ Amaj⁷

BASS

D⁹ C⁷ALT. Gmaj¹³ Amaj⁷

DR.

BUILT UP

COMPLIMENT THE MELODY

mf

50

TEN. SAX.

PNO.

BASS

DR.

E/G# G⁹(add13) C#7(#9) Cmaj13 Fmaj7(#11) E(sus4)/C# F#(sus4)/D#

E/G# G⁹(add13) C#7(#9) Cmaj13 Fmaj7(#11) E(sus4)/C# F#(sus4)/D#

54

TEN. SAX.

3

9

mp

3

3

3

PNO.

*D*maj13

*C*maj7(#11)

F#

E9

mp

BASS

*D*maj13

*C*maj7(#11)

F#

E9

mp

3

3

DR.

d.

mp

58

TEN. SAX.

PNO.

BASS

DR.

mp

mp

mp

mp

RIT.

RIT.

62

TEN. SAX.

PNO.

BASS

DR.

The musical score is written for four instruments: Tenor Saxophone (TEN. SAX.), Piano (PNO.), Bass, and Drums (DR.). The key signature is D major, indicated by two sharps (F# and C#). The score begins at measure 62. In measure 62, the Tenor Saxophone and Piano play a half note chord consisting of D4, F#4, and A4. The Bass plays a half note D3. The Drums play a single snare hit. In measure 63, the Tenor Saxophone and Piano play a half note chord consisting of D4, F#4, and A4. The Bass plays a half note D3. The Drums play a single snare hit. The score ends with a double bar line at the end of measure 63.

YAMUKELA

SONELELA MAVUSO

FLUGEL HORN

PIANO

BASS

DRUMS

INTRO

$\text{♩} = 125$

SOLO: EXPRESSING THE PAIN OF LOSS & SORROW

FLUGEL HORN Chords: D, Ebmaj7, F6, Ebmaj7

PIANO Chords: C, Dbmaj7, Eb6, Dbmaj7, C, Dbmaj7, Eb6, Dbmaj7

BASS Chords: C, Dbmaj7, Eb6, Dbmaj7

DRUMS $\text{♩} = 125$

The musical score is written for four instruments: Flugel Horn, Piano, Bass, and Drums. The key signature is B-flat major (two flats) and the time signature is 5/8. The tempo is marked as quarter note = 125. The score is divided into an 'INTRO' section and a 'SOLO' section. The Flugel Horn part features a melodic line with a 'SOLO: EXPRESSING THE PAIN OF LOSS & SORROW' instruction. The Piano part provides harmonic support with chords and dynamics like pp and p. The Bass part has a simple line with dynamics p. The Drums part has a simple rhythmic pattern with dynamics p.

5

FLUG. ^{1.2.} D Ebmaj7 F⁶ Ebmaj7 | ^{3.} D Ebmaj7 F⁶ D/F#

PNO. C Dbmaj7 Eb⁶ Dbmaj7 C Ebmaj7 Eb⁶ C/E

BASS C Dbmaj7 Eb⁶ Dbmaj7 C Ebmaj7 Eb⁶ C/E

DR. ^{1.2.} | ^{3.}

Detailed description of the musical score: The score is for a jazz ensemble. The Flugelhorn (FLUG.) part starts at measure 5 and consists of a melodic line with slurs. The Piano (PNO.) part consists of chords and a bass line. The Bass part has a walking bass line. The Drums (DR.) part has a simple rhythmic pattern. The score is in B-flat major and 4/4 time. It features a 12-measure first ending and a 3-measure second ending. The Flugelhorn part has a melodic line with slurs. The Piano part provides harmonic support with chords and a bass line. The Bass part has a walking bass line. The Drums part has a simple rhythmic pattern.

9 A

FLUG. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

13

FLUG.

3

PNO.

BASS

DR.

$D^{\flat}maj7(\sharp 11)$ $D^{\flat}maj7(\sharp 11)$ C $D^{\flat}maj7$ E^{\flat} C/E

$D^{\flat}maj7(\sharp 11)$ $D^{\flat}maj7(\sharp 11)$ C $D^{\flat}maj7$ E^{\flat} C/E

2 BUILD UP

The musical score consists of four staves. The Flute staff (FLUG.) begins at measure 17 with a *mf* dynamic. It features a melodic line with eighth notes and triplet eighth notes. The Piano staff (PNO.) is in a grand staff with a *mf* dynamic, showing chords and arpeggiated patterns. The Bass staff (BASS) has a *mf* dynamic and a melodic line with eighth notes. The Drums staff (DR.) shows a simple drum pattern with a *mf* dynamic and a double bar line with a '2' above it at the end of the page.

FLUG. *mf* 17 3 3

PNO. *mf* F(sus2) F(sus2) Eb% Eb% D7

BASS *mf* F(sus2) F(sus2) Eb% Eb%

DR. *mf* 2

21

FLUG.

3

PNO.

BASS

DR.

$D\flat maj13$ $D\flat maj7(\sharp11)$ C $D\flat maj7$ $E\flat 6$

$D\flat maj7(\sharp11)$ $D\flat maj7(\sharp11)$ C $D\flat maj7$ $E\flat 6$

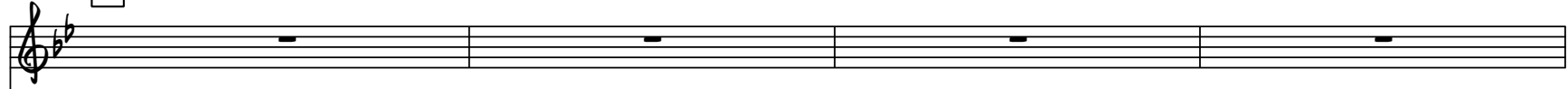
2

25

B

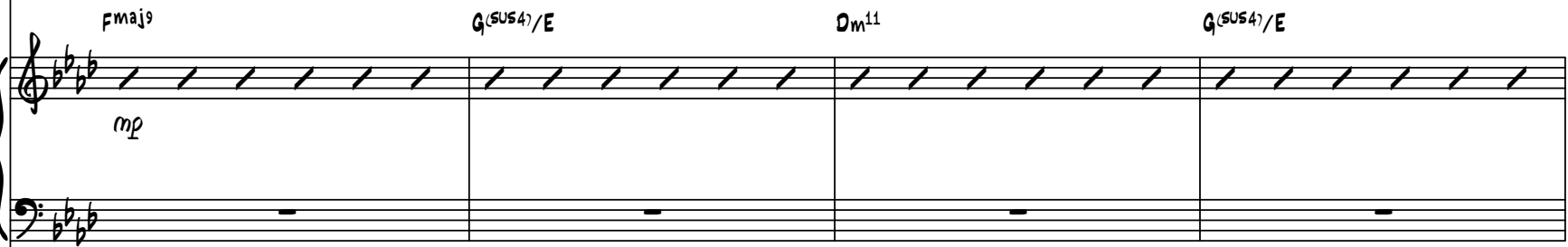
INTERLUDE

FLUG.



Flute staff with rests in all four measures.

PNO.



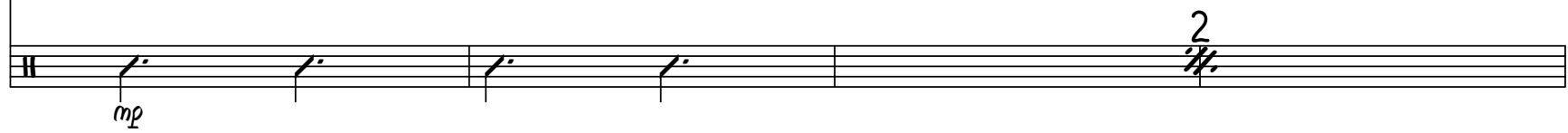
Piano staff with chords and dynamics. Chords: Fmaj9, G(sus4)/E, Dm11, G(sus4)/E. Dynamics: mp.

BASS



Bass staff with chords and dynamics. Chords: Fmaj9, G(sus4)/E, Dm11, G(sus4)/E. Dynamics: mp.

DR.



Drum staff with dynamics and a double bar line. Dynamics: mp. A double bar line with a '2' above it is present in the fourth measure.

29

FLUG.

PNO.

BASS

DR.

Fm¹¹ Ebmaj⁹ Dm¹¹ C/E

Fm¹¹ Ebmaj⁹ Dm¹¹ C/E

2

33 **C** PIANO SOLO

FLUG.

PNO.

BASS

DR.

Chord progression: F(SUS2), F(SUS2), Eb%9, Eb%9

Drum notation: 2

37

FLUG.

PNO.

BASS

DR.

$D^{\flat}maj7(\sharp 11)$ $D^{\flat}maj7(\sharp 11)$ C $D^{\flat}maj7$ $E^{\flat 6}$ C/E

$D^{\flat}maj7(\sharp 11)$ $D^{\flat}maj7(\sharp 11)$ C $D^{\flat}maj7$ $E^{\flat 6}$ C/E

2

41 D

FLUG. *mp*

PNO. *mp*

BASS *mp*

DR. *mp*

45

FLUG.

PNO.

BASS

DR.

$D^{\flat}maj7(\#11)$ $D^{\flat}maj7(\#11)$ C $D^{\flat}maj7$ E^{\flat} C/E

$D^{\flat}maj7(\#11)$ $D^{\flat}maj7(\#11)$ C $D^{\flat}maj7$ E^{\flat} C/E

2 BUILD UP

3

49

FLUG.

mf

3

3

PNO.

mf

F(SUS2) F(SUS2) Eb% Eb% D7

BASS

mf

F(SUS2) F(SUS2) Eb% Eb%

Dr.

mf

2

53

FLUG.

PNO.

BASS

DR.

Dbmaj13 $\text{Dbmaj7}(\#\text{11})$ C Dbmaj7 Eb^6

$\text{Dbmaj7}(\#\text{11})$ $\text{Dbmaj7}(\#\text{11})$ C Dbmaj7 Eb^6

3

2

OUTRO

57

FLUG.

PNO.

BASS

DR.

FLUG.

PNO.

BASS

DR.

C Dbmaj7 Eb6 Dbmaj7 C Dbmaj7 Eb6 Dbmaj7

BUILT UP SECOND TIME REPEAT

1. 2.

The musical score on page 17 consists of four staves: Flute (FLUG.), Piano (PNO.), Bass, and Drums (DR.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 12/8. The score is divided into two measures by a vertical bar line. Above the Flute staff, a dashed line indicates a ritardando (RIT.) that spans the first measure. Above the Drums staff, a dashed line indicates a ritardando (RIT.) in the first measure and a hit (HITS) in the second measure. The Piano staff shows chords Eb6, Dbmaj7, and Cmaj7(#11) across the measures. The Bass staff shows a melodic line with notes corresponding to the chords. The Flute staff has a melodic line with a slur over the first measure and a sharp sign above the final note. The Drums staff shows a pattern of eighth notes and rests.

FLUG.

RIT.

2.

PNO.

Eb6 Dbmaj7 Cmaj7(#11)

BASS

Eb6 Dbmaj7 Cmaj7(#11)

RIT.

HITS

DR.

2.

NGIPHEKELETELE MNTFWANA MAKE

FOR MAKHWEYANE & STRING QUARTET

ESWATINI TRAD. MUSIC
ARRANGED BY BONELELA MAUSO

$\text{♩} = 170$ **INTRO**

The musical score is arranged in a system with six staves. The key signature is E major (four sharps) and the time signature is 7/8. The tempo is marked as quarter note = 170. The score is divided into four measures by vertical bar lines.

- VOICE:** The first staff shows a treble clef, key signature, and time signature. It contains four whole rests, one in each measure.
- MAKHWEYANE:** The second staff uses a bass clef, key signature, and time signature. It begins with a whole rest in the first measure. From the second measure, it features a rhythmic pattern of eighth notes with accents. Above the notes are symbols: a plus sign and a circle. The dynamic marking *mf* is placed below the first note of the second measure.
- VIOLIN I:** The third staff uses a treble clef, key signature, and time signature. It contains four whole rests in the first three measures. In the fourth measure, it begins with a pizzicato (*pizz.*) marking and a dynamic of *p*. The notes are eighth notes.
- VIOLIN II:** The fourth staff uses a treble clef, key signature, and time signature. It contains four whole rests in the first three measures. In the fourth measure, it begins with a pizzicato (*pizz.*) marking and a dynamic of *p*. The notes are eighth notes.
- VIOLA:** The fifth staff uses an alto clef, key signature, and time signature. It contains four whole rests across all measures.
- VIOLONCELLO:** The sixth staff uses a bass clef, key signature, and time signature. It contains four whole rests across all measures.

5

VOICE

MAKH.

VN. I

VN. II

VLA.

VC.

ARCO

LET RING-----|

mp

9

VOICE

MAKH.

VN. I

VN. II

VLA.

VC.

13

A *mf*

VOICE

NGI PHE KELE TE LE MNTFWA NA MA KE NGI YE ME N'DWE NI NGI PHE KELE TE LE MNTFWA NA MA KE

MAKH.

VN. I

VN. II

VLA.

VC.

p

mp

17

VOICE

NGI YE ME NDWE NI MAY' BA SE _____ EE E ME NDWE NI MAY' BA SE _____

MAKH.

VN. I

VN. II

VLA.

Vc.

21

VOICE

EE E ME NDWE NI NGI PHE KELE TE LE MNTFWA NA MA KE NGI YE ME NDWE NI NGI PHE KELE TE LE MNTFWA NA MA KE

MAKH.

VN. I

VN. II

VLA.

Vc.

Detailed description of the musical score: The score is for page 6, starting at measure 21. It features five staves. The top staff is for the Voice, with lyrics in a non-Latin script: "EE E ME NDWE NI NGI PHE KELE TE LE MNTFWA NA MA KE NGI YE ME NDWE NI NGI PHE KELE TE LE MNTFWA NA MA KE". The second staff is for MakH., with a melodic line. The bottom four staves are for instruments: Violin I (VN. I), Violin II (VN. II), Viola (VLA.), and Violoncello (Vc.). The key signature is E major (three sharps). The time signature is 4/4. The vocal line includes triplets and lyrics. The instrumental lines include dynamics like 'p' and various articulation marks.

25

VOICE

NGI YE ME NDWE NI MAY' SA BE _____ EE E ME NDWE NI MAY' SA BE _____

MAKH.

VN. I

VN. II

VLA.

VC.

p *mp*

29

VOICE

EE E ME NOUWE NI

MAKH.

VN. I

VN. II

VLA.

Vc.

33

VOICE

MAKH

VN. I

VN. II

VLA.

Vc.

mp

mp

mp

mp

Detailed description: This page of a musical score, numbered 33, features six staves. The top staff is for VOICE, which is currently silent. The second staff, MAKH, contains a melodic line with eighth and sixteenth notes, some marked with accents and plus signs. The string section consists of four staves: Vn. I, Vn. II, Vla., and Vc., all playing a similar melodic line with sustained notes and slurs. The dynamic marking *mp* (mezzo-piano) is present at the beginning of each string staff. The key signature is E major, indicated by five sharps (F#, C#, G#, D#, A#).

37

VOICE

MAKH.

VN. I

VN. II

VLA.

Vc.

mf

mf

mf

mf

41 C

VOICE
MAY' SA BE EE E ME ND/WE NI MAY' SA BE

MAKH

VN. I
mp

VN. II
mp

VLA.
mp

VC.
mp

45

VOICE

EE E ME NDVWE NI MAY' SA BE EE E ME NDVWE NI MAY' SA BE

MAKH.

VN. I

VN. II

VLA.

VC.

49

VOICE

MAKH.

VN. I

VN. II

VLA.

VC.

EE E ME ND/WE NI

+

OVERVIEW

Personal Experience

My Masters program has been both challenging and exciting especially in a small town such as Makhanda, an area that is often uneventful for professional musicians or performance students particularly in the jazz idiom. However, just like the art of improvisation you find ways to make each situation work. There are two major music events in Makhanda that I have been a part of over the two years of my MMus degree (even before). Namely, the Masicule Annual Concert and National Arts Festival (NAF) - 2022/23, which afforded me with the opportunity to work with both prominent and upcoming artists - Sibonigle Mngoma (Masicule 2022), Dumza Maswana (Masicule 2023), Nombasa Maqoko (NAF 2022) and Asakhe Cuntsulana (NAF 2023). I also had a number of solo piano performances in the Department of Music and Musicology (Rhodes University) where I got the chance to perform some of my original work. This was due to the fact that I did not have jazz musicians or even peers around Makhanda to perform with.

Apart from performances, I was also lecturing and tutoring courses for the Rhodes Music Department (Jazz Theory and History) as well as accompanying and tutoring jazz vocal students and co-supervising the Jazz Ensemble. I was also fortunate to have been a part of the workshop conducted by one of South Africa's leading modern jazz saxophonists, Sisonke Xonti at Nelson Mandela University. This was made possible by my supervisor for my performance component who lectures at NMU. Through my in-contact session with him I also got to workshop some of my compositions (which are part of my portfolio) with the NMU jazz students such as *Bo Mavuso (Ncele)*, *Ecdysis (Kubuta)* and previous works like *Busile (a eulogy)*, a ballad dedicated to my late aunt Busile Doris Ngubane. I also worked with Dumza Maswana (jazz artist) for a workshop at Access Music Project, a music academy in Joza, a township in Makhanda. It was an opportunity to teach young aspiring musicians and assist them in potentially realising their dream of pursuing music professionally and how to tackle topics such as composition, improvisation and the music industry/music business.

Lessons Learned

Through interacting with various artists/musicians, my supervisors and peers there is a lot of knowledge and skills I have acquired that relate to music practice. These include arranging and composition skills and exploring the contents from books by Mike Tomaro and John Wilson (*Instrumental Jazz Arranging*) and Ted Pease (*Jazz Composition: Theory and Practice*) with my supervisor for this portfolio, Marco Maritz. These books provided me with tools on how to enhance my own compositions and arrange existing jazz repertoire, standards and writing for different jazz formats such as quartet and quintet. We are all innately composers but it takes materials such as these from experienced composers to give you the necessary direction and guidance to bring your compositions to life. A significant skill I would say I learned was arranging for a Big Band especially without prior experience. However, it has been an exciting

journey in exploring different instruments and the various ways in which they can interact with one another to produce an amazing piece. The lecturing and tutoring gave me the experience in working with ensembles, accompanying vocalists and teaching a number of jazz concepts in theory and in the history of the music as well as facilitating workshops. This also equips you to find your own approach in sharing your own philosophy about music while navigating such a rich musical history.

Challenges and Overcoming Them

The lack of jazz musicians/students (peers) made it hard to workshop my compositions to hear how they would sound in a live setting especially for my Big Band suite, which is why I had to use recording softwares such as Logic Pro X to track the different parts to get an idea of how it would sound in reality. However, working with jazz students from Nelson Mandela University afforded me the opportunity to hear some of the compositions live, especially the quartet and quintet material which kept me motivated and excited to share some of this music with fellow musicians in future. Another posing challenge was writing for Big Band and Strings, understanding the different instruments and their functions within a Big Band context and a String quartet. The only thing I would do to triumph in these tasks was writing more and doing a number of exercises from supplementary materials. These challenges have helped me to learn how to work with other musicians and when they are not available, to utilise other resources to achieve the same goal. It has also improved my composition writing skills for different instrument parts and music scenarios.

Personal Growth

I have recognised significant growth in the following areas during the course of my MMus journey.

- Composition Skills; (i) writing effectively and getting more acquainted with Sibelius, (ii) writing for small and large ensembles, Big Band as well as Strings and how to merge them with typical jazz formats.
- Performance Skills; (i) working with different musicians and effectively communicating your vision for your compositions, (ii) finding your own sound in the music and expressing yourself with honesty and clarity.
- Personal Developments; acquiring musical concepts for yourself and implementing them for personal growth which in turn increases your confidence levels when you are learning to explore and understand music for yourself. This aided me in finding what works and resonates with me.
- Conceptualising a project; (i) writing a proposal and composing music based on certain inspirations and influences like my portfolio which is founded on the various dances from Eswatini, curating it to tell a story so that it has meaning to your audience and they can resonate with it. (ii) Recontextualising existing music to give a new meaning, like the

String arrangement of the Swati Folk song “*Ngiphekeletele mtfwana Make*” which is conventionally performed with the Swati bowed-string instrument called *Makhweyane*.

Composition Analysis

This composition portfolio is based on the rhythmic and musical elements derived from various types of dances in the Kingdom of Eswatini (formerly Swaziland). These elements are explored through a three-part suite reflecting on three types of dances in Eswatini, namely, *Ummiso*, *Kutsamba*, and *Umgubho*. Music and dance are distinctive features embedded in Swazi culture and this is evident in the various ceremonies held in Eswatini (Dube, 2020). The dances are performed during ceremonies held by the Swazi people, known as *EmaSwati*, and most of the dances in Eswatini are accompanied by song and some incorporate beating the drum and hand clapping. These dances are considered as a form of art with technical and expressive elements.

To date there are eight traditional and cultural dances in Eswatini, each dance serving a specific function and ceremonial purpose. The dances are respectively performed by a specific age group and gender. Table 1 (Index) by Adiele Dube from her article “Understanding Exercise Physiology through the Eswatini Traditional and Cultural Dances”, provides a detailed explanation of the traditional and cultural dances in Eswatini. Each part of the suite reflects the characteristics and functions of the Swazi dances mentioned above (*Ummiso*, *Kutsamba*, *Umgubho*) and includes musical elements of these dances like beating the drum, hand clapping and song. However, a focal point of inclusion is the rhythmic variations of these dances which were obtained from video performances online and these rhythmic patterns were interpreted into melodic figures to enhance the suite rhythmically. The unique characteristics and identities of the various dances are reflected in the various parts of the suite.

The instrumentation for this suite is based on a contemporary big band format with a minimal trombone setup, often used by modern big bands such as the Lincoln Centre Jazz Orchestra and the GRP All-Star Big Band. Therefore, I have used a setup of 5 saxophones, 4 trumpets, 3 trombones and a rhythm section (piano, bass, and drums) as well as a Swazi shaker usually wrapped around the dancer’s ankle known as *emafahlawane*. In addition to the rhythmic elements that are incorporated from the Swazi dances for this composition, the musical features found in the songs sung during the ceremonies in which these dances are performed have been included. The songs are antiphonal consisting of a solo cantor or cantors, answered by a chorus which produces a call-and-response pattern. It is common practice for the leader(s) to improvise new melodies or lyrics while the chorus reiterates the same phrases.

The following song, which is sung during the *Umhlanga* (reed dance) ceremony, demonstrates the call-and-response pattern found in Eswatini music. The title of the song is ‘*Ayasikisa emagabazi akaNgwane*’ meaning ‘The Ngwane experts are showing off their dance skills’ (Masango, 2008:82).

(Lead singers) *Awubheke emagabazi akaNgwane!*
(Chorus) *Emagabazi akaNgwane!*

(Lead singers) *Ayasikisa emagabazi akaNgwane!*
(Chorus) *Emagabazi akaNgwane*

(Lead singers) *Awubheke emagabazi akaNgwane!*
(Chorus) *Emagabazi akaNgwane*

(Lead singers) *Ayasikisa emagabazi akaNgwane!*
(Chorus) *Emagabazi akaNgwane*

(Lead singers) Watch these unique skilled dancers of the
Ngwane!
(Chorus) Unique skilled dancers of the Ngwane!

(Lead singers) They are showing off these unique skilled dancers
of the Ngwane!
(Chorus) Unique skilled dancers of the Ngwane!

(Lead singers) Watch these unique skilled dancers of the
Ngwane!
(Chorus) Unique skilled dancers of the Ngwane!

(Lead singers) They are showing off these unique skilled dancers
of the Ngwane!
(Chorus) Unique skilled dancers of the Ngwane!

The crowd that responds to the leader(s) - especially in the women's dance *Kutsamba*, usually sings in diodic harmonies. This feature is used in various parts of the suite, where one instrument section (e.g., trumpets) leads with a melody and the other instruments (saxophones and trombones) respond with a counter-melody in two-part harmony. In other sections, four-part harmony is utilised to provide a fuller sound and recontextualise the music by including various jazz arranging techniques.

Part I (*Ummiso*)

Ummiso is performed in two parts, a dance with movement and with minimal movement. It also has two versions, one performed by young and older women and the other by young unmarried girls (Dube, 2020). For this part of the suite, I incorporated elements from the *Ummiso* dance performed by young and old women. One of the performances which were transcribed of the dance by *Lutsango* (married women) during the Marula (*Magunu*) ceremony of 2020, the following rhythmic pattern occurs (at approximately 52bpm) for the dance with movement category:

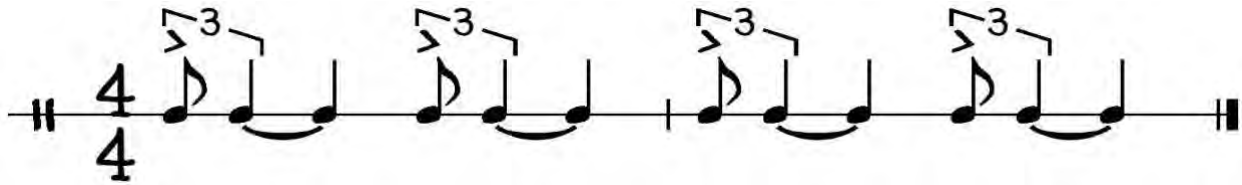


Figure 1: Ummiso Dance Pattern (Eswatini TV, 2022)

Part I of the suite begins with a 20-bar intro, starting with a drum solo part which imitates the shuffle the women make with their feet (Figure 1) and it is accompanied by the Swazi shaker (*emafahlawane*) using the same pattern. The percussive element was included since the dancers usually have the shaker wrapped around their ankles, producing a rattling sound. The bass drum plays the pattern shown in figure 1 and the Hi-Hat together with the shaker accent the second beat to preserve the sonority of the shuffle as per the performance (Khululeka SZ, 2020).

Extract 1 (Part I): **Four bar Intro**

This is followed by a melody based on the same rhythm (Bar 5) led by the soprano saxophone and trumpet 1 in unison. It is accompanied by a piano part (Right Hand - RH) with a different rhythmic pattern to provide variation, which is a common feature in Eswatini music, where polyrhythms are utilised. The brass section joins in with a counter-melody (Bar 9) and while the Saxophone section plays sustained pads based on the harmony provided by the rhythm section (Bar 13), Trumpet 2 and Trombone 2 play a contrasting melody to the primary and secondary melody (Bar 13, 3rd-beat) resulting in a dense polyphonic texture. This is not necessarily based on Eswatini musical features but the composer's choice, using compositional techniques to provide contrast and variation to the primary introductory melody.

The A section begins with a main melody for Part 1 divided among three instrument parts (in unison, an octave apart), Soprano saxophone, Trumpet 1 and Trombone 1 which are later joined by other instruments with counter melodies, while the shaker (*emafahlawane*) maintains the shuffle (figure 1) and the drumset with a slight variation of the same rhythm. The piano and bass provide harmonic accompaniment, serving as a 'harmonic bed' in which the rest of the

instruments rest upon, with minimum harmonic changes, this is done to represent the minimal movement characteristic of the *Ummiso* dance. The lead melody parts represent the lead singers in Eswatini traditional dance music where it consists of a solo cantor(s) and answered by a chorus (which the other instruments represent) producing a call-and-response pattern. This is the feature I was showcasing in this section.

The B section is an attempt to fuse Eswatini traditional music with standard Big Band musical arrangements, utilising Mike Tomaro and John Wilson’s Instrumental Jazz Arranging techniques, as an interlude (Tomaro and Wilson, 2009). To transition from one section to the next, I used a 7/4 time signature, with Baritone, Bass and Piano LH register for four bars.



Extract 2 (Part I): **B Section** - Bar 33 - 36

Then it switch to a 4/4 time signature, but to maintain the same rhythm ‘feel’ of the 7/4, the same rhythmic pattern for drums and Bassline were divided across the 4/4 time, which resulting in the fourth beat, in bars 37, 39, 41, 43, being tied to the first quaver of beat one on the bars that follow.



Extract 3 (Part I): **B Section** - Bar 37 - 40

The C section begins with a single measure in 2/4 as a way to break away from the up-tempo of the B section with a fast drum roll leading back to the same melody as the A section. However, an arranging technique called Recapitulation, a final representation of the original theme. The drum and shaker (*emafahlawane*) return to the shuffle pattern (figure 1) with the main melody played

solely by the Trombone section, which was previously played by Soprano saxophone, Trumpet 1 and Trombone 1. However, this time around with variation, using melodic paraphrasing, adding syncopation and ornamentation to the primary melody (Tomaro and Wilson, 2009).

The trumpet section plays a counter-melody around the primary melody, while the Saxophone section ‘provides’ pads complimented by the harmonic accompaniment from the piano and bass. To end Part 1, the music slows down a little (*Poco Rit*) and the rhythm section ends with a fermata. While the last chord is sustained through the fermata, the *Emafahlawane* (shaker) plays for the remainder of the last measure.

Musical score for the Saxophone Section, bars 61-63. The score consists of five staves. Above the first staff, the tempo marking "POCO RIT." is written. The music features a counter-melody in the upper staves and harmonic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

Extract 4 (Part I): Saxophone Section - Bar 61-63

Musical score for the Trumpet & Trombone Section, bars 61-63. The score consists of seven staves. The notation includes various note values, rests, and dynamic markings. The music features a counter-melody in the upper staves and harmonic accompaniment in the lower staves. The notation includes various note values, rests, and dynamic markings.

Extract 5 (Part I): Trumpet & Trombone Section - Bar 61-63

Extract 6 (Part I): **Rhythm Section** - Bar 61-63

Part II (Kutsamba)

Kutsamba is a dance strictly performed by married women and it includes a section where one woman (normally from the royal family) has a solo dance while the other women sing and clap hands as a form of accompaniment. With reference to Queen (*Inkhosikati*) LaFogiyane’s solo dance at the Marula (*Buganu*) Ceremony in 2020, she uses one of the following rhythmic patterns with her feet:

Figure 2: *Kutsamba Dance Pattern (The African Royal Families, 2020)*

The tempo is quite faster compared to the *Ummiso* dance which in this case is 115bpm, hence this part of the suite is faster. It also includes a bass line emulating the pattern in figure 2 on the solo section (bar 46), while the rest of the rhythm section and horns provide accompaniment just like the women during the solo dance of Queen (*Inkhosikati*) LaFogiyane who accompany her with song and clapping in a call-and-response manner, a feature prominent in Eswatini dance songs.



Extract 7 (Part II): Bass Part - Bar 46-47

The second movement begins with a bass solo part (bar 1-4) and the same melodic figure is maintained throughout the intro. From bar 5, the rhythm section and horns provide interactive accompaniment over a two chord sequence/vamp (Ebmaj7 and Fmaj7) built around the bass line/figure. The primary melody for this movement, starting from bar 17 (A section), is inspired by the same dance solo pattern (*Figure 2*) but when watching the video of the performance by Queen (Inkhosikati) LaFogiyane (<https://www.youtube.com/watch?v=D8BEJ1IZClw>), the solo pattern does not conform or follow the time signature provided by the crowd through constant hand claps. To provide a sense of elasticity I used 5/4 and 6/4 time signatures interchangeably which makes the melody not conform to a fixed time. For variation, instead of using the pattern form *Figure 2* (the quaver triplets), I used crotchet triplets that last over 2 counts (minim).

Extract 8 (Part II): Saxophone Section - Bar 17-22

The B section (which is the solo section) provides some contrast to the A section especially when it changes to 5/4 and maintains the time signature throughout the B section. It also modulates (from bar 50), half a tone (C, Db, D, Eb), while Alto Sax 1 interchanges with trumpet 1. After finishing a cycle, ending in the key of Eb, it starts all over from C and this time around with solo backing figures from the rest of the horn section. What is interesting about this section, is the bass figure which is the same throughout - but shifting the same pattern to the different keys. It is imitating the dance solo pattern (with variation) of *Figure 2* (ref. “*Extract 7 (Part II): Bass Part - Bar 46-47*”), representing what the solo dancer would do. After finishing the solo cycle (sequence), it starts from the fourth part of the melody in the A section where the 5/4 time signature comes in, which was a suitable place to transition back to the primary melody since the solo part was already in 5/4.

Extract 9 (Part II): Saxophone Section - Bar 76-80

The second movement ends with a EbMaj7#11, harmonised across the trumpet and trombone section, which is a perfect chord to end with since Part III (third movement) starts in the relative minor - Cminor.

Part III (Umgubho)

This is third and final movement of the suite, based on a dance called *Umgubho* which is performed mainly by males usually at the end of each part of a ceremony (e.g. *Umhlanga* – Reed dance or *Incwala*), which also symbolises the end of the suite. In this composition I used the rubato style of singing that is a feature of this dance as an Intro (A section) and I have also incorporated fragments from the first two movements.

The movement begins with a tremolo over the Csus4 chord (Piano and Bass), with drums filling the spaces with mallets. The time signatures vary because the intention for this section of the piece was for it to sound out of time, emulating the rubato feature found in this dance, hence the slow tempo.

Extract 10 (Part III): Tempo Marking

The melody switches between the trumpet and saxophone section. Bars 19-22, trumpet 1 and 2, tenor 1 and 2 play in unison and joined by trombone (bar 22) resolving the sus chord to a major, together with the piano, marking the end of the A section.

The B section starts on a higher tempo to the A section (70bpm). The piano introduces the four chord sequence which most of Part III is hinged on (Extract 11). The bass and drums join in at bar 26 and using the polyphonic texture, the horns are factored in by adding a layer of each part at a time, after every second measure. This starts with Trombone 1 and 2, ending with Trumpet 1 and 2 (Extract 12 and 13).

Musical score for Piano Part, bars 25-26. The score is written for two staves (treble and bass clef) and is labeled "PNO.". The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score shows a four-chord sequence: C(SUS4), D^b maj7(#11), E^b%, and F(SUS2). The chords are played in a sequence of four measures, with the first two measures in bar 25 and the last two in bar 26. The piano part consists of chords in the right hand and single notes in the left hand.

Extract 11 (Part III): Piano Part - Bar 25-26

Musical score for Trombone 1 & 2, bars 31-32. The score is written for two staves (treble and bass clef) and is labeled "mf". The key signature is two flats (B-flat and E-flat). The time signature is common time (C). The score shows a melodic line consisting of eighth notes and quarter notes, with a dynamic marking of "mf". The melodic line is played in a sequence of four measures, with the first two measures in bar 31 and the last two in bar 32.

Extract 12 (Part III): Trombone 1 & 2 - Bar 31-32

Extract 13 (Part III): Trumpet and Trombone Parts - Bar 33-36

Then the primary melody starts at bar 38 with Trumpet 1 and 2, Tenor Sax 1 and 2 in unison/an octave apart. The Trombone section plays complimentary melodic figures, creating a call-and-response pattern which is a prevalent feature in Eswatini music incorporated in the first and second movement (Extract 14 and 15).

Extract 14 (Part III): Trumpet and Tenor Sax Parts (Melody - "Call") - Bar 39-40

Extract 15 (Part III): Trombone Section (“Response”) - Bar 39-40

Bar 55-62, the music goes into a bass and baritone solo section playing a melodic figure in unison over a series of chord changes with Trombone 1 providing a counter-melody, which leads into another series of chords changes (bar 63-68) moving down chromatically. The trombone melody moves from its counter-melody function to being the primary melody, while the rest of the horn section plays backing figures. It later moves to a 3/4 time signature, breaking away from the 6/8 feel as subtle way to end the B section over an Eb6/9 and Dbmaj7(#11) chord (bar 69-73). It returns to 6/8 at bar 74 to transition into a drum solo in section C.

The D section is a collective improvisation amongst the horn section, while other other horn parts such as Alto Sax 2, Tenor Sax 3, make whistle sounds over a given motif which is not intended to be on time. Trumpet 2 and 4, Trombone 2 also make “wah-wah” sounds over the guide notes provided using a plunger for this effect. This represents the collective improvisation (https://drive.google.com/file/d/1n6seHSdPTa-Y8QFzeP2uQHrbg6VjhzDe/view?usp=drive_link) that the men do at various parts of the dance. Some whistle or make animal-like sounds, while others recite praise poems, usually about the King (King Mswati III).

Extract 16 (Part III): Alto Sax 2 (“whistles”) - Bar 83-84

F $\frac{6}{9}$ G(SUS2) D(SUS4) E \flat maj7(#11)

Extract 17 (Part III): Trumpet 2 (“wah-wah” sounds) - Bar 82-83

From bar 95-114, the improvisation section ends and returns to the Bass and Baritone solo part from the B section, which leads into the Trombone melody line (bar 55-68). From bar 109, the saxophone section plays the melody line from the first movement as a backing figure. One of the ways in which fragments from Part 1 and 2 were incorporated in the final movement.

Extract 18 (Part III): Saxophone Section - Bar 111-114

Conclusion

Music and dance form an integral part of the Swati culture just like all cultures in Southern Africa. However, this music is not commonly recognized in contemporary jazz environments and through this composition portfolio, I aim to introduce the traditional sound of Eswatini into the contemporary jazz society. My interest in exploring the music of Eswatini was expanded after studying the contents of the International Library of African Music (ILAM) that relate to the music of Eswatini. The inspiration for the following suite came from the Sound of Africa Series: ‘Intombi izonile KaNgwane’ - TR072-08, ‘Belebe la yee-lo!’ - TR072-10, ‘Nyajabula Violet’ - TR072-11.

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Table 1: The Eswatini traditional and cultural dances (Dube, 2020)

Dance Type	Age group	Duration	Performer	Description	Ceremony	Function
Ummiso – is performed in 2 main categories ie: dance with movement & with minimal movement (known as 'kuhlehla')	Young and old women	3+ hours	- performed by married women category known as 'Lutsango'	- by woman wearing a black skirt called Sidwaba made from a cow skin and other traditional attire and also by young ladies	Maganu (Marula) Festival	-women pay homage to their Majesties - King and Queen of Eswatini
	Young older girls not yet married		performed also by girls locally named 'Imbali'(maidens)	-rhythmic dance for displaying pride in culture	Umhlanga (Reed dance)	-girls pay homage to the King and Queen of Eswatini
Sibhaca - known for various dance forms	Mainly boys and young men	≤30 mins	-performed by men and boys, though a few well trained older girls can perform. However, girls in the background mainly sing, clap hands or beat drum	High strenuous; a team of dancers step forward in turn to perform a barefoot highkicking and stomping, while their companions behind beat drums, chant and sing.	Any traditional ceremony as entertainment eg wedding, and any community event	-in the ancient days when preparing for war
Ingadla	Older girls and young single mothers	≤30 mins	-performed by older girls or single mothers who have not been formally married.	-high kicking dance but is different in execution between young men and older girls	Any traditional ceremony as entertainment. eg wedding and any community event	-girls pay homage to the King and the Queen Mother of Eswatini.

Sizingili	Old boys and young men	±1 hour	-performed by boys and young men -done after a victory of a war	-ancient energetic fastmoving dance with high kicking action, sometimes resembling animal movements performed by the active men wearing Emajobo and Angolian goat skin.	-Umtsimba (Swazi Wedding ceremony)	Pride of the Swazi traditional wedding
Kugiya	Girls, women, boys and men	±1 hour	-performed by married women whose attire clearly distinguishes them from the younger ladies	-the dance does not allow high steps and is characterised by swinging movements with foot sliding action.	-Umtsimba (Swazi Wedding ceremony)	Pride of the Swazi traditional wedding
Kutsamba	women	3+ hours	-performed mainly by married women (Lutsango)		Maganu (Marula Festival)	Pride of Swazi culture
Umhlanga	males	±1 hour	-performed by males	Deep cultural songs when men are holding sticks and shields	Umhlanga (Reed dance)	Pride of Swazi culture
Kukosha	males	30+ mins	-performed by boys and men	-is a special dance for boys and men that displays their body flexibility and agility – jumping up and down	Any traditional ceremony as entertainment	Pride of Swazi culture

BIG BAND SUITE
(FULL SCORE & PARTS)

PART I
(UMMISO)

PART I (UMMISO)

SONELELA MAVUSO

♩ = 60 **INTRO**

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- SOPRANO SAXOPHONE:** Features a melodic line with triplets, starting at measure 5. Dynamics include *mp* and *(Ums)*.
- ALTO SAX 2:** Rests throughout the section.
- TENOR SAX 1:** Rests throughout the section.
- TENOR SAX 2:** Rests throughout the section.
- BARITONE SAX:** Rests throughout the section.
- TRUMPET 1:** Features a melodic line with triplets, starting at measure 5. Dynamics include *mp* and *(Ums)*.
- TRUMPET 2:** Rests throughout the section.
- TRUMPET 3:** Rests throughout the section.
- TRUMPET 4:** Rests throughout the section.
- TROMBONE 1:** Rests throughout the section.
- TROMBONE 2:** Rests throughout the section.
- TROMBONE 3:** Rests throughout the section.
- PIANO:** Provides harmonic support with chords, starting at measure 5. Dynamics include *mp* and *Dj maj7, add13*.
- BASS:** Rests throughout the section.
- DRUMS:** Plays a steady pattern of eighth notes with accents, changing to a 2/4 time signature at measures 4, 8, and 12.
- PERCUSSION:** Plays a pattern of eighth notes with accents, changing to a 2/4 time signature at measures 4, 8, and 12.

9

SOP. SAX. *p*

A. SAX. 2

T. SAX. 1 *p*

T. SAX. 2 *p*

BAR. SAX. *p*

TRP. 1 *p*

TRP. 2 *p*

TRP. 3 *p*

TRP. 4 *p*

TEN. 1 *p*

TEN. 2 *p*

TEN. 3 *p*

PNO. *p*

BASS. *mp*

DR. *2*

PERC. *2*

Sop. Sax

A. Sax 2

T. Sax 1

T. Sax 2

Bari Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO

BASS

Dr.

PERC.

25

SOP. SAX. *p*

A. Sax 2 *p*

T. Sax 1 *mp*

T. Sax 2 *mp*

SAR. SAX.

To ALTO SAX.

TRUMPET IN Bb

TRP. 1

TRP. 2 *mp*

TRP. 3 *mp*

TRP. 4 *p*

TEN. 1

TEN. 2 *p*

TEN. 3

PNO

BASS

D7maj7add9 *Gbmaj7#11* *Am11* *Gbmaj7#11* *D7maj7add9* *Gbmaj7#11* *Am11* *Gbmaj7#11* *D7maj7add9* *Gbmaj7#11* *Am11* *Gbmaj7#11* *D7maj7add9* *Gbmaj7#11* *Am11* *Gbmaj7#11* *Gbmaj7#11*

DR.

PERC.

41

Alto Sax *mp* *p* *mp* *mf* *f*

A Sax 2 *mp* *p* *mp* *mf* *f*

T. Sax 1 *mp* *mf* *f*

T. Sax 2 *mp* *mf* *f*

Bar. Sax *mp* *mf* *f*

Trp. 1 *mf* *f* *ff*

Trp. 2 *mf* *f* *ff*

Trp. 3 *mp* *p* *mf* *f* *ff*

Trp. 4 *mp* *p* *mf* *f* *ff*

Ten. 1 *f* *ff*

Ten. 2 *f* *ff*

Ten. 3 *f* *ff*

PNO *mf* *f*

BASS *mf* *f*

Dr *mf* *f*

PERC

Ebmaj9 *Dbmaj7(9)* *Amaj7* *Fbmaj7(add9)* *Ebmaj9* *Dbmaj7(9)* *Amaj7* *Fbmaj7(add9)* *Ebmaj9* *Dbmaj7(9)* *Ebmaj9* *Dbmaj7(9)* *Ebmaj9* *Dbmaj7(9)* *Dbmaj7(9)* *Cbmaj7(9)* *Fbmaj7(add9)* *Amaj7* *Dbmaj7(9)*

37 **C** $\text{♩} = 60$ **To Sop. Sax.** **SOPRANO SAXOPHONE**

Alto Sax. $\text{♩} = 60$

A. Sax. 2

T. Sax. 1

T. Sax. 2

Sax. Sax.

Trp. 1 *mp* *cresc.*

Trp. 2 *mp* *cresc.*

Trp. 3 *mp* *cresc.*

Trp. 4 *mp* *cresc.*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

PNO *mp*

BASS *mp*

Dr. $\text{♩} = 60$ **FIST DRUM ROLL** *mp*

PERC. *mp*

pp *POCO RIT.*

SOP. SAX

A. SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP.

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

PNO

BASES

Dbmaj7(add2) *Gbmaj7#11* *Gm11* *Gbmaj7#11* *Dbmaj7(add2)* *Gbmaj7#11* *Gm11* *Gbmaj7#11* *Gbmaj7#11*

mp *POCO RIT.*

DR.

PERC.

SAXOPHONE

SOPRANO SAXOPHONE
ALTO SAXOPHONE

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

4

mp (UNIS.)

8

12

16

A

20

mp

24

28

32

TO ALTO SAX.

B

♩ = 105

3

2

39

p

mp

43

p

Musical staff 43-46: Treble clef, key signature of two flats (Bb, Eb), common time signature. Measures 43-44 contain eighth notes. Measures 45-46 contain eighth notes with accents.

47

mf *mp* *f* **C** ♩ = 60 TO SOP. SAX.

Musical staff 47-50: Treble clef, key signature of two flats. Measure 47 has *mf*. Measure 48 has *mp*. Measure 49 has *f*. Measure 50 has a common time signature box (C) and tempo marking ♩ = 60. A double bar line is followed by a 2/4 time signature, then a 4/4 time signature.

51

p

Musical staff 51-56: Treble clef, key signature of two flats, 4/4 time signature. Measures 51-52 are marked with a '2' above the staff, indicating a two-measure rest. Measure 53 has *p*. Measures 54-56 contain eighth notes.

57

Musical staff 57-60: Treble clef, key signature of two flats, 4/4 time signature. Measures 57-60 contain eighth notes.

61

POCO RIT. . . .

Musical staff 61-64: Treble clef, key signature of two flats, 4/4 time signature. Measure 61 has *POCO RIT.*. Measures 62-64 contain eighth notes.

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

p

16

A

20 4

p

27

B

♩ = 105

31 4 2

39

p

mp

43

p

mp

C

♩ = 60

47

mf

f

51 4

ALTO SAX 2

55

p

59

POCO RIT. .

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

16

p

20

A

4

27

mp

31

B

♩ = 105

4

38

42

46

mf *f* *mp*

50

C

♩ = 60

4

57

p

POCO RIT..

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

p

A

4

mp

B

♩ = 105

4

mp

mp

mf

f

50 C ♩ = 60

4

TENOR SAX 2

55

Musical staff 1: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 55-58 contain a melodic line with eighth and quarter notes.

59

p

POCO RIT. _

Musical staff 2: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 59-62 contain a melodic line with eighth and quarter notes, ending with a fermata. The dynamic marking *p* is above the first measure, and the tempo marking POCO RIT. _ is above the fourth measure.

BARITONE SAX

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

Musical staff 1: Intro, measures 1-12, 4/4 time signature, dynamics *p*.

Musical staff 2: Measures 13-15, 4/4 time signature, dynamics *p*.

Musical staff 3: Section A (measures 16-26), Section B (measures 27-33), 4/4 and 7/4 time signatures, dynamics *mf*.

Musical staff 4: Measures 34-41, 4/4 time signature, dynamics *mf*.

Musical staff 5: Measures 42-48, 4/4 time signature, dynamics *mf*.

Musical staff 6: Section C (measures 49-54), 2/4 and 4/4 time signatures, dynamics *f*.

Musical staff 7: Measures 55-59, 4/4 time signature, dynamics *p*.

Musical staff 8: Measures 60-64, 4/4 time signature, dynamics *p*, POCO RIT. marking.

TRUMPET

TRUMPET 1
TRUMPET IN B \flat

PART I (UMMISO)

BONELELA MAVUSO

$\text{♩} = 60$

INTRO

4

mp (UNIS.)

8

12

16

20

A

mp

24

28

32

TRUMPET IN B \flat

B

$\text{♩} = 105$

4

mp

TRUMPET 1, TRUMPET IN Bb

37 *mp*

Musical staff 37-40: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. Measures 37-40 contain eighth and quarter notes with accents and slurs. *mp* dynamic marking is present.

41

Musical staff 41-44: Treble clef, key signature of two flats, 4/4 time signature. Measures 41-44 contain eighth and quarter notes with accents and slurs.

45 *mf* *f*

Musical staff 45-48: Treble clef, key signature of two flats, 4/4 time signature. Measures 45-48 contain eighth and quarter notes with slurs. *mf* and *f* dynamic markings are present.

49 *ff* **C** ♩ = 60 *mp* *CRESC.*

Musical staff 49-55: Treble clef, key signature of two flats, 4/4 time signature. Measure 49 has *ff* dynamic. Measure 50 has a boxed 'C' and ♩ = 60. Measure 51 has a 4-measure rest. Measure 52 has a 4-measure rest. Measure 53 has *mp* dynamic and *CRESC.* marking. Measure 54 has *mp* dynamic and *CRESC.* marking. Measure 55 has *mp* dynamic and *CRESC.* marking.

56 *mp* *CRESC.* *mp* *CRESC.*

Musical staff 56-59: Treble clef, key signature of two flats, 4/4 time signature. Measures 56-59 contain eighth and quarter notes with slurs. *mp* and *CRESC.* dynamic markings are present.

60 *mp* *CRESC.* *POCO RIT.*

Musical staff 60-63: Treble clef, key signature of two flats, 4/4 time signature. Measures 60-63 contain eighth and quarter notes with slurs. *mp* and *CRESC.* dynamic markings are present. *POCO RIT.* marking is present. A hairpin symbol is at the end of the staff.

PART I (UMMISO)

BONELELA MAVUSO

$\text{♩} = 60$

INTRO

12

TRUMPET 2

61

POCO RIT.

mp *cresc.*

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

8

p

12

16

20

A

4

mp

27

31

B ♩ = 105

4 2

39

p

mp

43

2

p

mf

48

C ♩ = 60

4

f

ff

55

mp

cresc.

mp

cresc.

TRUMPET 3

59

POCO RIT. ...

mp cresc. mp cresc.

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

8

TRUMPET 4

59

POCO RIT. ...

mp

CRESC.

mp

CRESC.

TROMBONE

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

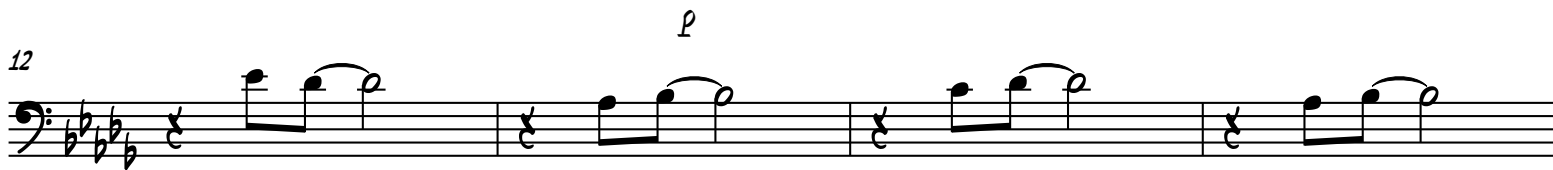
INTRO

8



12

p



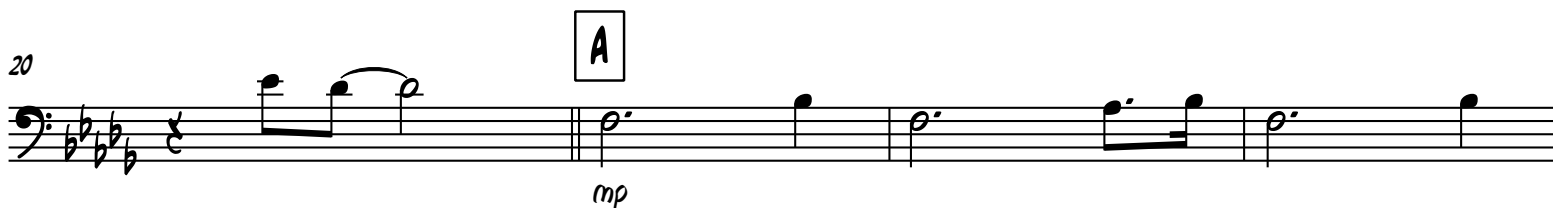
16



20

A

mp



24



28



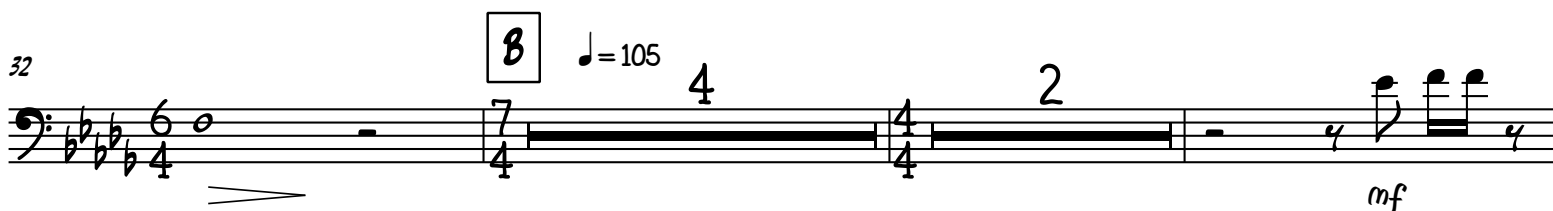
32

B

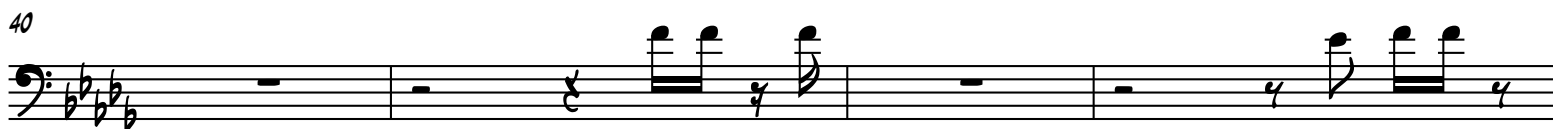
♩ = 105

4 2

mf



40



44



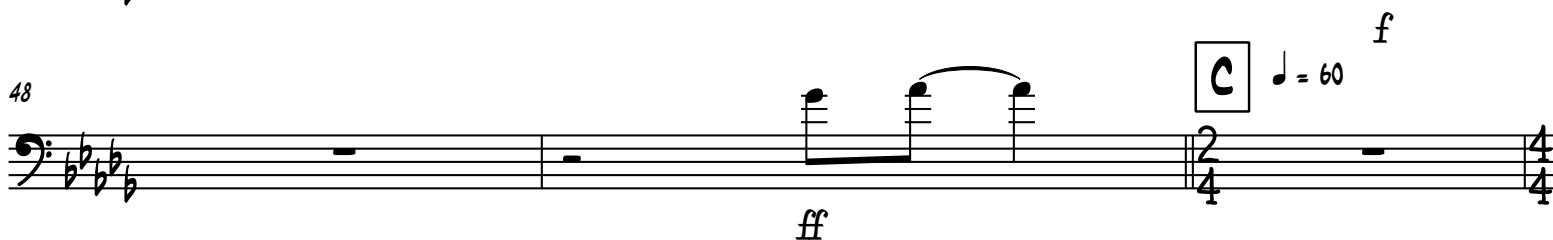
48

C

♩ = 60

ff

f



TROMBONE 1

51

mf

55

59

POCO RIT.

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

p

16

20

A

4

p

27

31

B

♩ = 105

4

2

39

mf

43

47

C

♩ = 60

f

ff

TROMBONE 2

51

mf

55

59

mf POCO RIT. *>*

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

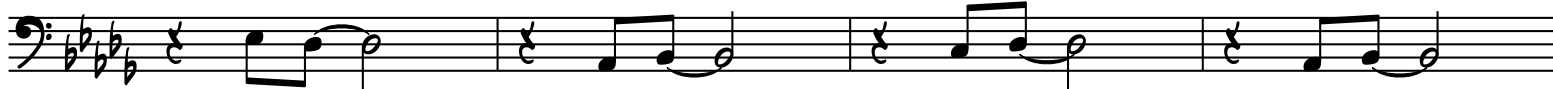
INTRO

8



p

12



16



20

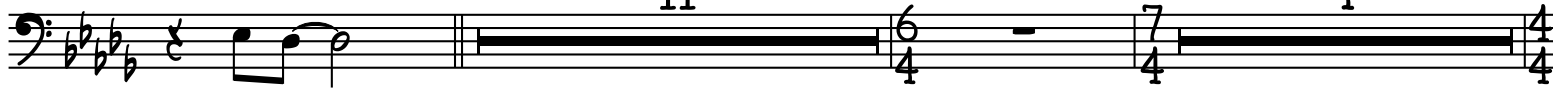
A

11

B

♩ = 105

4



37

2



mf

42



46



f

ff

50

C

♩ = 60



mf

54



58

POCO RIT. >



>

RHYTHM SECTION

PIANO

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

$D\flat$ maj7(add13)

4

8

12

$D\flat$ maj7(add13) $G\flat$ maj9(#11) Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11)

16

Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11) Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11)

20

Gm^{11} $G\flat$ maj9(#11) **A** $D\flat$ maj7(add13) $G\flat$ maj9(#11) Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11)

A

24

Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11) Gm^{11} $G\flat$ maj9(#11) $D\flat$ maj7(add13) $G\flat$ maj9(#11)

28 Gm11 Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11) Gm11 Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11)

32 Gm11 Gbmaj9(#11) Gbmaj9(#11) **B** ♩ = 105

36 Ebmaj9 Dbmaj7(#11) Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11)

40 Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11) Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11)

44 Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11) Ebmaj9 Dbmaj7(#11) Ebmaj9 Dbmaj7(#11) Gbmaj9(#11)

48 Cbmaj7(#11) Fbmaj7(add13) Amaj7 Dmaj7(#11) **C** ♩ = 60 Dbmaj7(add13) Gbmaj9(#11)

52 Gm^{11} $Gbmaj9(\#11)$ $Dbmaj7(add13)$ $Gbmaj9(\#11)$ Gm^{11} $Gbmaj9(\#11)$ $Dbmaj7(add13)$ $Gbmaj9(\#11)$

56 Gm^{11} $Gbmaj9(\#11)$ $Dbmaj7(add13)$ $Gbmaj9(\#11)$ Gm^{11} $Gbmaj9(\#11)$ $Dbmaj7(add13)$ $Gbmaj9(\#11)$

60 Gm^{11} $Gbmaj9(\#11)$ $Dbmaj7(add13)$ $Gbmaj9(\#11)$ Gm^{11} $Gbmaj9(\#11)$ $Gbmaj9(\#11)$
 POCO RIT. ...

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

12

D^bmaj7(add13) G^bmaj9(#11) G^m11 G^bmaj9(#11) D^bmaj7(add13) G^bmaj9(#11)

BASS

52 Gm¹¹ Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11) Gm¹¹ Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11)

56 Gm¹¹ Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11) Gm¹¹ Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11)

60 Gm¹¹ Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11) POCO RIT. Gm¹¹ Gbmaj9(#11) Gbmaj9(#11)

DRUMS

PART I (UMMISO)

BONELELA MAVUSO

♩ = 60

INTRO

DRUMS

43

2/4

47

mf *f* **C** ♩ = 60 **FAST DRUM ROLL**

51

mp 2/4

55

mp 2/4

59

mp POCO RIT..

PERCUSSION

PART I (UMMISO)

BONELELA MAVUSO

INTRO

EMAFHLAWANE

A

B

♩ = 60

♩ = 105

The musical score is written on ten staves. The first staff (measures 1-4) is in 4/4 time and features a melodic line with eighth notes and triplets, marked with accents (>). The second staff (measures 5-8) contains two measures of a 2/4 time signature. The third staff (measures 9-12) contains two measures of a 2/4 time signature. The fourth staff (measures 13-16) contains two measures of a 2/4 time signature. The fifth staff (measures 17-20) contains two measures of a 2/4 time signature. The sixth staff (measures 21-24) is in 4/4 time and features a melodic line with eighth notes and triplets, marked with accents (>). The seventh staff (measures 25-28) contains two measures of a 2/4 time signature. The eighth staff (measures 29-32) contains two measures of a 2/4 time signature, followed by a measure with a 2/4 time signature and a 7/4 time signature. The ninth staff (measures 33-40) starts with a 7/4 time signature, followed by a measure with a 4/4 time signature, and then a series of eighth notes with accents (>). The tenth staff (measures 41-44) contains two measures of a 2/4 time signature.

PERCUSSION

45 Musical staff with two 2/4 time signatures. The first measure is followed by a bar line, and the second measure is followed by another bar line.

49 Musical staff starting with a common time signature (C) and a tempo marking of quarter note = 60. It features a sequence of eighth notes, followed by a 2/4 time signature, a bar line, and then a 4/4 time signature. The latter part of the staff contains four groups of eighth notes, each marked with a '3' and a bracket, indicating triplets. A dynamic marking of *mp* is placed below the first triplet.

53 Musical staff with two 2/4 time signatures. The first measure is followed by a bar line, and the second measure is followed by another bar line.

57 Musical staff with two 2/4 time signatures. The first measure is followed by a bar line, and the second measure is followed by another bar line.

61 Musical staff starting with a 2/4 time signature and a *POCO RIT.* marking. It features two groups of eighth notes, each marked with a '3' and a bracket, indicating triplets. The staff ends with a double bar line.

PART II
(KUTSAMBA)

PART II (KUTSAMBA)

♩ = 130

INTRO

BONELELA MAVUSO

Musical score for Part II (KUTSAMBA) featuring woodwinds and trumpets. The score is in 6/4 time and includes parts for Alto Sax 1 & 2, Tenor Sax 1 & 2, Baritone Sax, Trumpet 1-4, Trombone 1-3, and Piano. The woodwinds and trumpets play a melodic line starting in the 7th measure, marked with a piano (*p*) dynamic. The piano part provides harmonic support with chords.

Piano accompaniment for Part II (KUTSAMBA). The piano part provides harmonic support with chords. The chords are: Ebmaj7, Fmaj7, Ebmaj7, Fmaj7, Ebmaj7, Fmaj7, Ebmaj7, Fmaj7. The piano part is marked with a mezzo-forte (*mp*) dynamic.

Bass line for Part II (KUTSAMBA). The bass part provides a rhythmic foundation with a melodic line. The bass part is marked with a mezzo-forte (*mp*) dynamic.

Drums for Part II (KUTSAMBA). The drum part provides a rhythmic foundation. The drum part is marked with a mezzo-forte (*mp*) dynamic and includes the instruction (6/8 FEEL).

A

A Sax 1 *mp*

A Sax 2 *mp*

T. Sax 1 *mp*

T. Sax 2 *mp*

Sax. Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

PNO.

E♭maj7 *Fmaj7* *E♭maj7* *Fmaj7* *Fmaj7* *Gm7* *Am7* *B♭7* *F/A* *A♭maj7* *Fm7* *Gm7* *A♭maj7* *Gm7* *Fm7* *Gm7*

BASS

E♭maj7 *Fmaj7* *E♭maj7* *Fmaj7* *Fmaj7* *Gm7* *Am7* *B♭7* *F/A* *A♭maj7* *Fm7* *Gm7* *A♭maj7* *Gm7* *Fm7* *Gm7*

DR.

mp

25

A Sax 1

A Sax 2

T. Sax 1

T. Sax 2

Sax. Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Ten. 1

Ten. 2

Ten. 3

PNO

Abmaj7 Fm7 Em7add11 Ebmaj7#11 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Fmaj7 Gm9 Am7

DR

Pick Up

55

A Sax 1

A Sax 2

T Sax 1

T Sax 2

B♭ Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO

BASS

Dr.

B♭07 F/A Abmaj7 Fm7 Gm7 Abmaj7 Gm7 Fm7 Gm7 Abmaj7 Fm7 Em7add11 Ebmaj7#11 Ebmaj7#11 Ebmaj7#11 Ebmaj7#11

A Sax 1

A Sax 2

T. Sax 1

T. Sax 2

Sax. Sax

TRUMPET 1 SOLO

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

F#m⁹ Dmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7

Pno.

Bass

FLUTE W

Dr.

mp

Alto I Solo

ST

A Sax 1

A Sax 2

T Sax 1

T Sax 2

Sax Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

PNO

BASS

Dr.

Dm⁹ Bbmaj7 Dm⁹ Bbmaj7 Dm⁹ Bbmaj7 Dm⁹ Bbmaj7

Tempo I Solo

G#m⁹ Emaj7 G#m⁹ Emaj7 G#m⁹ Emaj7 G#m⁹ Emaj7

Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7

Detailed description of the musical score: The score is for page 7 of a jazz arrangement. It features a variety of instruments: Saxophones (Alto 1, Alto 2, Tenor 1, Tenor 2, Soprano), Trumpets (1-4), Trombones (1-3), Piano, Bass, and Drums. The key signature is D major (two sharps). The score is divided into sections by chord changes. The first section (measures 1-4) is marked 'Alto I Solo' and features chords: Dm⁹, Bbmaj7, Dm⁹, Bbmaj7, Dm⁹, Bbmaj7, Dm⁹, Bbmaj7. The second section (measures 5-8) is marked 'Tempo I Solo' and features chords: G#m⁹, Emaj7, G#m⁹, Emaj7, G#m⁹, Emaj7, G#m⁹, Emaj7. The third section (measures 9-16) features chords: Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7, Fm⁹, Dbmaj7. The piano part consists of block chords in the right hand and a bass line with triplets in the left hand. The bass part features a consistent triplet bass line. The drum part consists of a steady quarter-note pulse.

Ato 1 Solo

Chord progression for Saxophones (A, T, Baritone):

- Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7

Staff A Sax 1: *[Musical notation with slurs]*

Staff A Sax 2: *[Musical notation with slurs]*

Staff T Sax 1: *[Musical notation with slurs]*

Staff T Sax 2: *[Musical notation with slurs]*

Staff Bar. Sax: *[Musical notation with slurs]*

TRUMPET 1 Solo

Chord progression for Trumpets:

- F#m⁹ Dmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7

Staff Trp. 1: *[Musical notation with slurs]*

Staff Trp. 2: *[Musical notation with slurs]*

Staff Trp. 3: *[Musical notation with slurs]*

Staff Trp. 4: *[Musical notation with slurs]*

Staff Ten. 1: *[Musical notation with slurs]*

Staff Ten. 2: *[Musical notation with slurs]*

Staff Ten. 3: *[Musical notation with slurs]*

Chord progression for Piano:

- Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7

Staff PNO: *[Musical notation with slurs]*

Staff BASS: *[Musical notation with triplets and slurs]*

Staff DR: *[Musical notation with slurs]*

Alto I Solo

66

A Sax 1

A Sax 2

T Sax 1

T Sax 2

Sax Sax

Chords: Dm9, Ebmaj7, Dm9, Ebmaj7, Dm9, Ebmaj7, Dm9, Ebmaj7

Trumpet I Solo

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Chords: Ebmaj7, F#m9, Ebmaj7, F#m9, Ebmaj7, F#m9, Ebmaj7, F#m9

Pno.

Bass

Dr.

Chords: Fm9, Dbmaj7, Fm9, Dbmaj7, Fm9, Dbmaj7, Fm9, Dbmaj7, Fm9, Dbmaj7, Fm9, Dbmaj7, Fm9, Dbmaj7

Ato 1 Solo

74 Em⁹ Cmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7

A Sax 1

A Sax 2

T Sax 1

T Sax 2

Sax Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Ten. 1

Ten. 2

Ten. 3

PNO

BASS

Dr.

mf

mp

p

mf

mp

p

mp

p

mp

p

Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Am⁷ Bb^o7 F/A Abmaj7 Fm⁷ Gm⁷ Abmaj7 Gm⁷

Gm⁹ Am⁷ Bb^o7 F/A Abmaj7 Fm⁷ Gm⁷ Abmaj7 Gm⁷

2

52

A. Sax 1

A. Sax 2

T. Sax 1

T. Sax 2

Bar. Sax

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Ten. 1

Ten. 2

Ten. 3

PNO

SASS

Dr.

The musical score for page 11 is arranged in a standard orchestral layout. It features a woodwind section with four saxophones (Alto 1 & 2, Tenor 1 & 2) and a Baritone saxophone. The brass section includes four trumpets and three tenors. The rhythm section consists of Piano, Bass, and Drums. The saxophones and trumpets play a melodic line with triplets and slurs. The tenors play a rhythmic pattern with triplets. The piano and bass provide harmonic support with chords and bass lines. The drums play a simple pattern. The score is in 4/4 time and includes various musical notations such as dynamics (mp, p), articulation (accents), and chord symbols (Fm7, Gm7, Abmaj7, Ebmaj7, etc.).

SAXOPHONE

ALTO SAX 1

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6



10



14

A



18



22



29



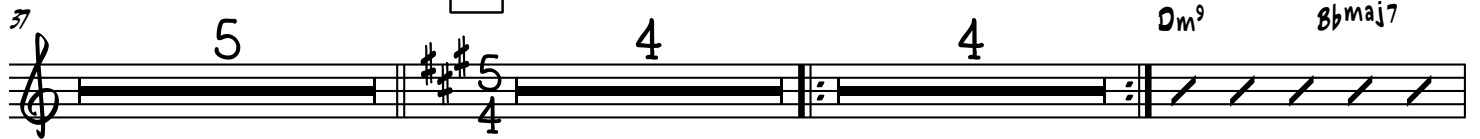
33



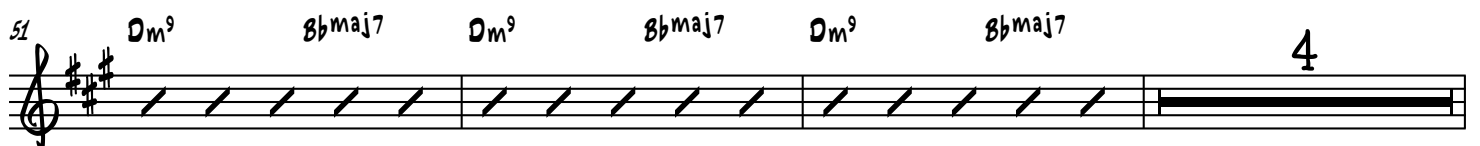
B

ALTO 1 SOLO

37



51



ALTO SAX 1

ALTO 1 SOLO

58 E_m^9 C^{maj7} E_m^9 C^{maj7} E_m^9 C^{maj7} E_m^9 C^{maj7}

ALTO 1 SOLO

62 D_m^9 B^b^{maj7} D_m^9 B^b^{maj7} D_m^9 B^b^{maj7}

ALTO 1 SOLO

69 D_m^9 B^b^{maj7} E_m^9 C^{maj7} E_m^9 C^{maj7}

76 E_m^9 C^{maj7}

80

ALTO SAX 2

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

11

A

16

20

25

32

B

37

66

p

71

76

80

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

p

10

mp

14

A

mp

18

3

22

3

4

29

mp

33

3

37

B

5

4

4

16

Musical score for Tenor Sax 1, measures 66-82. The score is written in treble clef with a key signature of two flats (Bb, Eb). The time signature is common time (C). The piece features several triplet patterns and a dynamic marking of *p* (piano) at measure 70. Measure 78 includes a 6/4 time signature change. Measure 82 ends with a fermata over a whole note.

66

70 *p*

74

78

82

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

p

10

mp

14

A

18

22

29

mp

33

37

5

4

4

16

8

TENOR SAX 2

66

70

p

74

78

82

PART II (KUTSAMBA)

♩ = 130

INTRO

BONELELA MAVUSO

4

8

12

16

A

32

B

50

16

69

73

77

TRUMPET

TRUMPET 1

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

10

14

A

3

20

2

25

mp

29

2

34

38

mp

42

B

4

5/4

TRUMPET 1

TRUMPET 1 SOLO

46 F#m9 Dmaj7 F#m9 Dmaj7 F#m9 Dmaj7 F#m9 Dmaj7

TRUMPET 1 SOLO

50 4 G#m9 Emaj7 G#m9 Emaj7 G#m9 Emaj7

TRUMPET 1 SOLO

57 G#m9 Emaj7 4 F#m9 Dmaj7 F#m9 Dmaj7

64 F#m9 Dmaj7 F#m9 Dmaj7 3

TRUMPET 1 SOLO

70 G#m9 Emaj7 G#m9 Emaj7 G#m9 Emaj7 G#m9 Emaj7

74 mf 3 3 3 3 3 3

78 mp 3 4 p 3 3

82

83 mp 3 3

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

10

14

20

25

29

34

38

42

70

A

B

p

mp

4

5

6

4

4

4

16

4

2

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

10

14

20

25

29

35

39

46

A 3

B 4

4 16

p

mp

66

mp

70

74

78

83

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

6

10

14

20

25

29

35

39

46

A

B

3

2

2

4

16

p

mp

mp

mp

66

mp

70

mp

74

mp

78

p

83

mp

TROMBONE

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

8

p

12

p

16

A

3 2 2

mp

24

mp *p*

28

3

p

34

p *mp*

38

p

B

42

4 4 12

4 4 12

TROMBONE 1

62

Musical staff 62: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth notes with accents, followed by a double bar line and a key signature change to three flats (B-flat, E-flat, A-flat).

p

66

Musical staff 66: Bass clef, key signature of three flats (B-flat, E-flat, A-flat). The staff contains a sequence of eighth notes with accents, followed by a double bar line and a key signature change to one flat (B-flat, E-flat).

70

Musical staff 70: Bass clef, key signature of one flat (B-flat, E-flat). The staff contains a sequence of eighth notes with accents, followed by a double bar line and a key signature change to two flats (B-flat, E-flat).

74

Musical staff 74: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth notes with accents, followed by a double bar line.

78

Musical staff 78: Bass clef, key signature of two flats (B-flat, E-flat). The staff begins with a rest, followed by a triplet of eighth notes marked *mp*, a quarter note, and a quarter note. A time signature change to 6/4 occurs. The staff continues with eighth notes, including a triplet marked *p*.

82

Musical staff 82: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains eighth notes with accents, including a triplet marked *p* and another triplet marked *p*.

86

Musical staff 86: Bass clef, key signature of two flats (B-flat, E-flat). The staff contains eighth notes with accents, including a triplet marked *p* and another triplet marked *p*. The staff ends with a double bar line and a fermata.

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

8

1

p

12

p

16

A

3 2 2

mp

24

mp *p*

28

3

p

34

mp

38

p

42

B

4 4 12

p

62

Musical staff for measures 62-65. The staff is in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). It contains a sequence of eighth notes with stems pointing up, followed by a double bar line and a change in key signature to two flats (B-flat, E-flat). The dynamic marking *p* is placed below the first measure.

66

Musical staff for measures 66-69. The staff is in bass clef with a key signature of two flats (B-flat, E-flat). It contains a sequence of eighth notes with stems pointing up, followed by a double bar line and a change in key signature to one flat (B-flat). The dynamic marking *p* is placed below the first measure.

70

Musical staff for measures 70-73. The staff is in bass clef with a key signature of one flat (B-flat). It contains a sequence of eighth notes with stems pointing up, followed by a double bar line and a change in key signature to no sharps or flats (C major). The dynamic marking *p* is placed below the first measure.

74

Musical staff for measures 74-77. The staff is in bass clef with a key signature of no sharps or flats (C major). It contains a sequence of eighth notes with stems pointing up, followed by a double bar line and a change in key signature to one flat (B-flat). The dynamic marking *p* is placed below the first measure.

78

Musical staff for measures 78-81. The staff is in bass clef with a key signature of one flat (B-flat). It begins with a rest, followed by a triplet of eighth notes marked *mp*. A 6/4 time signature change is indicated. The staff continues with eighth notes, including a triplet marked *p* and another triplet marked *p*.

82

Musical staff for measures 82-85. The staff is in bass clef with a key signature of one flat (B-flat). It contains a triplet of eighth notes marked *p*, followed by a double bar line and a triplet of eighth notes marked *p*.

86

Musical staff for measures 86-89. The staff is in bass clef with a key signature of one flat (B-flat). It contains a triplet of eighth notes marked *p*, followed by a double bar line and a triplet of eighth notes marked *p*. The staff ends with a fermata over a whole note.

PART II (KUTSAMBA)

♩ = 130

BONELELA MAVUSO

INTRO

8

p

12

p

16

A

mp

24

mp *p*

28

mp *p*

36

mp *p*

40

B

mp *p*

50

12

62

Musical staff 62-65. Bass clef, key signature of two flats (B-flat, E-flat). The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking *p* is placed below the first measure. The staff ends with a double bar line and repeat dots.

66

Musical staff 66-69. Bass clef, key signature of two flats. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The staff ends with a double bar line and repeat dots.

70

Musical staff 70-73. Bass clef, key signature of two sharps (F-sharp, C-sharp). The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The staff ends with a double bar line and repeat dots.

74

Musical staff 74-77. Bass clef, key signature of two flats. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The staff ends with a double bar line and repeat dots.

78

Musical staff 78-83. Bass clef, key signature of two flats. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two fermatas over the first two measures, each with a '2' above it. A time signature change to 6/4 occurs at the start of the second measure. The staff ends with a double bar line and repeat dots.

84

Musical staff 84-87. Bass clef, key signature of two flats. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. There are two fermatas over the first two measures, each with a '3' above it. A dynamic marking *p* is placed below the first measure. The staff ends with a double bar line and repeat dots.

RHYTHM SECTION

PIANO

PART II (KUTSAMBA)

♩ = 130

SONELELA MAVUSO

INTRO

4 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

8 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

12 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

16 Ebmaj7 Fmaj7 **A** Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Fmaj7

20 Gm9 Am7 Bb°7 F/A Abmaj7 Fm7 Gm7 Abmaj7 Gm7

24 Fm7 Gm7 Abmaj7 Fm7 Em7(add11) Ebmaj7(#11)

28 Ebmaj7(#11) Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Fmaj7

32 Gm9 Am7 Bb07 F/A Abmaj7 Fm7 Gm7 Abmaj7 Gm7

36 Fm7 Gm7 Abmaj7 Fm7 Em7(add11) Ebmaj7(#11)

40 Ebmaj7(#11) Ebmaj7(#11) 8 Em9 Cmaj7 Em9 Cmaj7

44 Em9 Cmaj7 Em9 Cmaj7 Em9 Cmaj7 Em9 Cmaj7

48 Em9 Cmaj7 Em9 Cmaj7 Fm9 Dbmaj7 Fm9 Dbmaj7

52 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7

56 F#m⁹ Dmaj7 F#m⁹ Dmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7

60 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Em⁹ Cmaj7 Em⁹ Cmaj7

64 Em⁹ Cmaj7 Em⁹ Cmaj7 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7

68 Fm⁹ Dbmaj7 Fm⁹ Dbmaj7 F#m⁹ Dmaj7 F#m⁹ Dmaj7

72 F#m⁹ Dmaj7 F#m⁹ Dmaj7 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7

76 Gm⁹ Ebmaj7 Gm⁹ Ebmaj7 Gm⁹ Am7 Bb^o7 F/A

80 Abmaj7 Fm7 Gm7 Abmaj7 Gm7 Fm7 Gm7 Abmaj7

84 Fm7 Em7(add11) Ebmaj7(#11) Ebmaj7(#11) Ebmaj7(#11)

PART II (KUTSAMBA)

♩ = 130

INTRO

BONELELA MAVUSO

mp

5 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

9 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

13 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

17 **A** Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Fmaj7 Gm⁹ Am⁷

21 Bb^{o7} F/A Abmaj7 Fm⁷ Gm⁷ Abmaj7 Gm⁷ Fm⁷ Gm⁷

25 Abmaj7 Fm⁷ Em⁷(add11) Ebmaj7(#11) Ebmaj7(#11)

29 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Fmaj7 Gm⁹ Am⁷

33 Bb^{o7} F/A Abmaj7 Fm⁷ Gm⁷ Abmaj7 Gm⁷ Fm⁷ Gm⁷

37 Abmaj7 Fm⁷ Em⁷(add11) Ebmaj7(#11) Ebmaj7(#11)

41 Ebmaj7(#11)

8

4

46

48

50

52

54

56

58

60

62

64

66

68

70

72

74

76

78

Gm⁹ Am⁷ Bb^{o7} F/A Abmaj⁷ Fm⁷ Gm⁷ Abmaj⁷ Gm⁷

82

Fm⁷ Gm⁷ Abmaj⁷ Fm⁷ Em⁷(add11) Ebmaj⁷(#11) Ebmaj⁷(#11) Ebmaj⁷(#11)

DRUMS

PART II (KUTSAMBA)

♩ = 130

INTRO

BONELELA MAVUSO

3

6/4 (6/8 FEEL) *mp*

7

11

15

A

mp

19

mp

23

mp

27

Pick Up

31

35

39

8

3



45

FILL IN

Musical staff 45-48. Measure 45 starts with a rest, followed by a series of eighth notes. A box labeled 'FILL IN' is above the first measure. The dynamic marking *mp* is below the first measure. The staff contains four measures of music.

49

Musical staff 49-52. The staff contains four measures of music, continuing the rhythmic pattern from the previous staff.

53

Musical staff 53-56. The staff contains four measures of music.

57

Musical staff 57-60. The staff contains four measures of music.

61

Musical staff 61-65. Measure 61 has a dynamic marking *mp*. Measures 62-65 feature a pattern of eighth notes and quarter notes. A '2' with a slash and a double bar line is above the end of the staff, indicating a two-measure rest.

66

Musical staff 66-70. Measures 66-70 feature a pattern of eighth notes and quarter notes. A '2' with a slash and a double bar line is above the end of the staff, indicating a two-measure rest.

70

Musical staff 70-74. Measures 70-74 feature a pattern of eighth notes and quarter notes. A '2' with a slash and a double bar line is above the end of the staff, indicating a two-measure rest.

74

Musical staff 74-78. Measures 74-78 feature a pattern of eighth notes and quarter notes. A '2' with a slash and a double bar line is above the end of the staff, indicating a two-measure rest.

78

Musical staff 78-82. Measures 78-82 feature a pattern of eighth notes and quarter notes. A '3' is above the first measure of the first two measures. A '6' over a '4' is above the third measure, indicating a 6/4 time signature change.

82

Musical staff 82-86. Measure 82 has a '3' above a triplet of eighth notes. The staff contains five measures of music. A '3' is above the final measure. A large 'V' is written below the end of the staff.

PART III
(UMGUBHO)

PART III (UMGUBHO)

BONELELA MAVUSO

A ♩ = 65

Musical score for Part III (Umgubho), featuring saxophones, trumpets, trombones, piano, bass, and drums. The score is in 4/4 time with a tempo of ♩ = 65. The key signature is B-flat major (two flats).

Saxophones: Alto Sax 1, Alto Sax 2, Tenor Sax 1, Tenor Sax 2, and Baritone Sax. All saxophones play whole notes in the first and last measures of each system, and rests in the second and third measures.

Trumpets: Trumpet 1, 2, 3, and 4. They play a melodic line starting in the second measure of each system. The first measure is a whole rest. The melody consists of eighth notes and quarter notes, with dynamics ranging from *mp* to *mf*. The melody is repeated in the second and fourth measures of each system.

Trombones: Trombone 1, 2, and 3. They play whole notes in the first and last measures of each system, and rests in the second and third measures.

Piano: The piano part features chords in the first and last measures of each system, with dynamics ranging from *mp* to *mf*. The chords are labeled with figured bass notation: C (5) (5) (4) and C (5) (5) (4) #.

Bass: The bass part features chords in the first and last measures of each system, with dynamics ranging from *mp* to *mf*. The chords are labeled with figured bass notation: C (5) (5) (4) and C (5) (5) (4) #.

Drums: The drum part features a steady eighth-note pattern in the second and fourth measures of each system, with dynamics ranging from *mp* to *mf*. The first and third measures of each system are whole rests. A box labeled "FILL IN SPACES WITH MALLETS" is placed above the first measure of the first system.

This musical score is for a jazz ensemble, featuring saxophones, trumpets, trombones, piano, bass, and drums. The score is written in 4/4 time and includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The saxophone section (A Sax 1 & 2, T Sax 1 & 2, Baritone Sax) plays a melodic line with a *mp* dynamic. The trumpet section (Tpt. 1-4) and trombone section (Tbn. 1-3) are mostly silent, indicated by rests. The piano part (PNO) features a *mf* accompaniment with a C(9)5(4) chord structure. The bass part (BASS) also features a *mf* accompaniment with a C(9)5(4) chord structure. The drum part (DR) provides a rhythmic accompaniment with a *mf* dynamic.

25

A Sax 1

A Sax 2

T. Sax 1

T. Sax 2

BAR. SAX

TPR. 1

TPR. 2

TPR. 3

TPR. 4

TBN. 1

TBN. 2

TBN. 3

PNO

BASS

DE.

mf

mf

mf

FILL IN

2

41

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

PNO

BASS

CHORDS: C(sus4) Dbmaj7(#11) Eb9/8 F(sus2) C(sus4) Dbmaj7(#11) Eb9/8 F(sus2) C(sus4) Dbmaj7(#11) Eb9/8 F(sus2) C(sus4) Dbmaj7(#11) Eb9/8 F(sus2) C(sus4) Dbmaj7(#11) Eb9/8 F(sus2)

DR.

49

A SAX 1

A SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

PNO

BASS

DR.

p

mp

p

p

2

2

C(sus4) D♭maj7(♯11) E♭9/♯ F(sus2) C(sus4) D♭maj7(♯11) E♭9/♯ F(sus2) C(sus4) D♭maj7(♯11) E♭9/♯ F(sus2) E♭maj9(♯11) Fm11

A musical score for a jazz ensemble, page 8. The score is arranged in systems. The first system includes five saxophone parts: A Sax 1, A Sax 2, T Sax 1, T Sax 2, and Baritone Sax. The second system includes four trumpet parts (Tpt. 1-4) and three trombone parts (Tbn. 1-3). The third system includes Piano (PNO), Bass (BASS), and Drums (DR). The piano part features chord symbols: C7(9)(54), Dbmaj7(9)(11), Ebmaj7(9)(11), Fm11, C7(9)(54), Dbmaj7(9)(11), Bbm9, and Eb9/A. The drum part shows a 2/4 time signature with various rhythmic patterns.

65

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TEN. 1

TEN. 2

TEN. 3

PNO.

Ab7(sus4) Gm11 Gbmaj7 Fm11 Eb%

Dbmaj7(11) Eb%

Dbmaj7(11)

BASS

DR.

Fm11

C

D

COLLECTIVE IMPROVISATION OVER CHANGES: ALTO, TN, 3 & BAR

73

A Sax 1

A Sax 2

T. Sax 1

T. Sax 2

Bar. Sax

Trpt. 1

Trpt. 2

Trpt. 3

Trpt. 4

Tsn. 1

Tsn. 2

Tsn. 3

PNO

BASS

Dr.

Chord changes for Section D:

- ALTO: A(SUS4), Bbmaj7(#11), C%, D(SUS2)
- TENOR: D(SUS4), Ebmaj7(#11), F%, G(SUS2)
- TRUMPET: D(SUS4), Ebmaj7(#11), F%, G(SUS2)
- TRUMPET 3: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2)
- TRUMPET 4: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2)
- TRUMPET 1: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2)
- TRUMPET 2: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2)

Section C: Eb% Cmaj7

Section D: C(SUS4) Dbmaj7(#11) Eb% F(SUS2)

DRUM SOLO

FILL IN ON SECOND REPEAT

Sheet music for a jazz ensemble, including parts for Saxophones (Alto, Tenor, Baritone), Trumpets (1-4), Trombones (1-3), Piano, Bass, and Drums. The score is divided into measures with various musical notations and annotations.

Annotations:

- Whistles - USING THE GIVEN MOTIF (NOT IN TIME):** Located in the Saxophone 1 and 2 parts.
- Switch to Plumber - MAKE WHIRLWIND SOUNDS (NOT IN TIME) USING THE GIVEN MOTIF:** Located in the Trumpet 2 and 4 parts.
- Switch to Plumber - MAKE WHIRLWIND SOUNDS (NOT IN TIME) USING THE GIVEN MOTIF:** Located in the Trombone 2 part.
- FILL IN:** Located in the Drum part.

Chord Progression (Top Staff):

Measures 1-4: A(sus4) Ebmaj7(♯11) C% D(sus2)
 Measures 5-8: A(sus4) Ebmaj7(♯11) C% D(sus2)
 Measures 9-12: A(sus4) Ebmaj7(♯11) C% D(sus2)
 Measures 13-16: A(sus4) Ebmaj7(♯11) C% D(sus2)

Chord Progression (Middle Staff):

Measures 1-4: D(sus4) Ebmaj7(♯11) F% G(sus2)
 Measures 5-8: D(sus4) Ebmaj7(♯11) F% G(sus2)
 Measures 9-12: D(sus4) Ebmaj7(♯11) F% G(sus2)
 Measures 13-16: D(sus4) Ebmaj7(♯11) F% G(sus2)

Chord Progression (Bottom Staff):

Measures 1-4: C(sus4) Dbmaj7(♯11) Eb% F(sus2)
 Measures 5-8: C(sus4) Dbmaj7(♯11) Eb% F(sus2)
 Measures 9-12: C(sus4) Dbmaj7(♯11) Eb% F(sus2)
 Measures 13-16: C(sus4) Dbmaj7(♯11) Eb% F(sus2)

8P

A Sax 1: A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

A Sax 2: [WHISTLES - USING THE GIVEN NOTE (NOT IN TIME)] A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

T. Sax 1: D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

T. Sax 2: [WHISTLES - USING THE GIVEN NOTE (NOT IN TIME)] D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Bar. Sax: A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

Trp. 1: D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Trp. 2: [WHISTLES - USING THE GIVEN NOTE (NOT IN TIME)] D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Trp. 3: D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Trp. 4: [WHISTLES - USING THE GIVEN NOTE (NOT IN TIME)] D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Tbn. 1: C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) *mp*

Tbn. 2: [WHISTLES - USING THE GIVEN NOTE (NOT IN TIME)] C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2)

Tbn. 3: C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2)

PNO: C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) Emaj9(#11) Fm11

BASS: C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2) C(SUS4) Dbmaj7(#11) Eb% F(SUS2)

Dr: 2 2 2

p

This musical score page includes the following parts and details:

- Saxophones:** A. Sax 1, A. Sax 2, T. Sax 1, T. Sax 2, Bar. Sax. The saxophone parts are mostly silent, with some notes appearing in the final measures.
- Trumpets:** Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4. Tpt. 1 and 2 play a melodic line starting in the final measure with dynamics *mf* and *mp* respectively. Tpt. 3 and 4 play a similar line with *mp* dynamics.
- Trombones:** Tbn. 1, Tbn. 2, Tbn. 3. Tbn. 1 has a melodic line with dynamics *mp* and *mp* in the final measures. Tbn. 2 and 3 are silent.
- Piano (PNO):** Provides harmonic support with chords: C7(SUS4), D7(maj7)(#11), E7(maj7)(#11), Fm11, C7(SUS4), D7(maj7)(#11), Bbm9, and Eb9/A.
- Bass (BASS):** Plays a rhythmic line with eighth notes and rests.
- Drums (DR):** Features a pattern of eighth notes with a dynamic marking of *2*.

205

A. SAX 1

A. SAX 2

T. SAX 1

T. SAX 2

BAR. SAX

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TBN. 1

TBN. 2

TBN. 3

PNO.

Ab7(9)5(4)

Gm11

Gbmaj7

Fm11

Ebmaj7

Dbmaj7(11)

BASS

DR.

This musical score is for a jazz ensemble, page 15. It features the following parts:

- A. SAX 1 & 2:** Alto saxophones, playing a melodic line with a *trill* marking at the start.
- T. SAX 1 & 2:** Tenor saxophones, playing a similar melodic line.
- BAR. SAX:** Baritone saxophone, which is silent throughout this section.
- TRP. 1-4:** Four trumpets, each playing a melodic line with a triplet of eighth notes.
- TBN. 1-3:** Three trombones, with TBN. 1 and 3 playing a melodic line with a triplet of eighth notes, and TBN. 2 being silent.
- PNO:** Piano accompaniment, featuring chords and a melodic line. Chord markings include $E\flat 7/9$, $D\flat \text{maj} 7(\sharp 11)$, $E\flat 7$, and $C \text{maj} 7$.
- BASS:** Bass line providing harmonic support.
- DR.** Drum part, starting with a **2** (two) and playing a triplet of eighth notes.

SAXOPHONE

D COLLECTIVE IMPROVISATION OVER CHANGES: ALTO, TN. 3 & BARI

79 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

83 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

87 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

91 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

95 **8**

106

110

WHISTLES - USING THE GIVEN MOTIF (NOT IN TIME)

91 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

95 8

106

110

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

Musical notation for section A, measures 1-18. The piece is in 4/4 time with a key signature of one flat (Bb). Measure 1 contains a whole rest with a '2' above it. Measures 2-4 contain whole rests with a '5' above them. Measure 5 contains a whole rest with a '4' above it. Measure 6 contains a whole rest with a '5' above it. Measure 7 contains a whole rest with a '4' above it. Measure 8 contains a whole rest with a '4' above it. Measure 9 contains a whole rest with a '2' above it. Measures 10-18 contain eighth-note patterns with various dynamics including *mp* and *mf*, and some slurs.

B

♩ = 70

Musical notation for section B, measures 19-56. The piece is in 6/8 time with a key signature of one flat (Bb). Measure 19 contains a whole rest with a '15' above it. Measures 20-56 contain eighth-note patterns with various dynamics including *mp* and *mf*, and some slurs. Measure 56 ends with a whole rest and a '8' above it.

63 *p*

Musical staff 63-66: Treble clef, key signature of two flats (Bb, Eb). Measure 63 starts with a quarter rest, followed by quarter notes Bb, A, G, F, E, D. Measure 64 has a half note D. Measure 65 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 66 has a half note D.

67 *p*

Musical staff 67-70: Treble clef, key signature of two flats. Measure 67 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 68 has a half note D. Measure 69 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 70 has a half note D.

71

Musical staff 71-74: Treble clef, key signature of two flats. Measure 71 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 72 has a half note D. Measure 73 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 74 has a half note D.

75 **C** **D** *p*

4 D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11)

Musical staff 75-81: Treble clef, key signature of two flats. Measure 75 has a quarter rest, followed by a repeat sign. Measure 76 has a quarter rest, followed by a repeat sign. Measure 77 has a quarter rest, followed by a repeat sign. Measure 78 has a quarter rest, followed by a repeat sign. Measure 79 has a quarter rest, followed by a repeat sign. Measure 80 has a quarter rest, followed by a repeat sign. Measure 81 has a quarter rest, followed by a repeat sign.

82 F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11)

Musical staff 82-85: Treble clef, key signature of two flats. Measures 82-85 contain rhythmic patterns of eighth notes with stems up and down.

86 F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11)

Musical staff 86-89: Treble clef, key signature of two flats. Measures 86-89 contain rhythmic patterns of eighth notes with stems up and down.

90 F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11)

Musical staff 90-93: Treble clef, key signature of two flats. Measures 90-93 contain rhythmic patterns of eighth notes with stems up and down.

94 F% G(SUS2) *8* *p*

Musical staff 94-104: Treble clef, key signature of two flats. Measure 94 has a quarter rest, followed by a repeat sign. Measure 95 has a quarter rest, followed by a repeat sign. Measure 96 has a quarter rest, followed by a repeat sign. Measure 97 has a quarter rest, followed by a repeat sign. Measure 98 has a quarter rest, followed by a repeat sign. Measure 99 has a quarter rest, followed by a repeat sign. Measure 100 has a quarter rest, followed by a repeat sign. Measure 101 has a quarter rest, followed by a repeat sign. Measure 102 has a quarter rest, followed by a repeat sign. Measure 103 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 104 has a half note D.

105

Musical staff 105-108: Treble clef, key signature of two flats. Measure 105 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 106 has a half note D. Measure 107 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 108 has a half note D.

109 *p*

Musical staff 109-112: Treble clef, key signature of two flats. Measure 109 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 110 has a half note D. Measure 111 has a quarter note G, quarter note F, quarter note E, quarter note D. Measure 112 has a half note D.

63

p

67

p

71

p

75

C **D**

4 4

WHISTLES - USING THE GIVEN MOTIF (NOT IN TIME)

D(SUS4) Ebmaj7(#11) F% G(SUS2)

85

D(SUS4) Ebmaj7(#11) F% G(SUS2)

4

WHISTLES - USING THE GIVEN MOTIF (NOT IN TIME)

D(SUS4) Ebmaj7(#11)

92

F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

8

103

p

107

p

111

p

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

Musical notation for measures 1-5. Measure 1 has a fermata with a '2' above it. Measures 2-5 are whole rests.

Musical notation for measures 6-10. Measure 6 is a whole rest. Measure 7 has a fermata with a '2' above it. Measures 8-10 are eighth notes with a slur and a *mp* dynamic marking.

Musical notation for measures 11-14. Measures 11-12 are eighth notes with a slur. Measure 13 has a quarter rest. Measure 14 has eighth notes with a slur.

Musical notation for measures 15-18. Measure 15 has eighth notes with a slur. Measure 16 has a quarter rest. Measure 17 has eighth notes with a slur. Measure 18 has a half note with a slur.

B

♩ = 70

Musical notation for measures 19-32. Measure 19 is a whole rest. Measure 20 has a fermata with a '3' above it. Measure 21 has a fermata with a '32' above it. Measure 22 has eighth notes with a slur and a *p* dynamic marking.

Musical notation for measures 33-36. Measures 33-36 are eighth notes with a slur.

Musical notation for measures 37-42. Measures 37-41 are eighth notes with a slur. Measure 42 has a fermata with a '6' above it.

C

Musical notation for measures 43-47. Measure 43 has a fermata with a '5' above it. Measure 44 has a fermata with a '6' above it. Measure 45 has a fermata with a '4' above it. Measure 46 has a fermata with a '4' above it. Measure 47 has a fermata with a '4' above it.

79 **D** A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

83 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

87 A(SUS4) Bbmaj7(#11) C% D(SUS2) A(SUS4) Bbmaj7(#11) C% D(SUS2)

91 A(SUS4) Bbmaj7(#11) C% D(SUS2)

96

100

109

TRUMPET

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

1 *mp* *mf*

5 *mp* *mf*

9 2

14 3 *mp*

20 *mf* 12

35 *mf* *mp*

39

43

47

51

55 9

mp

67

mp

71

75 C D

SWITCH TO PLUNGER -
 MAKE WAH-WAH SOUNDS
 (NOT IN TIME) USING
 THE GIVEN MOTIF

D(SUS4) *Ebmaj7(#11)*

84 *F#9* *G(SUS2)* *D(SUS4)* *Ebmaj7(#11)* *F#9* *G(SUS2)* 3

90 D(SUS4) Ebmaj7(#11) *F#9* *G(SUS2)* *D(SUS4)* *Ebmaj7(#11)*

SWITCH TO PLUNGER -
 MAKE WAH-WAH SOUNDS
 (NOT IN TIME) USING
 THE GIVEN MOTIF

94 *F#9* *G(SUS2)* 9

mp

106

mp

110

64 *mp*

Musical staff 64-67: Treble clef, key signature of one flat. Measure 64 starts with a quarter rest followed by eighth notes G4, A4, Bb4, A4, G4. Measure 65 has a whole rest. Measure 66 has quarter notes G4, A4, Bb4, A4. Measure 67 has a quarter note G4 and a quarter rest.

68 *mp*

Musical staff 68-71: Treble clef, key signature of one flat. Measure 68 has a quarter rest, quarter note G4, eighth notes A4, Bb4, eighth note G4. Measure 69 has a half note G4 with a 3/4 time signature above it. Measure 70 has a quarter note G4 and a quarter rest. Measure 71 has eighth notes A4, Bb4, eighth note G4 and a quarter rest.

72 **C** 4

Musical staff 72-76: Treble clef, key signature of one flat. Measure 72 has a half note G4. Measure 73 has a quarter note G4 and a quarter rest. Measure 74 has a half note G4. Measure 75 has a whole rest. Measure 76 has a double bar line with repeat dots and a 4-measure rest.

79 **D** D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Musical staff 79-82: Treble clef, key signature of one flat. Measures 79-82 contain rhythmic patterns of diagonal slashes, corresponding to the chord changes listed above.

83 D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Musical staff 83-86: Treble clef, key signature of one flat. Measures 83-86 contain rhythmic patterns of diagonal slashes, corresponding to the chord changes listed above.

87 D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Musical staff 87-90: Treble clef, key signature of one flat. Measures 87-90 contain rhythmic patterns of diagonal slashes, corresponding to the chord changes listed above.

91 D(SUS4) Ebmaj7(#11) F% G(SUS2) D(SUS4) Ebmaj7(#11) F% G(SUS2)

Musical staff 91-94: Treble clef, key signature of one flat. Measures 91-94 contain rhythmic patterns of diagonal slashes, corresponding to the chord changes listed above.

95 9 *mp*

Musical staff 95-106: Treble clef, key signature of one flat. Measure 95 has a 9-measure rest. Measure 96 has a quarter rest followed by eighth notes G4, A4, Bb4, A4, G4. Measure 97 has a whole rest. Measure 98 has a quarter note G4 and a quarter rest. Measure 99 has eighth notes A4, Bb4, eighth note G4. Measure 100 has a quarter note G4 and a quarter rest. Measure 101 has eighth notes A4, Bb4, eighth note G4. Measure 102 has a quarter note G4 and a quarter rest. Measure 103 has eighth notes A4, Bb4, eighth note G4. Measure 104 has a quarter note G4 and a quarter rest. Measure 105 has eighth notes A4, Bb4, eighth note G4. Measure 106 has a quarter note G4 and a quarter rest.

107 *mp*

Musical staff 107-110: Treble clef, key signature of one flat. Measure 107 has a quarter note G4 and a quarter rest. Measure 108 has a quarter rest, quarter note G4, eighth notes A4, Bb4, eighth note G4. Measure 109 has eighth notes A4, Bb4, eighth note G4 with a 3/4 time signature above it. Measure 110 has eighth notes A4, Bb4, eighth note G4 with a 3-measure slur below it and a quarter rest.

111

Musical staff 111-114: Treble clef, key signature of one flat. Measure 111 has eighth notes A4, Bb4, eighth note G4 with a 3-measure slur below it and a quarter rest. Measure 112 has eighth notes A4, Bb4, eighth note G4 with a 3-measure slur below it and a quarter rest. Measure 113 has eighth notes A4, Bb4, eighth note G4 with a 3-measure slur below it and a quarter rest. Measure 114 has a quarter note G4 and a quarter rest.

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

Musical notation for measures 1-4. Measure 1 is a whole rest. Measures 2-4 contain a melodic line starting on G4, moving up stepwise to B4, with a sharp sign on the second measure. Dynamics: *mp* (measures 2-4), *mf* (measures 5-7).

Musical notation for measures 5-8. Measure 5 is a whole rest. Measures 6-8 contain a melodic line starting on G4, moving up stepwise to B4, with a sharp sign on the seventh measure. Dynamics: *mp* (measures 6-8), *mf* (measures 9-11).

Musical notation for measures 9-11. Measure 9 is a whole rest. Measure 10 is a whole rest. Measure 11 is a whole note G4 with a fermata. Dynamics: *mf* (measures 9-11).

Musical notation for measures 12-13. Measure 12 is a whole rest. Measure 13 is a whole note G4 with a fermata. Dynamics: *mf* (measures 12-13).

Musical notation for measures 14-19. Measure 14 is a whole rest. Measure 15 is a whole note G4 with a fermata. Measure 16 is a whole note G4 with a fermata. Measure 17 is a whole rest. Measure 18 is a whole rest. Measure 19 is a whole note G4 with a fermata. Dynamics: *mf* (measures 14-19).

B

♩ = 70

Musical notation for measures 20-24. Measure 20 is a whole rest. Measure 21 is a whole note G4 with a fermata. Measure 22 is a whole note G4 with a fermata. Measure 23 is a quarter note G4. Measure 24 is a quarter note G4. Dynamics: *mf* (measures 20-24).

Musical notation for measures 25-28. Measure 25 is a quarter note G4. Measure 26 is a quarter note G4. Measure 27 is a quarter note G4. Measure 28 is a quarter note G4. Dynamics: *mf* (measures 25-28).

Musical notation for measures 29-32. Measure 29 is a whole rest. Measure 30 is a whole note G4 with a fermata. Measure 31 is a quarter note G4. Measure 32 is a quarter note G4. Dynamics: *mf* (measures 29-32).

Musical notation for measures 33-36. Measure 33 is a whole note G4 with a fermata. Measure 34 is a quarter note G4. Measure 35 is a quarter note G4. Measure 36 is a quarter note G4. Dynamics: *mf* (measures 33-36).

Musical notation for measures 37-39. Measure 37 is a whole rest. Measure 38 is a whole note G4 with a fermata. Measure 39 is a whole note G4 with a fermata. Dynamics: *mf* (measures 37-39).

64

mp

68

mp

72

mp

79

mp

85

mp

91

mp

95

mp

104

mp

108

mp

112

mp

C

4

D

SWITCH TO PLUNGER -
MAKE WAH-WAH SOUNDS
(NOT IN TIME) USING
THE GIVEN MOTIF

SWITCH TO PLUNGER -
MAKE WAH-WAH SOUNDS
(NOT IN TIME) USING
THE GIVEN MOTIF

3

9

TROMBONE

PART III (UMGUBHO)

A

♩ = 65

SONELELA MAVUSO

4/4 2 5 4 5 4

6 4 5 4 3 4 5 4

12 4 2 4 3 6 4

19 4 2 8 8 8

♩ = 70

31 mf

35

39 mp

43

46 6

55

59

63

67

71

C

D

COLLECTIVE IMPROVISATION OVER CHANGES: TBN 1&3

75 4

82

86

90

94

TROMBONE 1

98

102

106

110

PART III (UMGUBHO)

A

♩ = 65

SONELELA MAVUSO

2

6

12

19

31

35

39

43

47

54

TROMBONE 2

75 C D SWITCH TO PLUNGER -
MAKE WAH-WAH SOUNDS
(NOT IN TIME) USING
THE GIVEN MOTIF C(SUS4) D \flat MAJ7(#11)

4 3

84 Eb% F(SUS2) C(SUS4) D \flat MAJ7(#11) Eb% F(SUS2) 3

90 SWITCH TO PLUNGER -
MAKE WAH-WAH SOUNDS
(NOT IN TIME) USING
THE GIVEN MOTIF C(SUS4) D \flat MAJ7(#11) Eb% F(SUS2) C(SUS4) D \flat MAJ7(#11)

94 Eb% F(SUS2) 14 3 4 4

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

2

6

12

19

39

43

47

54

75



COLLECTIVE IMPROVISATION OVER CHANGES: T&N 1&3

79 C(sus4) D♭maj7(♯11) E♭% F(sus2) C(sus4) D♭maj7(♯11) E♭% F(sus2)



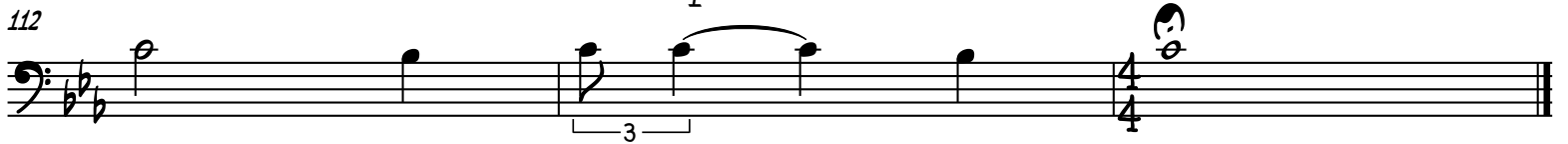
83 C(sus4) D♭maj7(♯11) E♭% F(sus2) C(sus4) D♭maj7(♯11) E♭% F(sus2)



87 C(sus4) D♭maj7(♯11) E♭% F(sus2) C(sus4) D♭maj7(♯11) E♭% F(sus2)



91 C(sus4) D♭maj7(♯11) E♭% F(sus2) C(sus4) D♭maj7(♯11) E♭% F(sus2)



RHYTHM SECTION

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65

Musical notation for measures 1-4. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4). Dynamics: mp.

Musical notation for measures 5-8. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4).

Musical notation for measures 9-12. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4). Dynamics: mf.

Musical notation for measures 13-16. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4).

Musical notation for measures 17-20. Chords: C(SUS4), Dbmaj7(#11), Dbmaj7(#11), Dbmaj7(#11).

21 $D\flat$ maj7(#11) C(sus4) Cmaj7 **B** $\text{♩} = 70$ C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

25 C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2) C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

29 C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2) C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

33 C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2) C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

37 C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2) C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

41 C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2) C(sus4) $D\flat$ maj7(#11) $E\flat$ % F(sus2)

45 C(SUS4) D \flat maj7(#11) E \flat 9/5 F(SUS2) C(SUS4) D \flat maj7(#11) E \flat 9/5 F(SUS2)

49 C(SUS4) D \flat maj7(#11) E \flat 9/5 F(SUS2) C(SUS4) D \flat maj7(#11) E \flat 9/5 F(SUS2)

53 C(SUS4) D \flat maj7(#11) E \flat 9/5 F(SUS2) E \sharp maj9(#11) Fm11

57 C7(SUS4) D \flat maj7(#11) E \sharp maj9(#11) Fm11

61 C7(SUS4) D \flat maj7(#11) B \flat m9 E \flat 9/A

65 A \flat 7(SUS4) Gm11 G \flat maj7 Fm11

69 Eb% Dbmaj7(#11) Eb% Dbmaj7(#11)

mp

73 Eb% Cmaj7 C D C(sus4) Dbmaj7(#11)

mp

80 Eb% F(sus2) C(sus4) Dbmaj7(#11) Eb% F(sus2) C(sus4) Dbmaj7(#11)

mp

84 Eb% F(sus2) C(sus4) Dbmaj7(#11) Eb% F(sus2) C(sus4) Dbmaj7(#11)

mp

88 Eb% F(sus2) C(sus4) Dbmaj7(#11) Eb% F(sus2) C(sus4) Dbmaj7(#11)

mp

92 Eb% F(sus2) C(sus4) Dbmaj7(#11) Eb% F(sus2) Emaj9(#11)

p

96 Fm^{11} $C7(SUS4)$ $D\flat maj7(\sharp 11)$ $E maj9(\sharp 11)$

100 Fm^{11} $C7(SUS4)$ $D\flat maj7(\sharp 11)$ $B\flat m^9$

104 $E\flat^9/A$ $A\flat 7(SUS4)$ Gm^{11} $G\flat maj7$

108 Fm^{11} $E\flat^9$ $D\flat maj7(\sharp 11)$ $E\flat^9$

112 $D\flat maj7(\sharp 11)$ $E\flat^9$ $C maj7$

PART III (UMGUBHO)

SONELELA MAVUSO

A

♩ = 65
C(SUS4)

Musical staff 1: Bass clef, 4/4 time signature. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4). Dynamics: mp.

Musical staff 2: Bass clef, 4/4 time signature. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4).

Musical staff 3: Bass clef, 4/4 time signature. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4).

Musical staff 4: Bass clef, 4/4 time signature. Chords: C(SUS4), C(SUS4), C(SUS4), C(SUS4). Dynamics: mf.

Musical staff 5: Bass clef, 4/4 time signature. Chords: C(SUS4), Dbmaj7(#11), Dbmaj7(#11), Dbmaj7(#11).

Musical staff 6: Bass clef, 4/4 time signature. Chords: Dbmaj7(#11), C(SUS4), F(SUS2). Includes a box with '8' and a triplet of eighth notes.

Musical staff 7: Bass clef, 4/4 time signature. Chords: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2), C(SUS4), Dbmaj7(#11), Eb%, F(SUS2). Dynamics: mf.

Musical staff 8: Bass clef, 4/4 time signature. Chords: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2), C(SUS4), Dbmaj7(#11), Eb%, F(SUS2).

Musical staff 9: Bass clef, 4/4 time signature. Chords: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2), C(SUS4), Dbmaj7(#11), Eb%, F(SUS2).

Musical staff 10: Bass clef, 4/4 time signature. Chords: C(SUS4), Dbmaj7(#11), Eb%, F(SUS2), C(SUS4), Dbmaj7(#11), Eb%, F(SUS2).

90 Eb%9 F(SUS2) C(SUS4) Dbmaj7(#11) Eb%9 F(SUS2) C(SUS4) Dbmaj7(#11)

94 Eb%9 F(SUS2)

98

102

106 Fm11

110

PART III (UMGUBHO)

SONELELA MAVUSO

A ♩ = 65

FILL IN SPACES WITH MALLETS

4/4 *mp*

5

9 *mf*

13

17

21 **B** ♩ = 70

6/8 3 FILL IN *mf*

27 2

31 2

35 2

39 2

DRUMS

43 

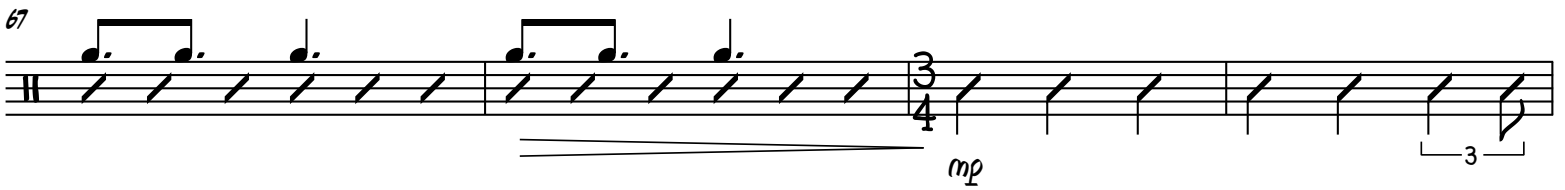
47 

51 

55 

59 

63 

67 

71 

75 **C** DRUM SOLO FILL IN ON SECOND REPEAT


79 **D**


83 FILL IN


87

Musical staff 87: A single staff with a double bar line at the beginning. It contains six eighth notes with stems pointing down, grouped in pairs. A '2' with a slash and a double bar line is positioned above the staff at the end of the line.

91

Musical staff 91: A single staff with a double bar line at the beginning. It contains two measures, each with a '2' with a slash and a double bar line positioned above the staff.

95

Musical staff 95: A single staff with a double bar line at the beginning. It contains six eighth notes with stems pointing down, grouped in pairs. A '2' with a slash and a double bar line is positioned above the staff at the end of the line.

99

Musical staff 99: A single staff with a double bar line at the beginning. It contains six eighth notes with stems pointing down, grouped in pairs. A '2' with a slash and a double bar line is positioned above the staff at the end of the line.

103

Musical staff 103: A single staff with a double bar line at the beginning. It contains six eighth notes with stems pointing down, grouped in pairs. A '2' with a slash and a double bar line is positioned above the staff at the end of the line.

107

Musical staff 107: A single staff with a double bar line at the beginning. It contains a '2' with a slash and a double bar line above the staff. The staff then shows a 3/4 time signature, followed by two measures of eighth notes with stems pointing down, grouped in pairs. A '3' with a bracket is positioned below the first measure of each of these two measures.

111

Musical staff 111: A single staff with a double bar line at the beginning. It contains a '2' with a slash and a double bar line above the staff. The staff then shows a 3/4 time signature, followed by two measures of eighth notes with stems pointing down, grouped in pairs. A '3' with a bracket is positioned below the first measure of each of these two measures. The staff ends with a 4/4 time signature and a diamond-shaped symbol.