SHORT COMPOSITION PORTFOLIO

by

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Submitted in partial fulfilment of the degree

MASTER OF MUSIC

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

Department of Music and Musicology

Rhodes University

Supervisor: Marco Maritz

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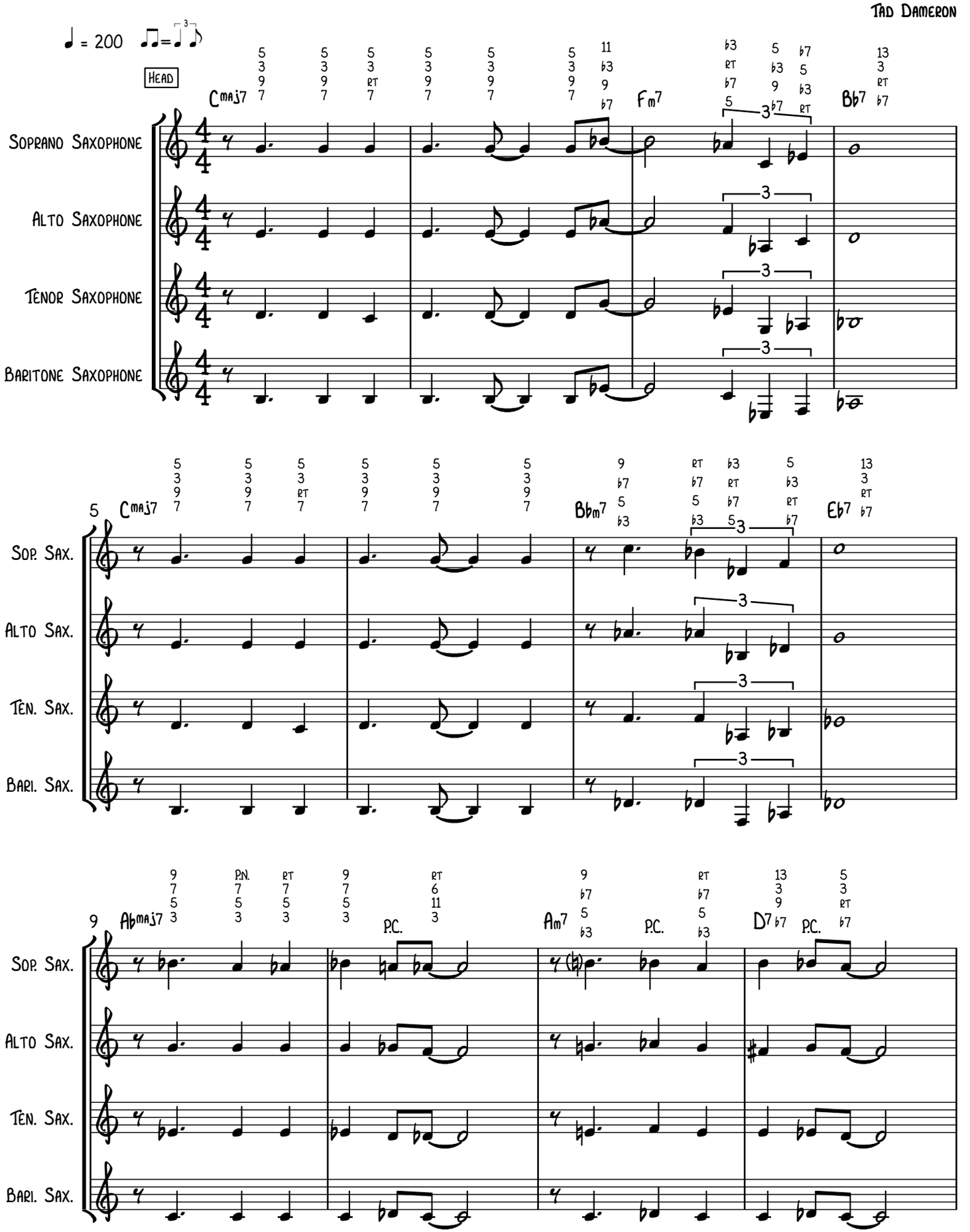
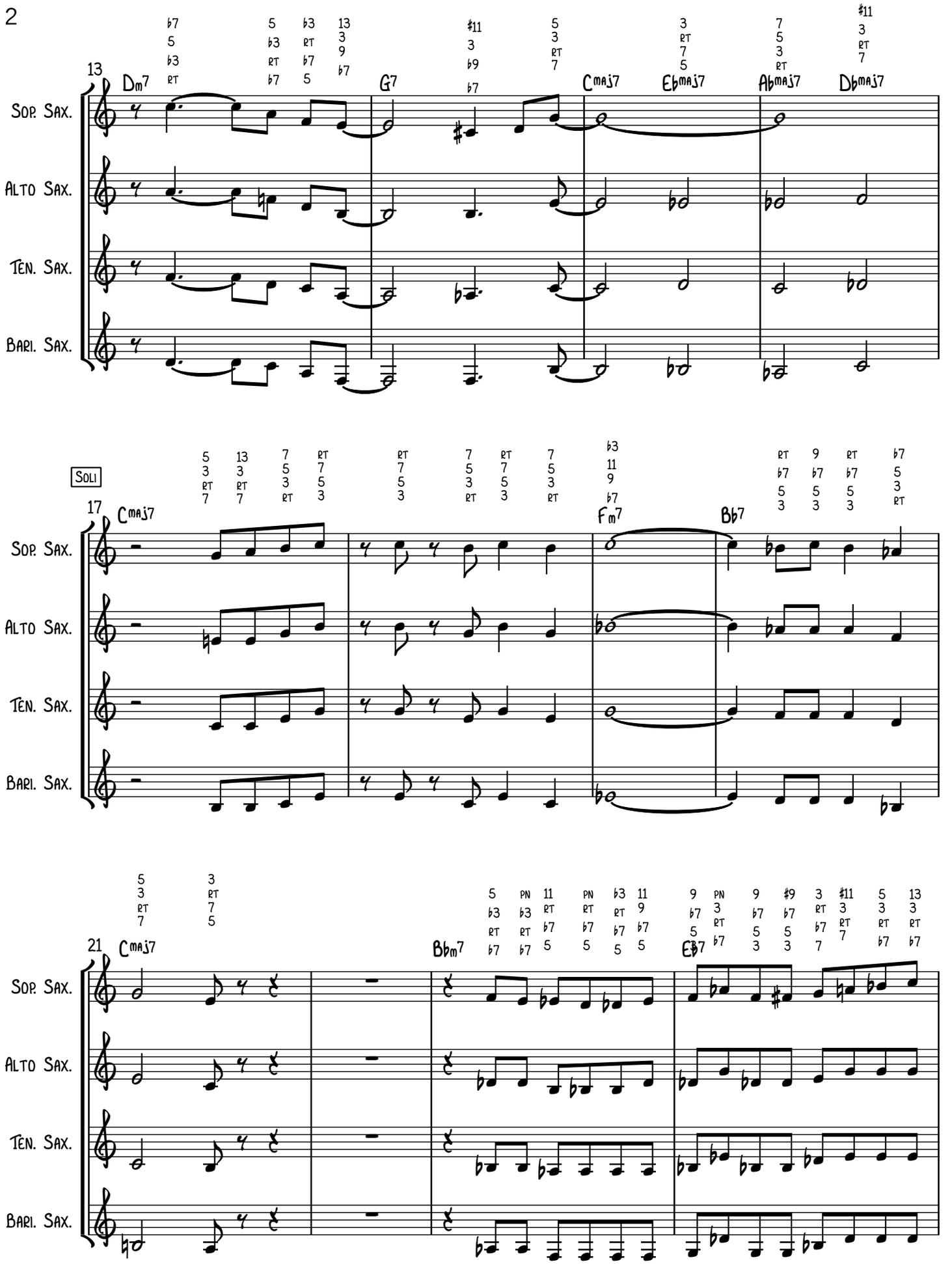
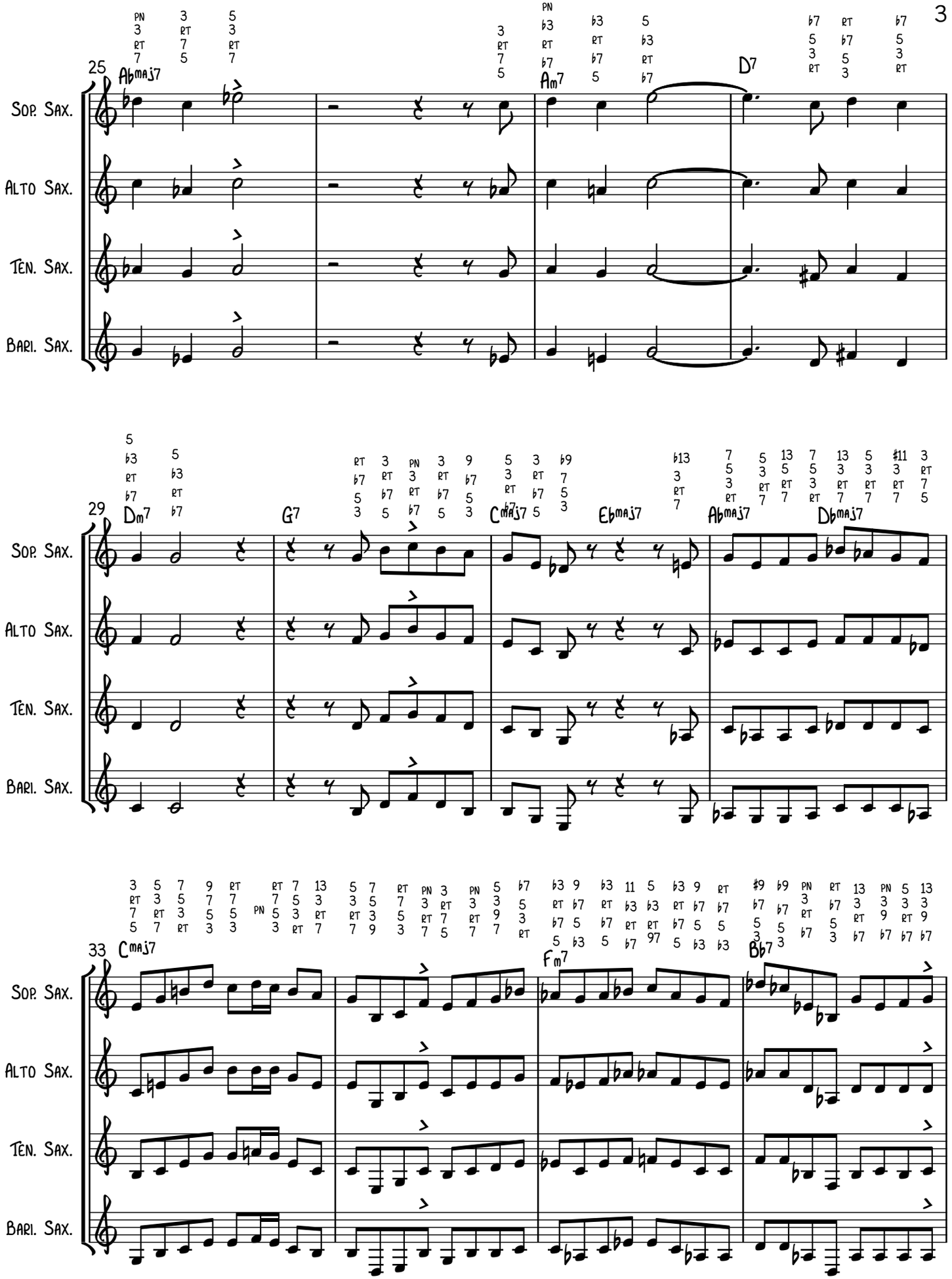
Link to Audio Files:
https://drive.google.com/drive/folders/1zmv_wthbICg1p1s-x3FBjVZGXXq7s--D?usp=drive_link

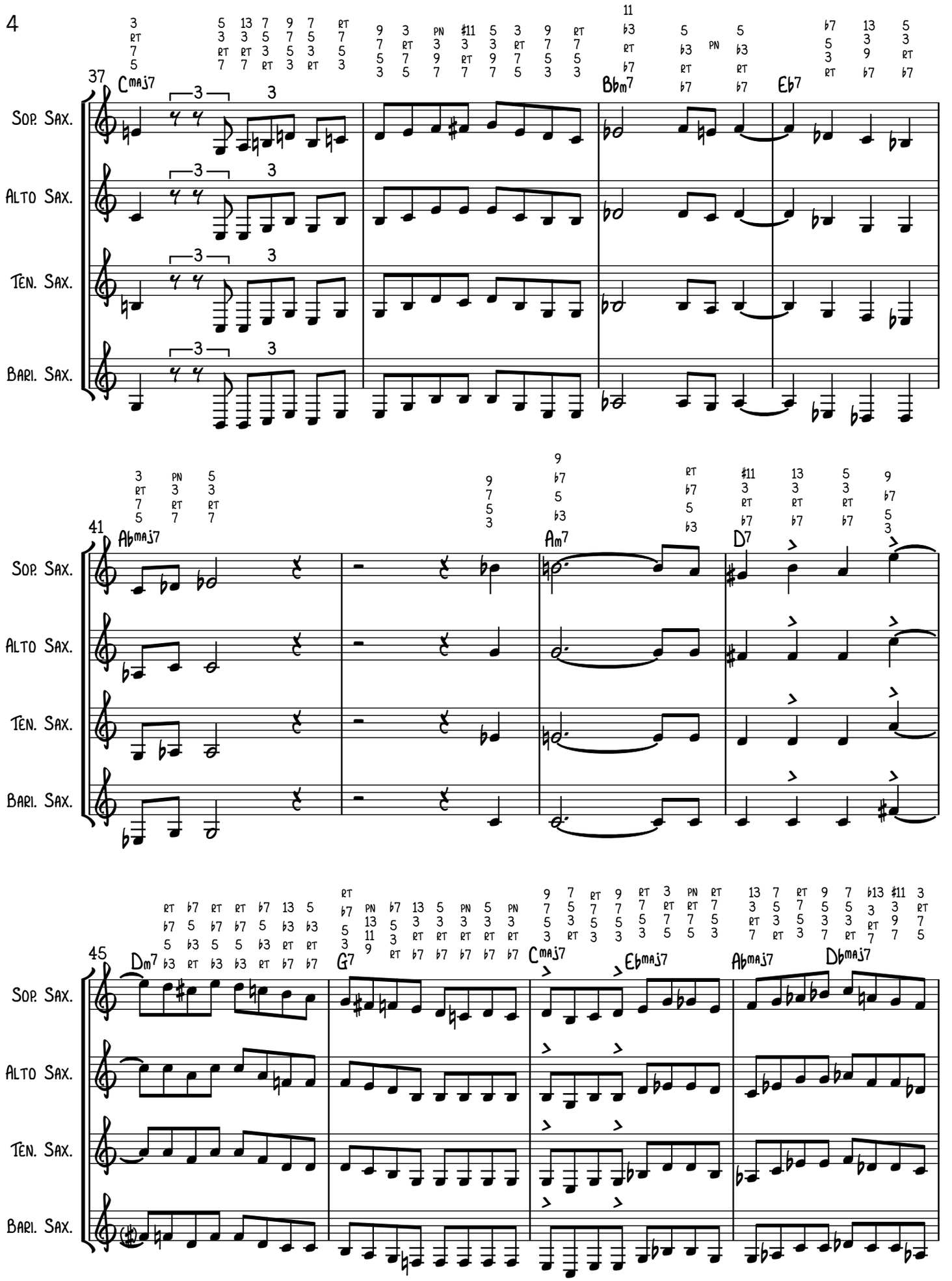
LADYBIRD

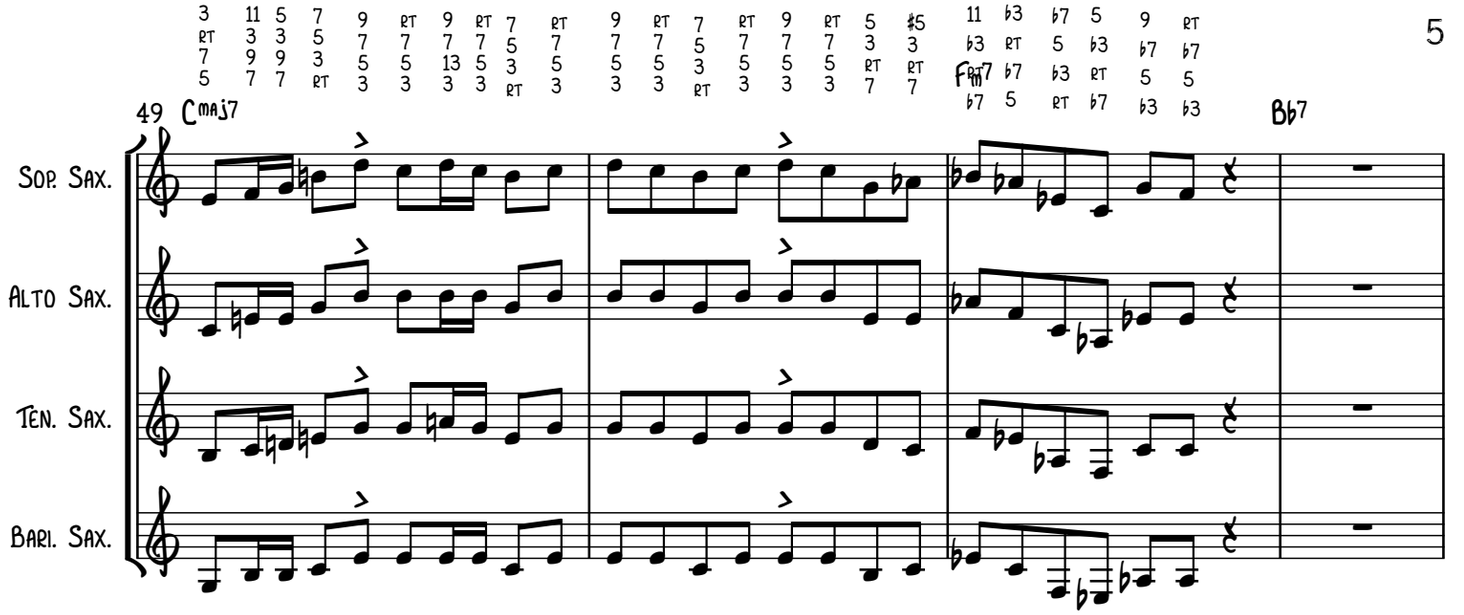
Tad Dameron

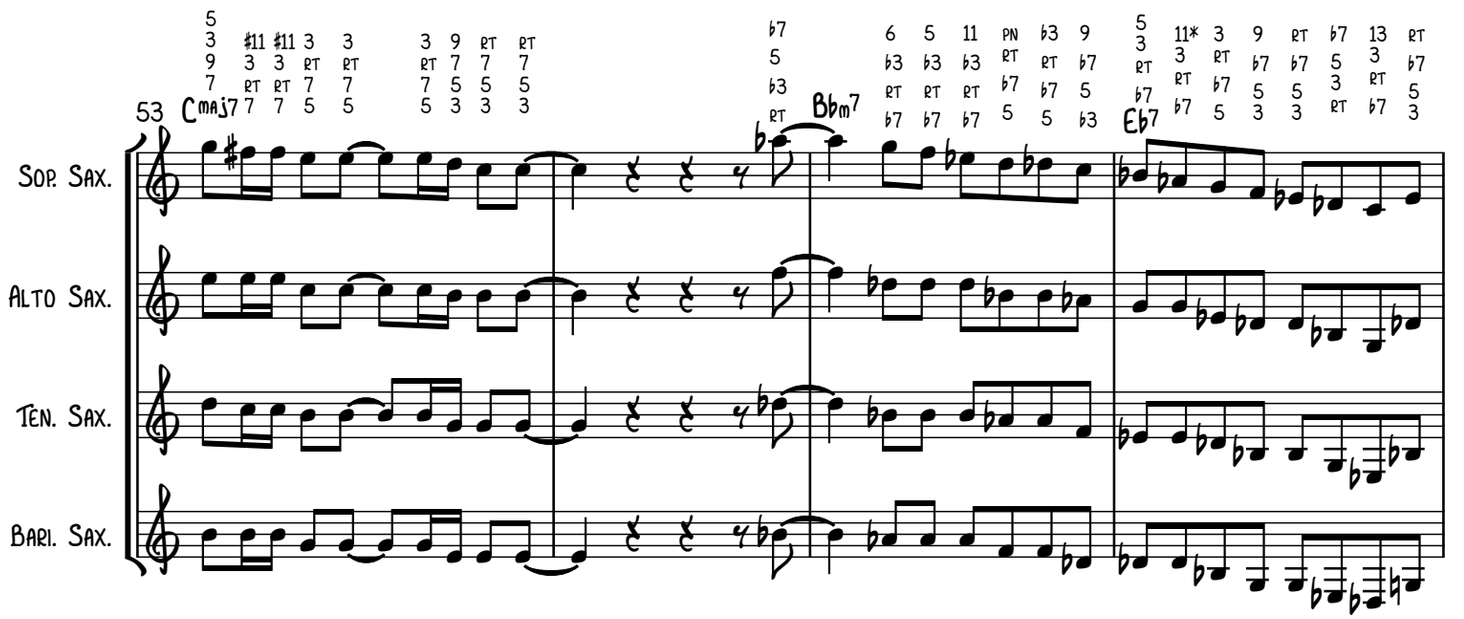


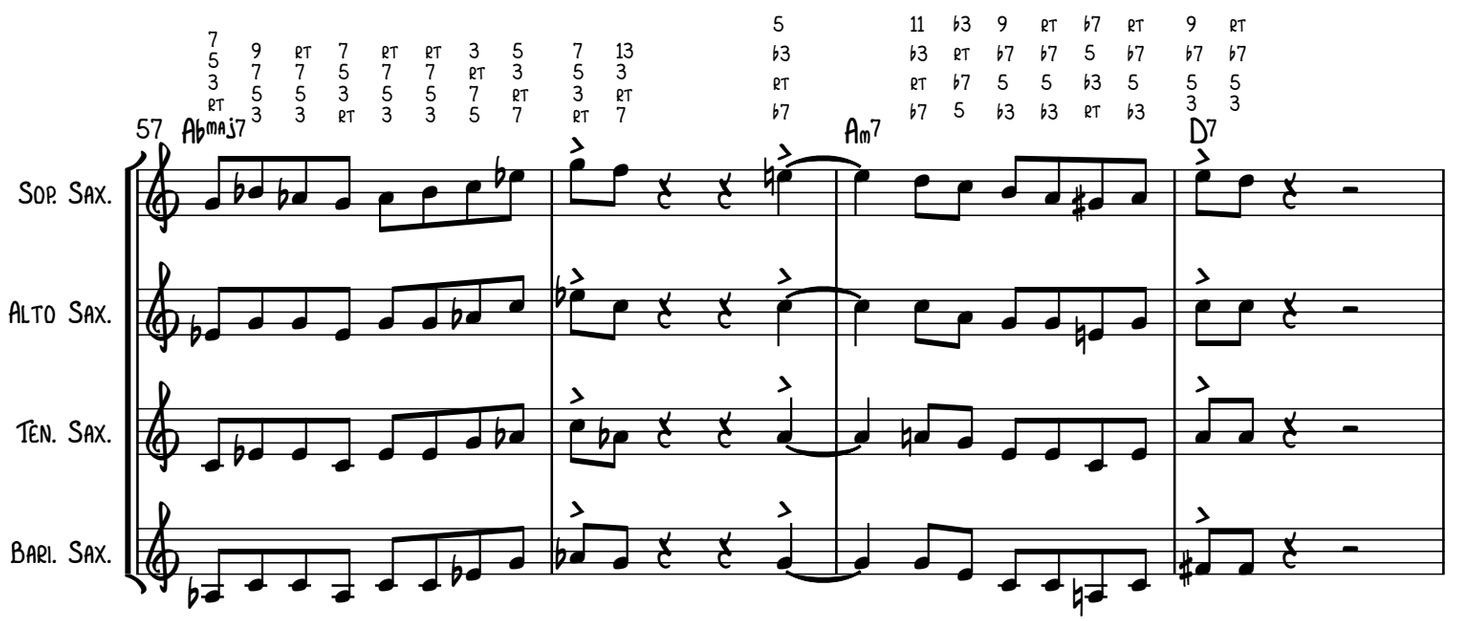

13
Dm7
G7
Cmaj7
Ebmaj7
Abmaj7
Dbmaj7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Soli
17
Cmaj7
Fm7
Bb7
21
Cmaj7
Bbm7
Eb7

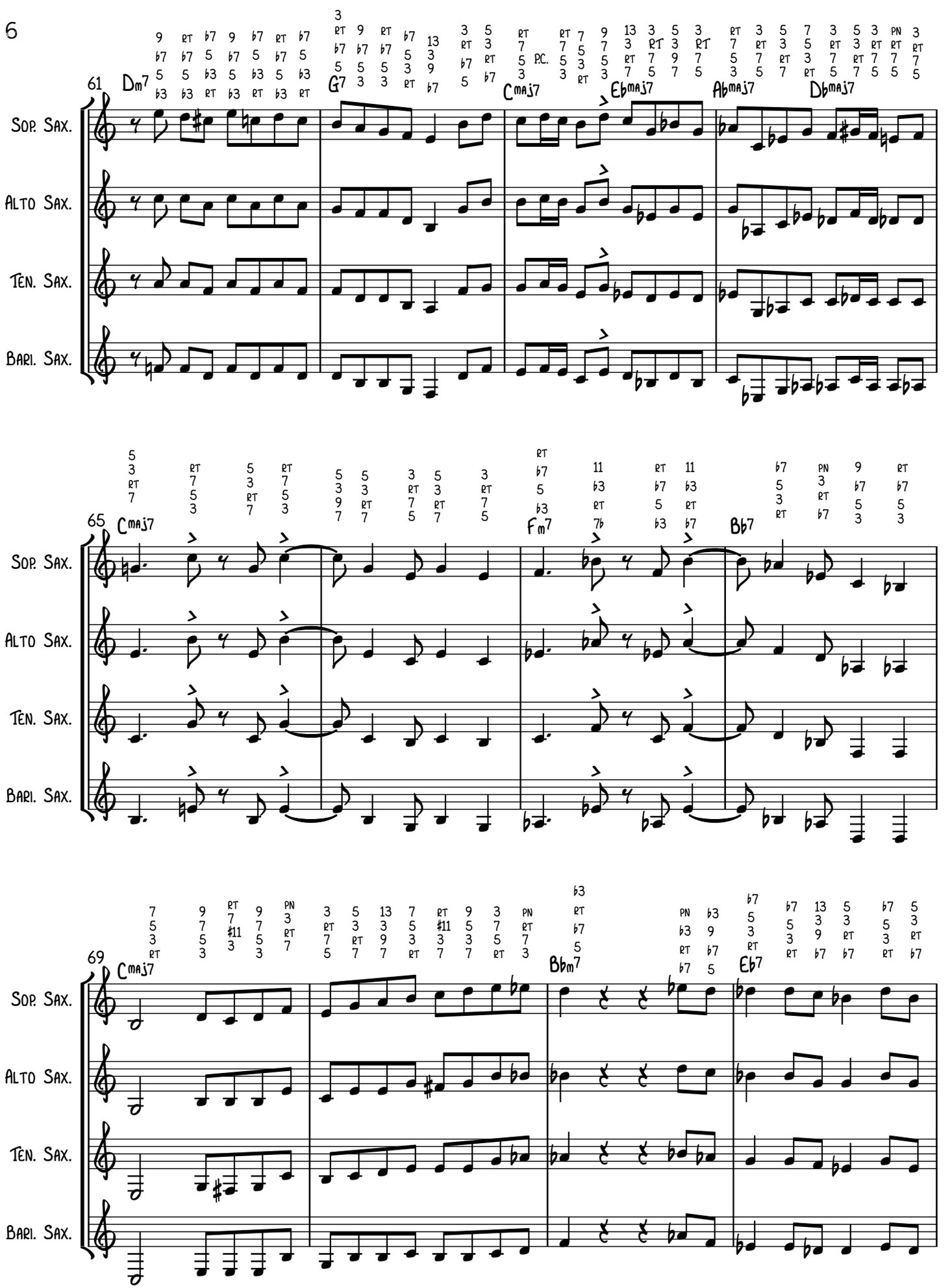

25
Abmaj7
Am7
D7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
29
Dm7
G7
Cmaj7
Ebmaj7
Abmaj7
Dbmaj7
33
Cmaj7
Fm7
Bb7

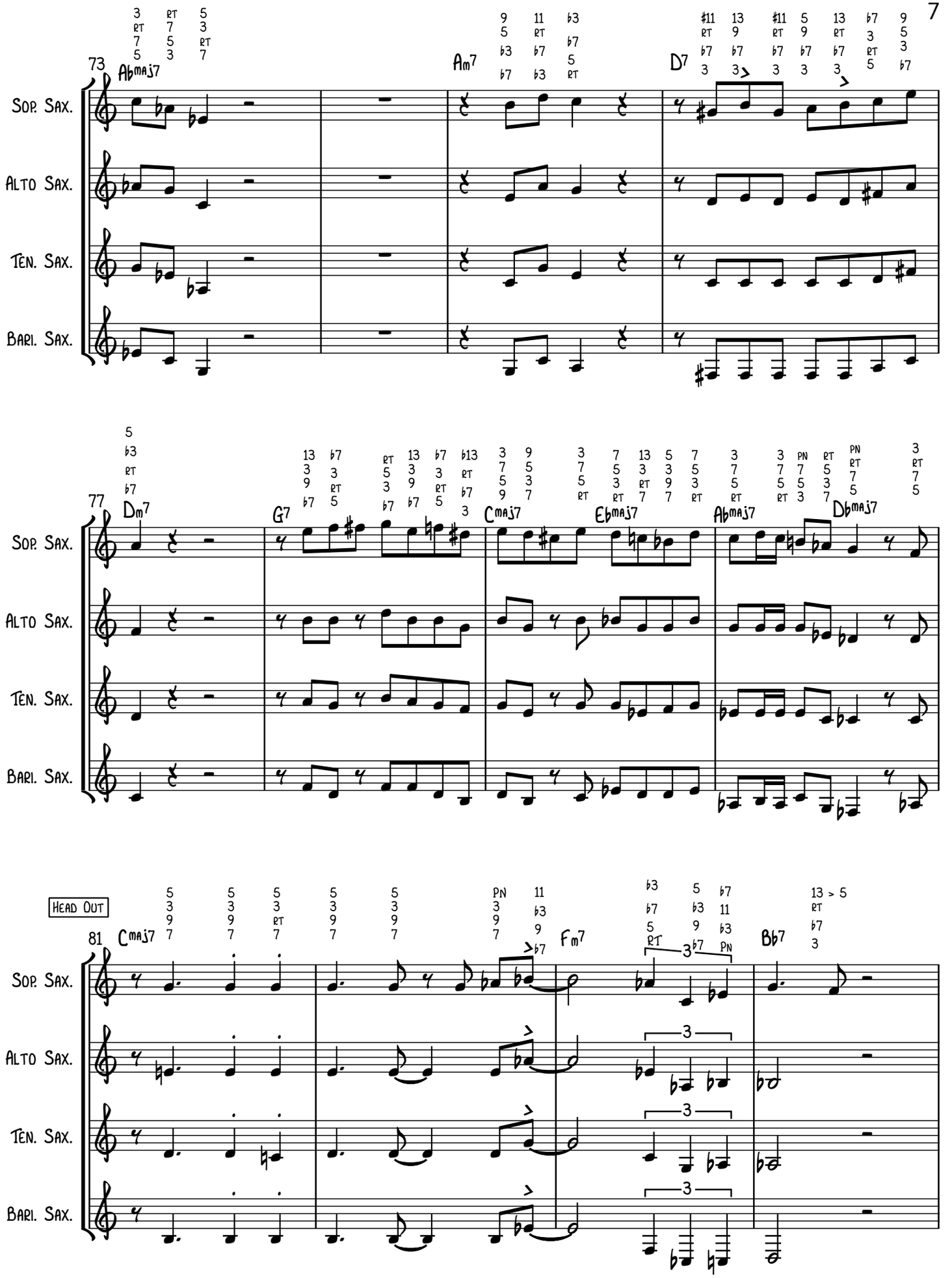

37
Cmaj7
Bbm7
Eb7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
41
Abmaj7
Am7
D7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
45
Dm7
G7
Cmaj7
Ebmaj7
Abmaj7
Dbmaj7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.

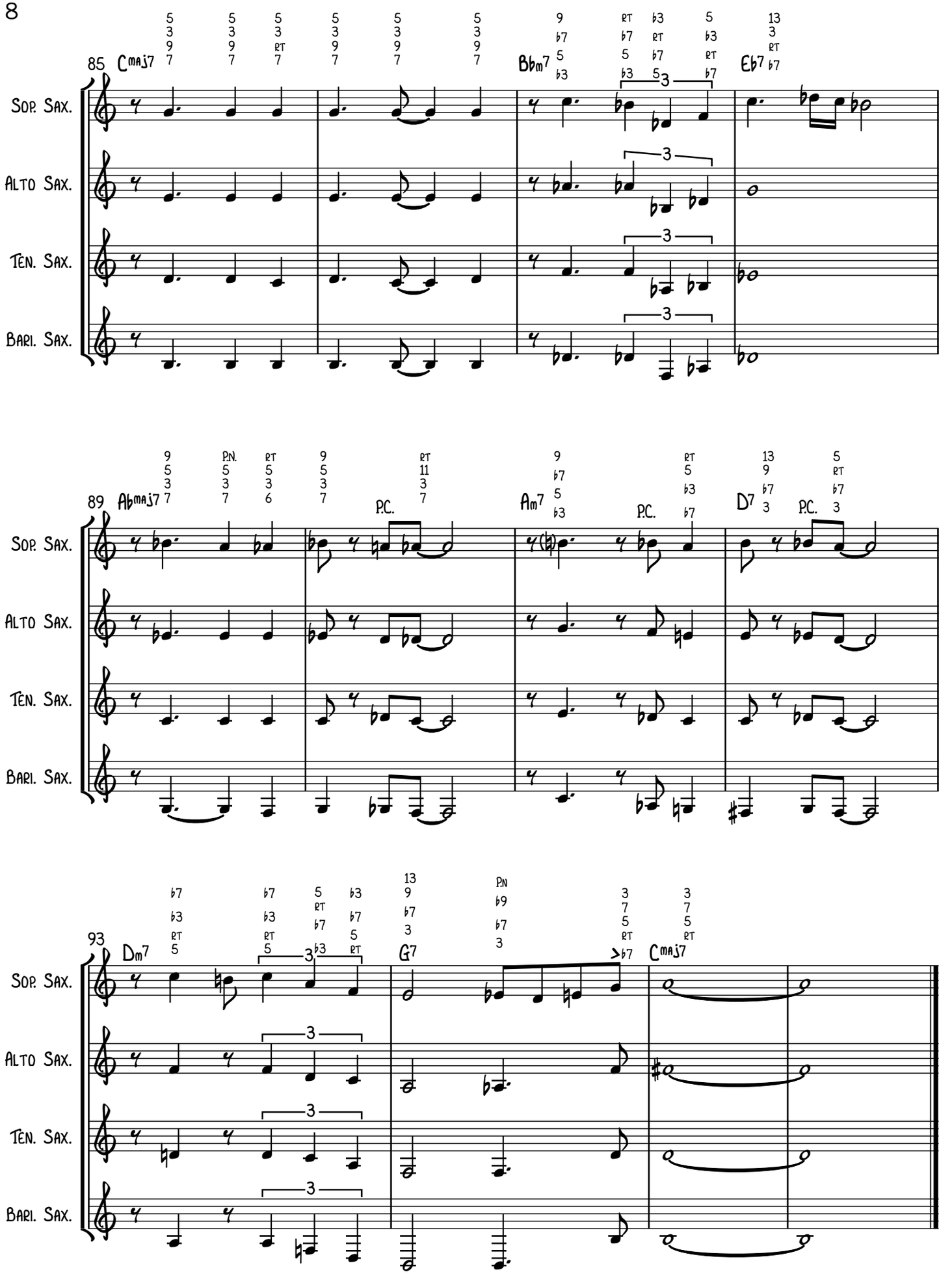

49
Cmaj7
Fm7
Bb7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.


53
Cmaj7
Bbm7
Eb7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.


57
Abmaj7
Am7
D7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.


61
Dm7
G7
Cmaj7
Ebmaj7
Abmaj7
Dbmaj7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
65
Cmaj7
Fm7
Bb7
69
Cmaj7
Bbm7
Eb7

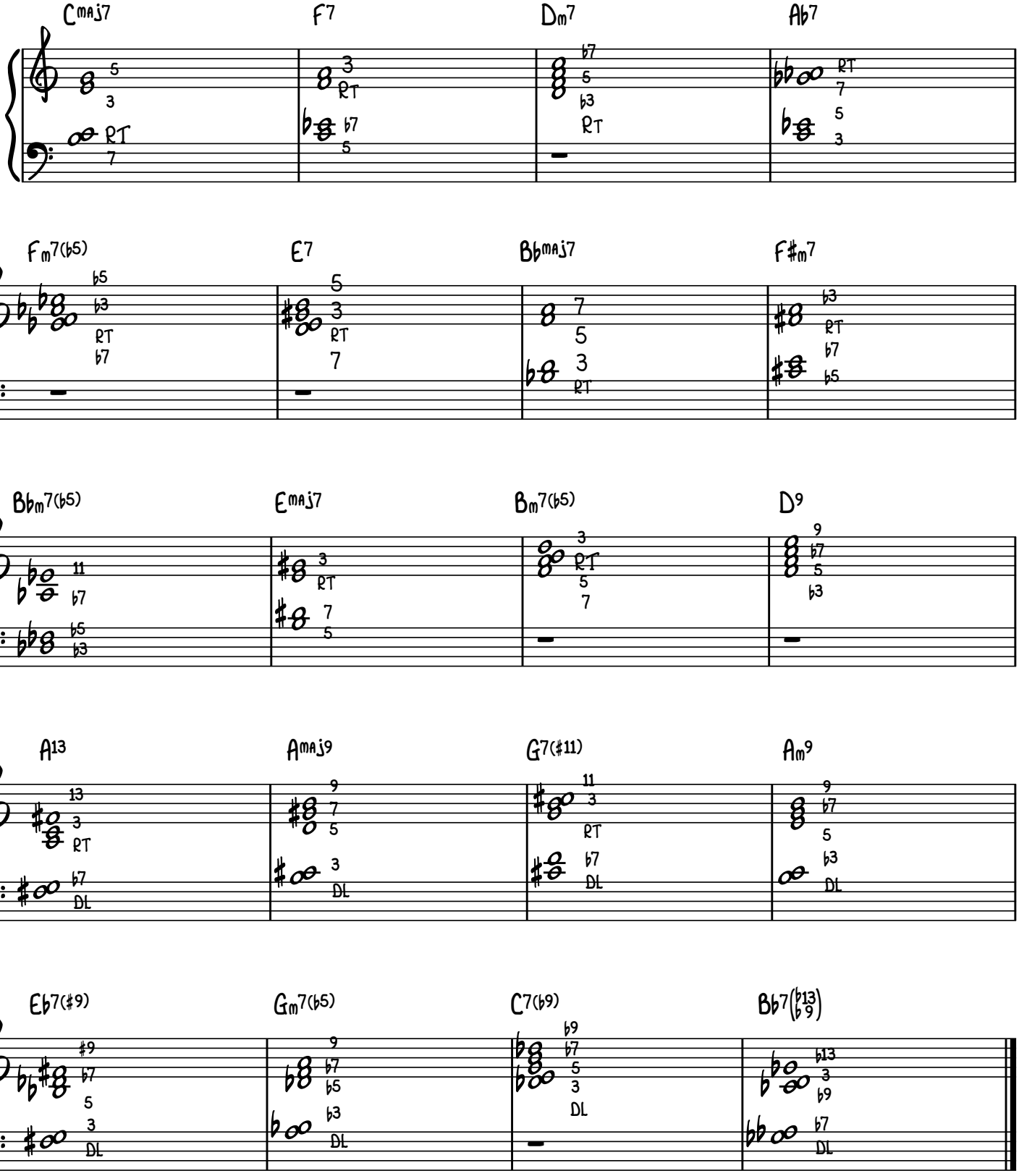

73
Abmaj7
Am7
D7
77
Dm7
G7
Cmaj7
Ebmaj7
Abmaj7
Dbmaj7
HEAD OUT
81
Cmaj7
Fm7
Bb7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.


85
Cmaj7
Bbm7
Eb7
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
89
Abmaj7
Am7
D7
P.C.
93
Dm7
G7
Cmaj7

4 WAY CLOSE

ASSIGNMENT #7

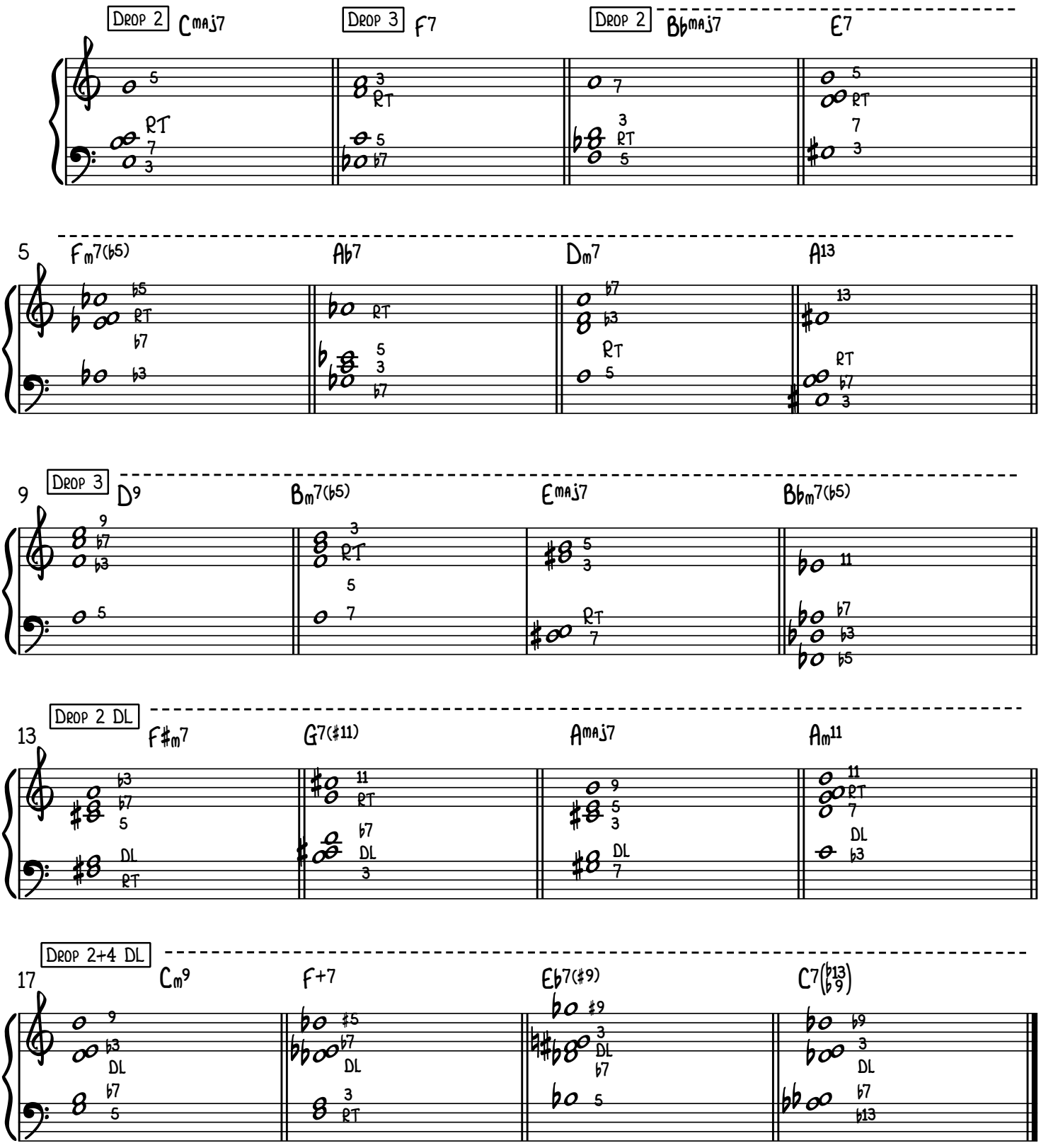
BONELELA



DROP 2 TECHNIQUES

ASSIGNMENT #8

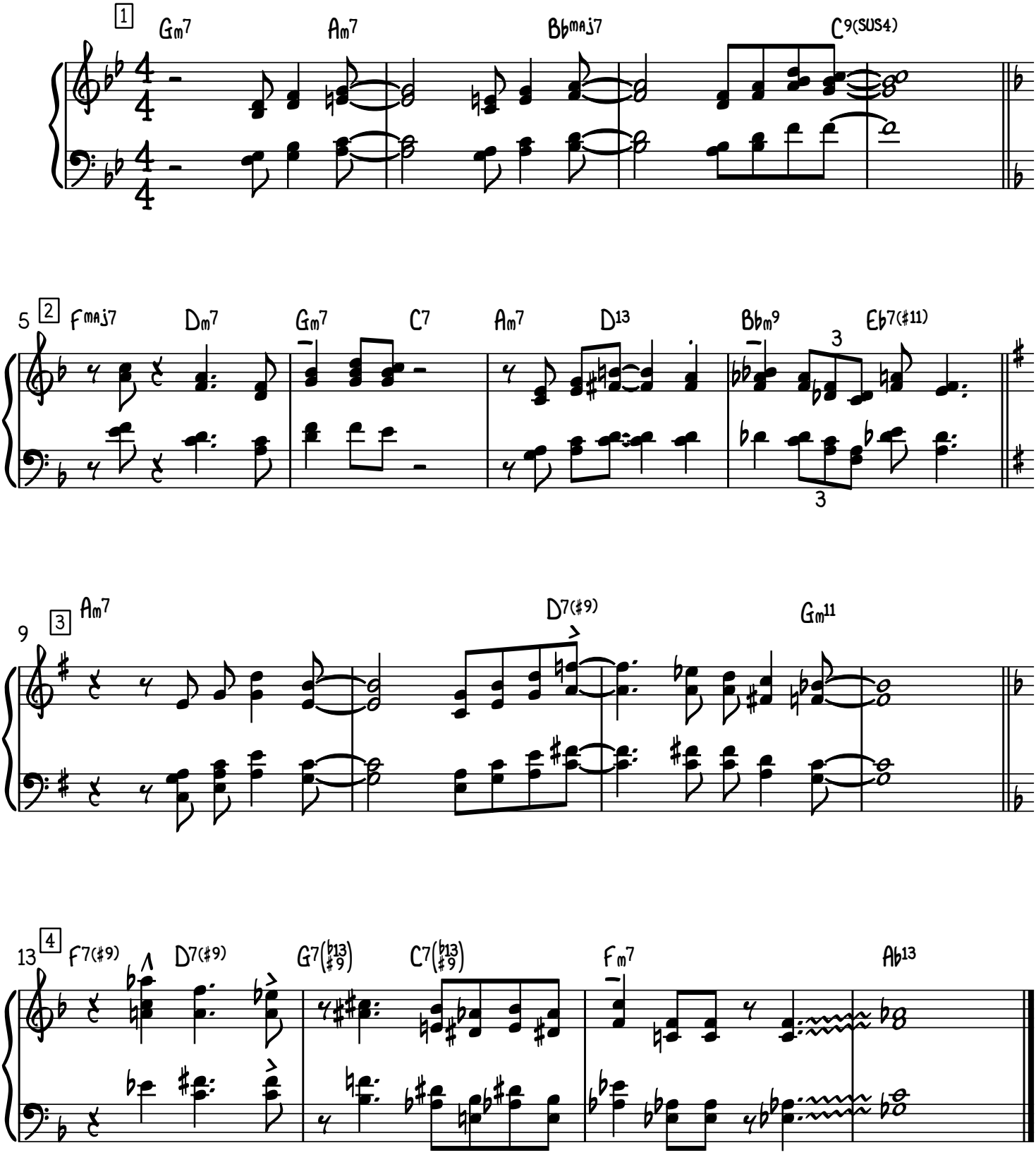
BONELELA



VOICING MELODY 1

ASSIGNMENT #9

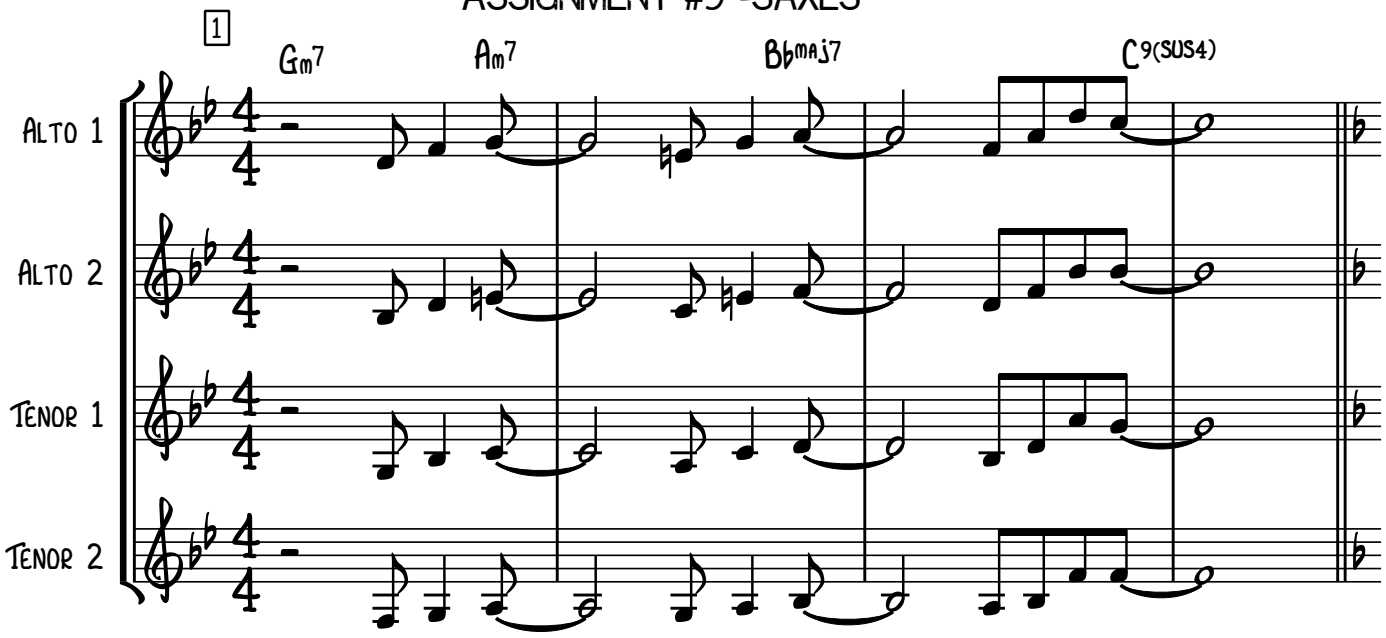
BONELELA

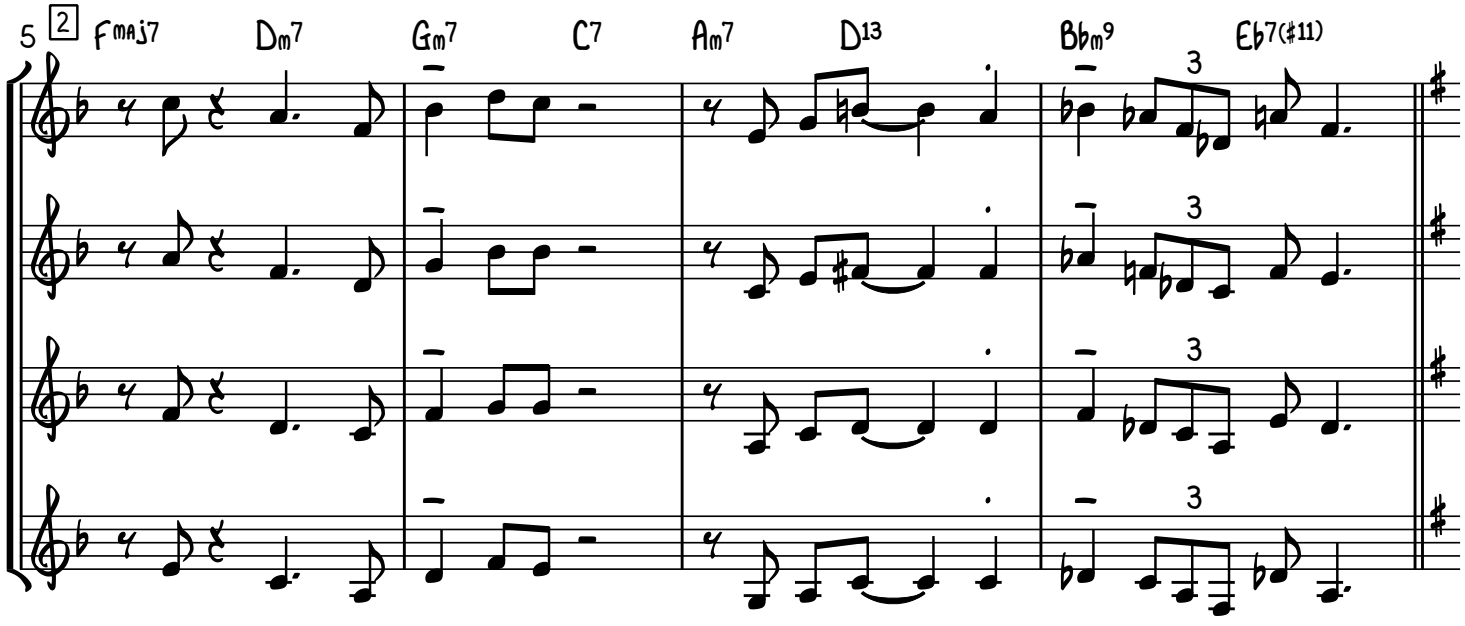


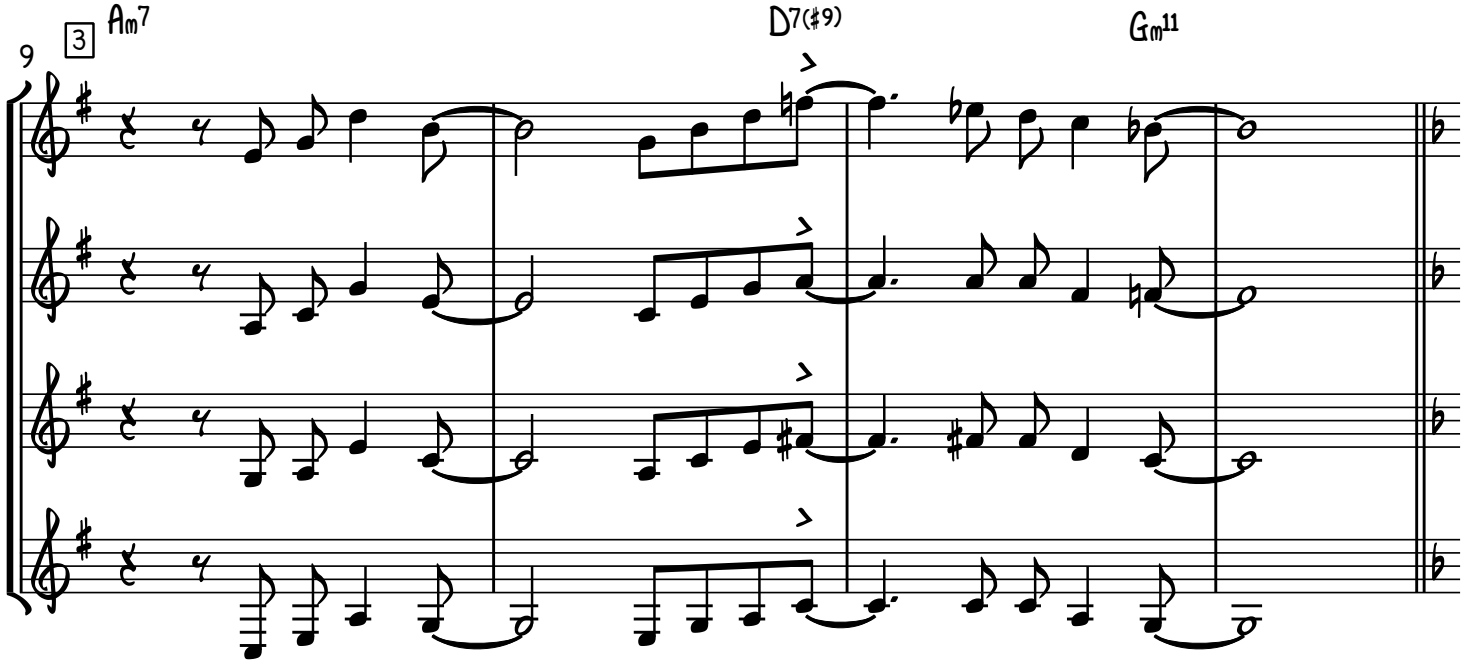
VOICING MELODY 1

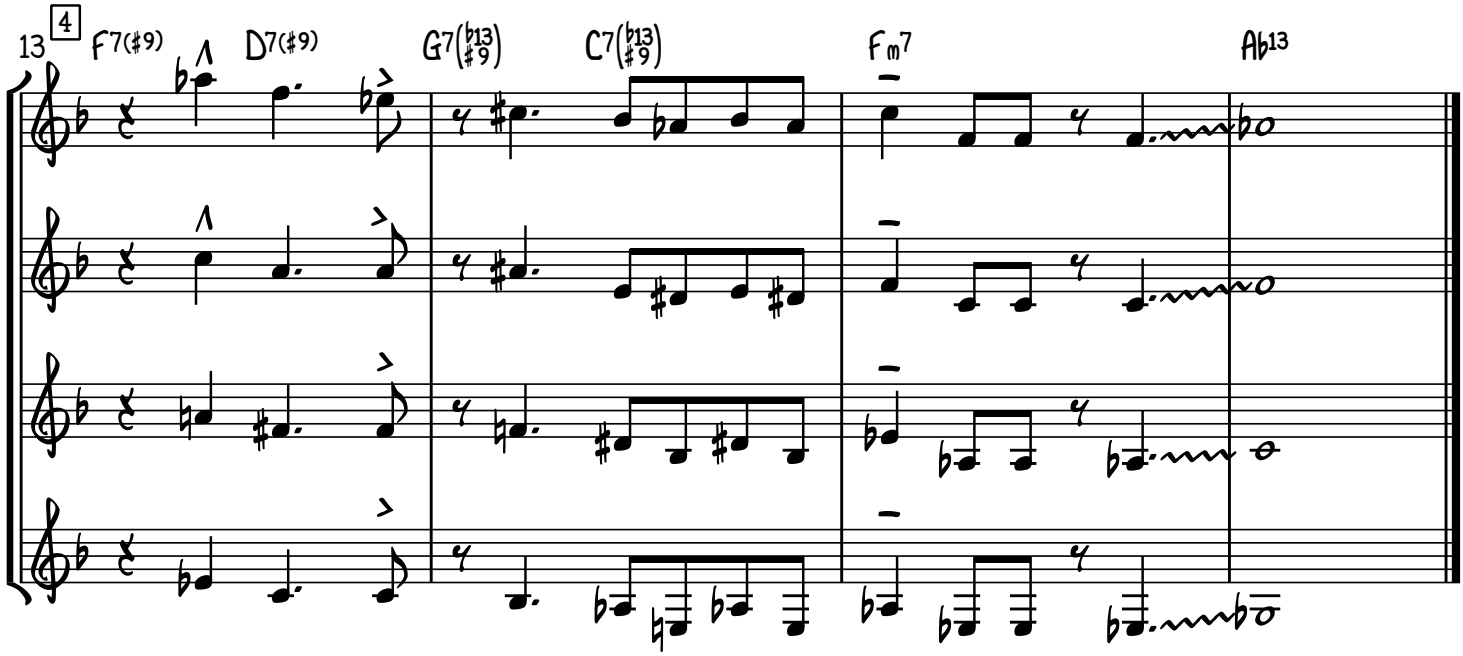
ASSIGNMENT #9 -SAXES

BONELELA






9
3
Am7
D7(♯9)
Gm11

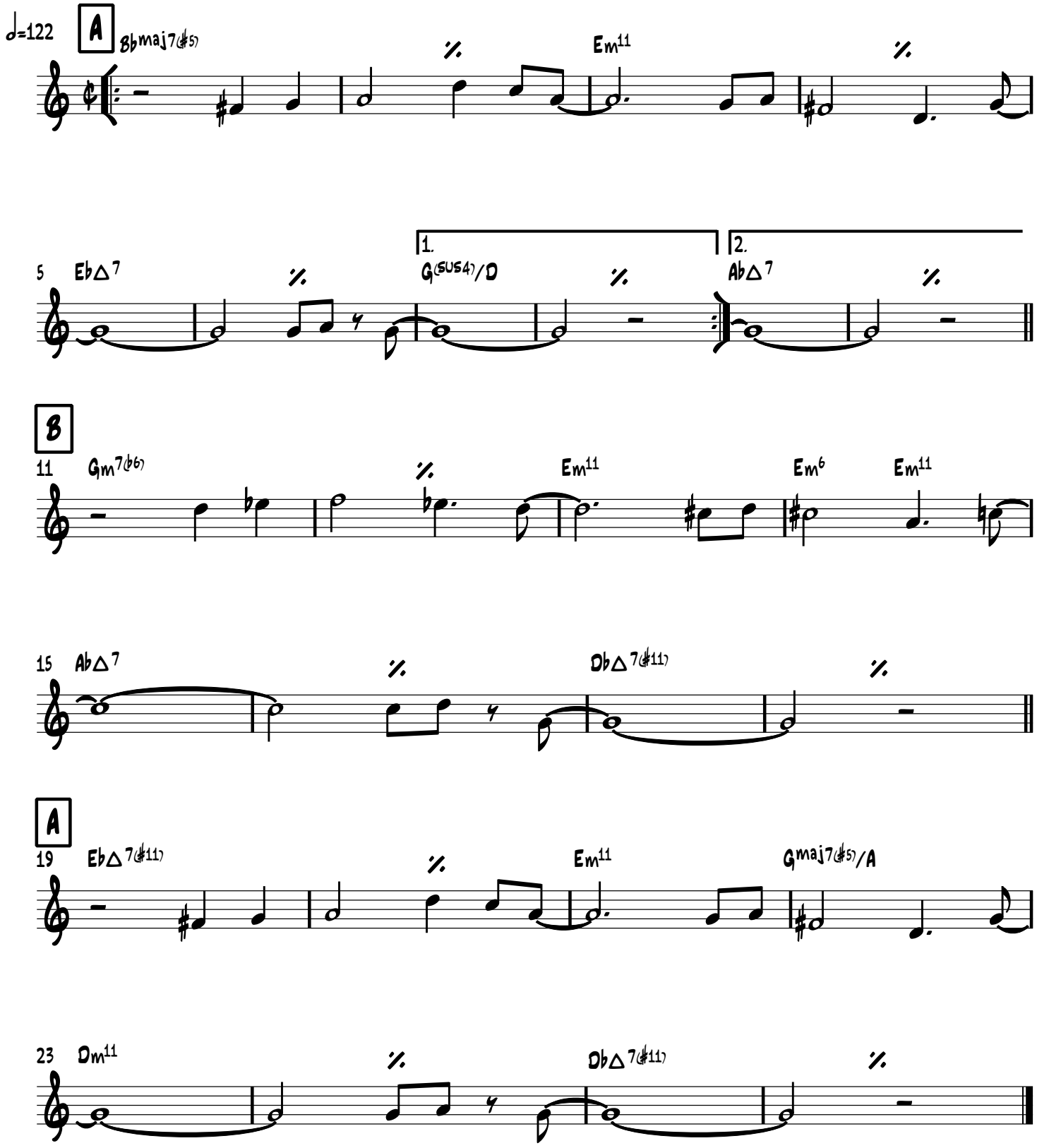

13
4
F7(♯9)
D7(♯9)
G7(♭13 ♯9)
C7(♭13 ♯9)
Fm7
Ab13

Reverend

Swing

Bonelela Mavuso

♩=122



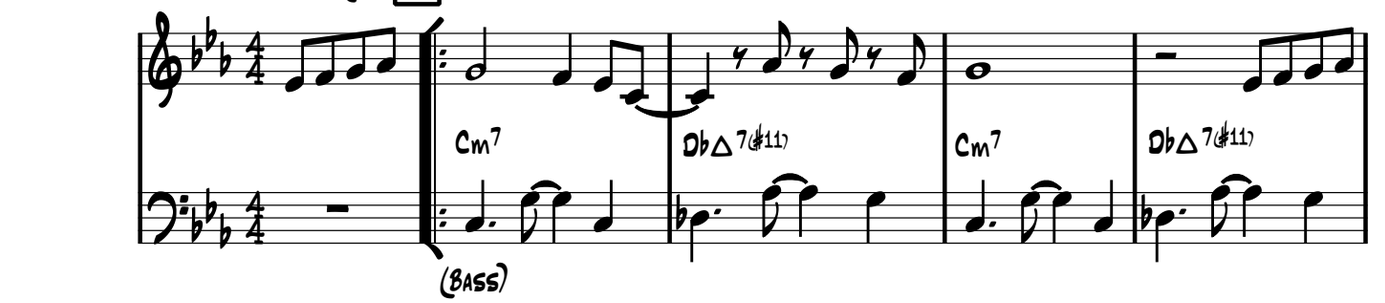
Antipode

Bonelela Mavuso

Med. Latin

♩ = 220

Intro: 8 Bar vamp over Cmin7 & DbMaj7(♯11) **A** (Latin)



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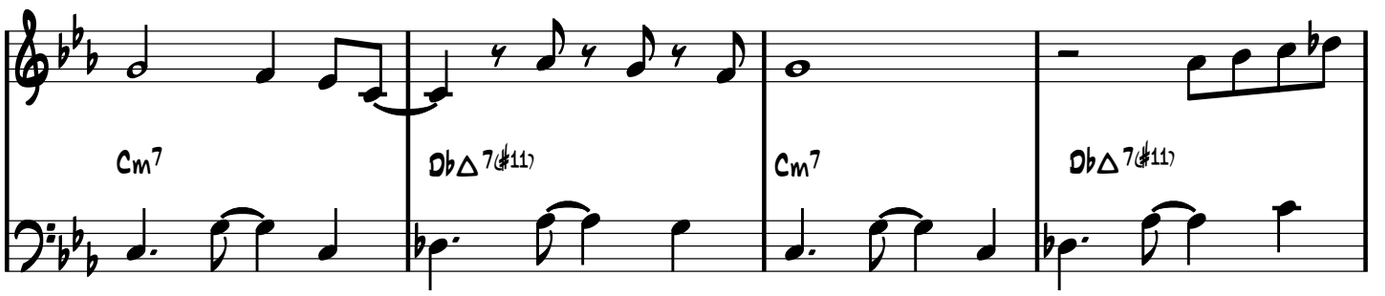

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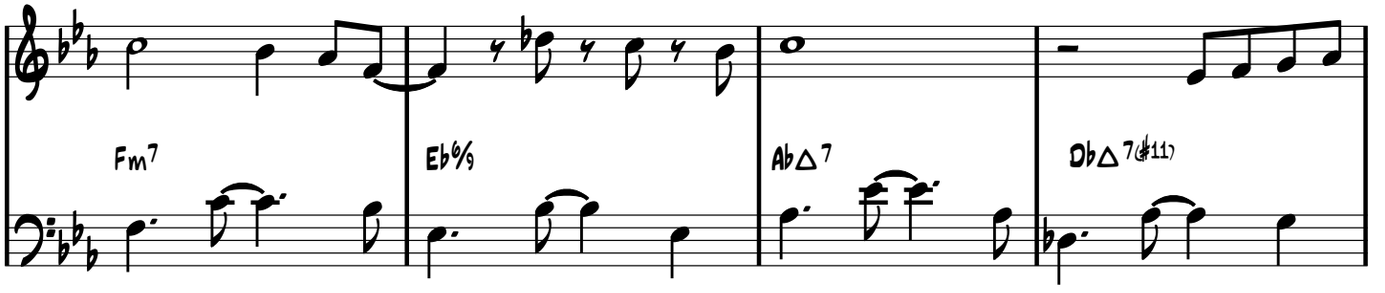

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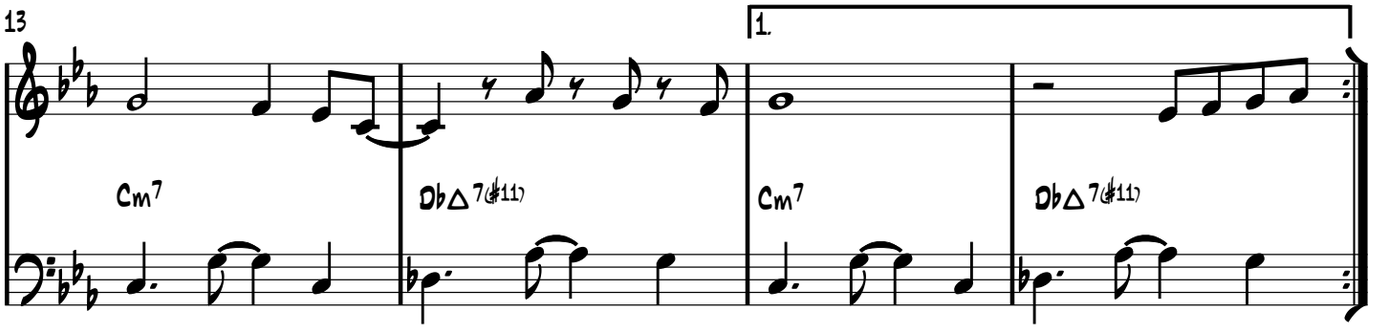
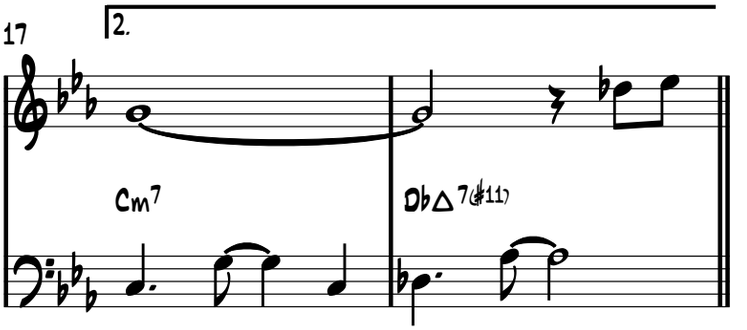
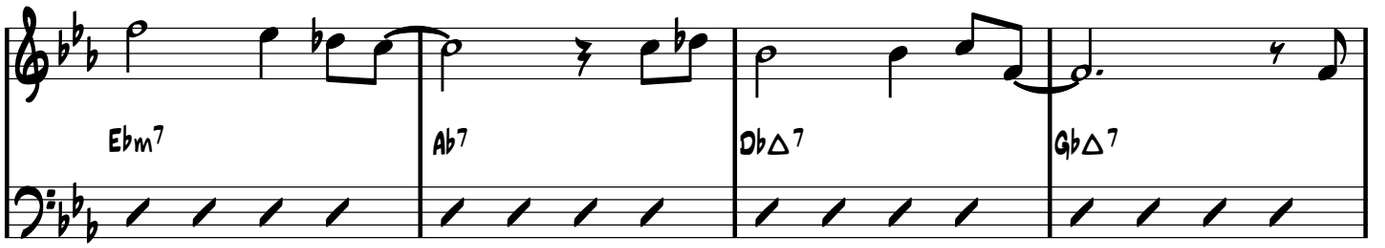


17



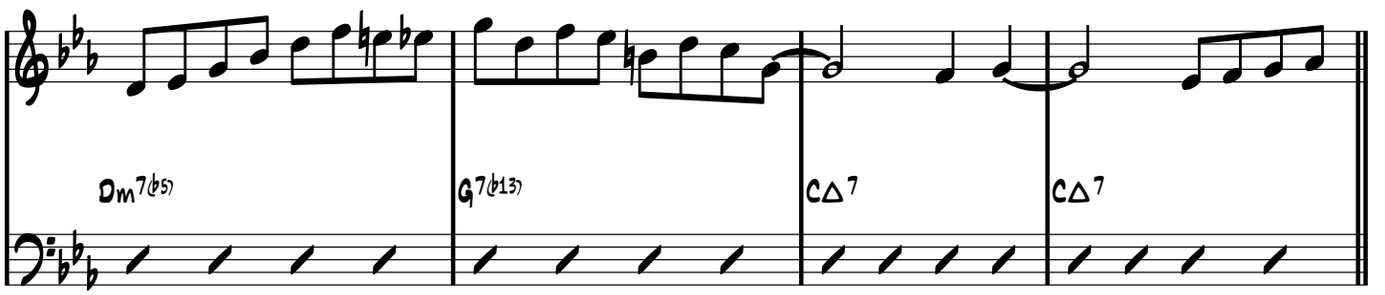
B (Swing)

19



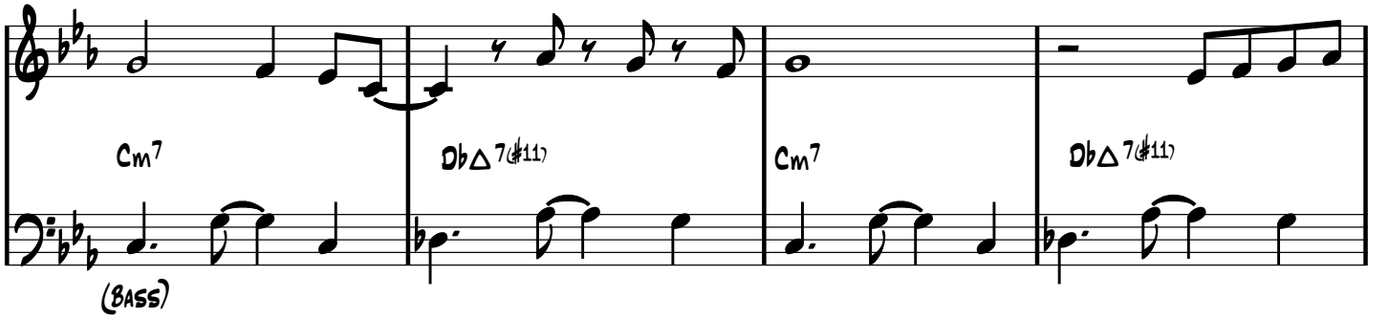
(Walking Bass)

23

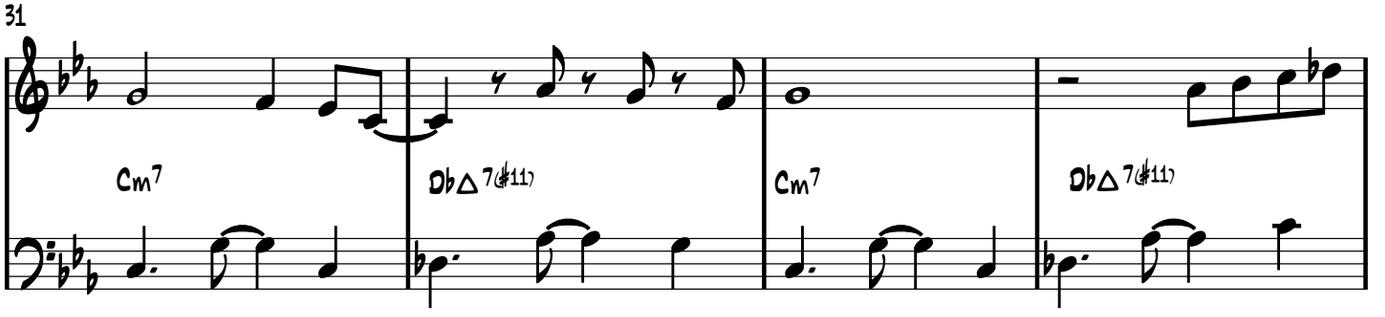


A (Latin)

27



31



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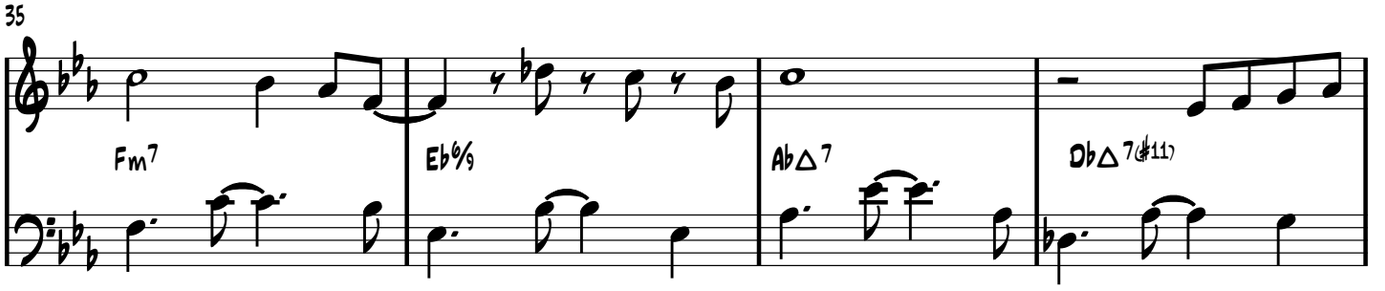

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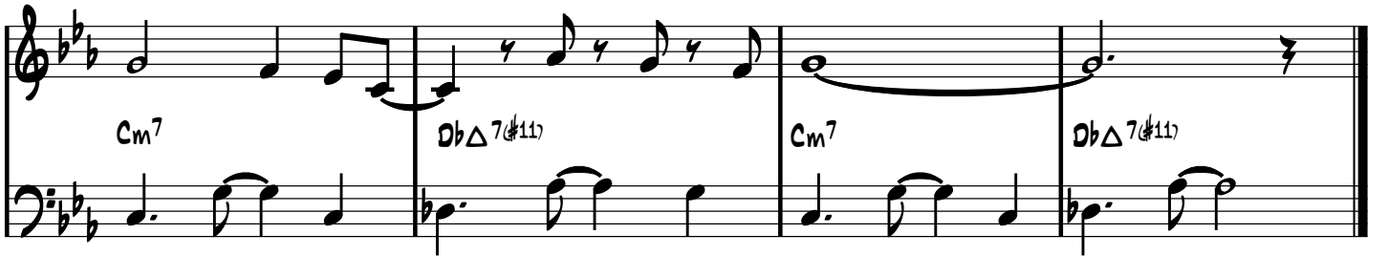
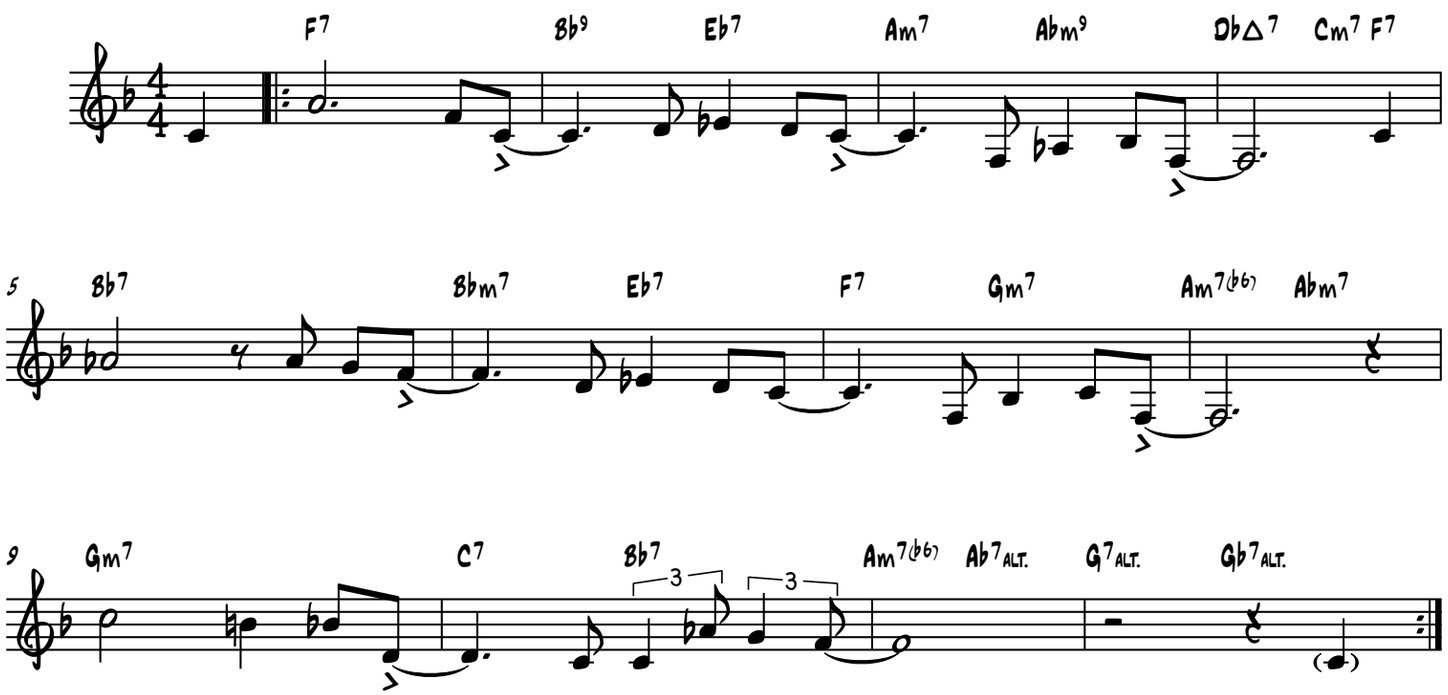


Hypesia's Blues

Blues

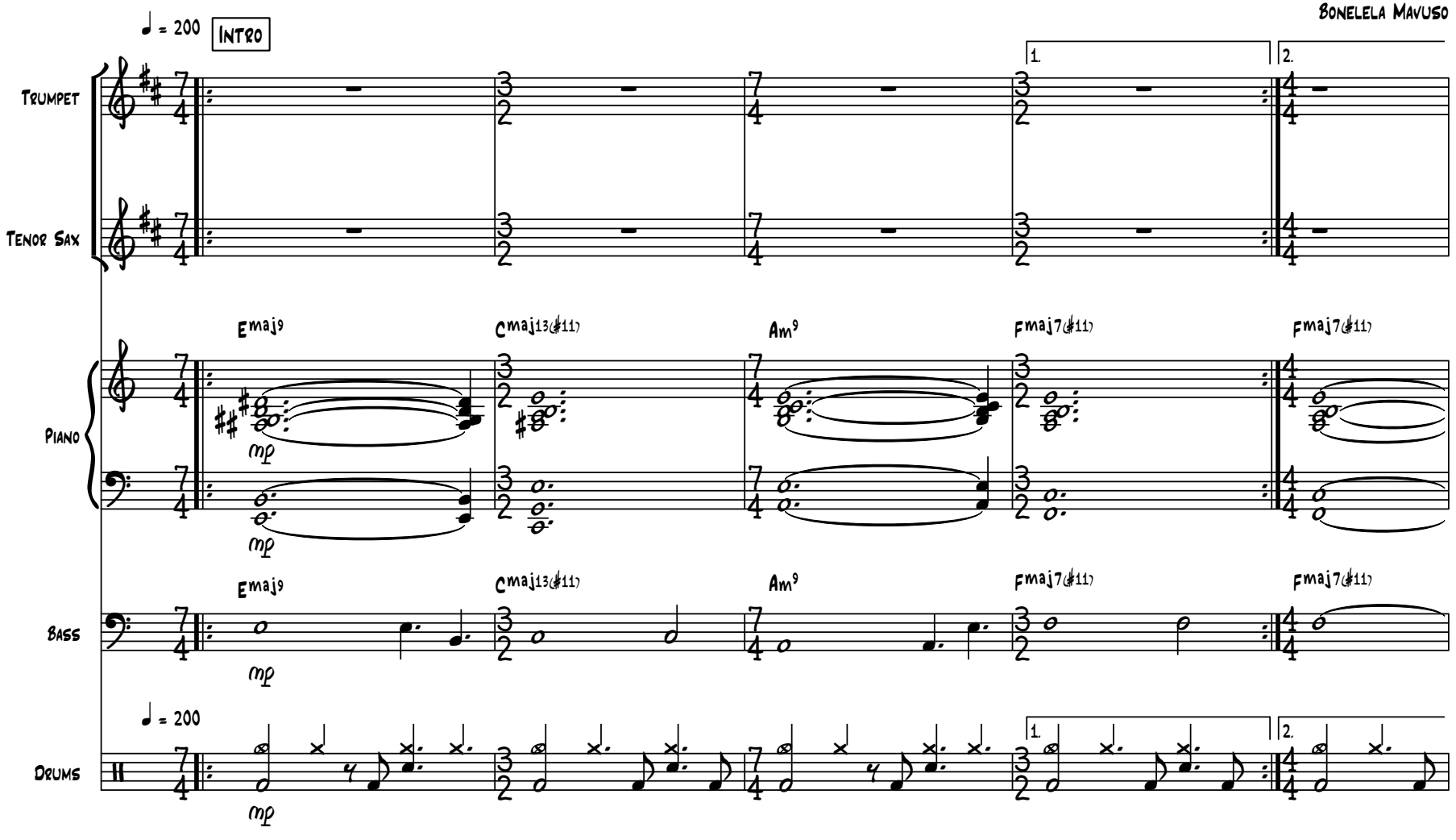
♩ = 100

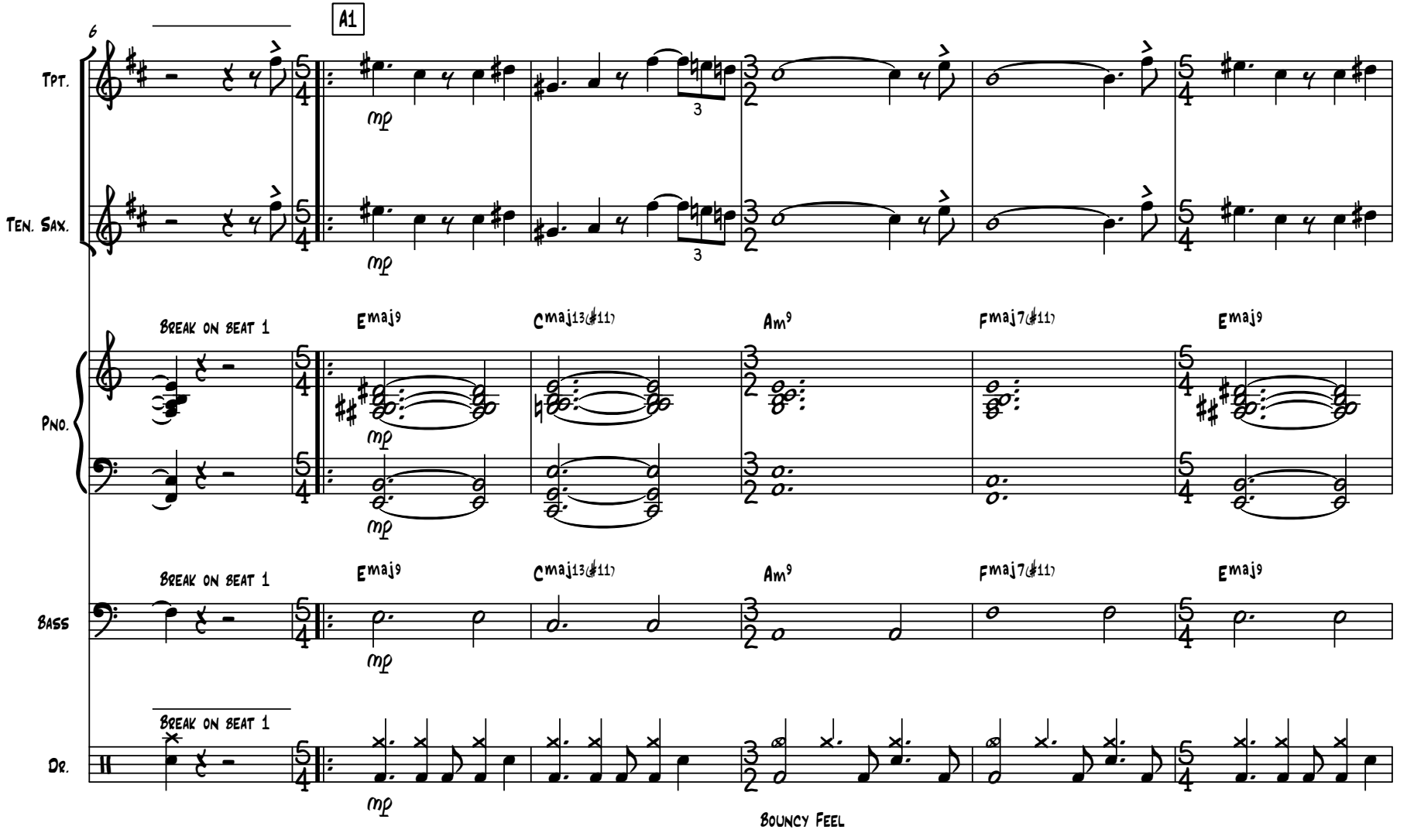
Bonelela Mavuso

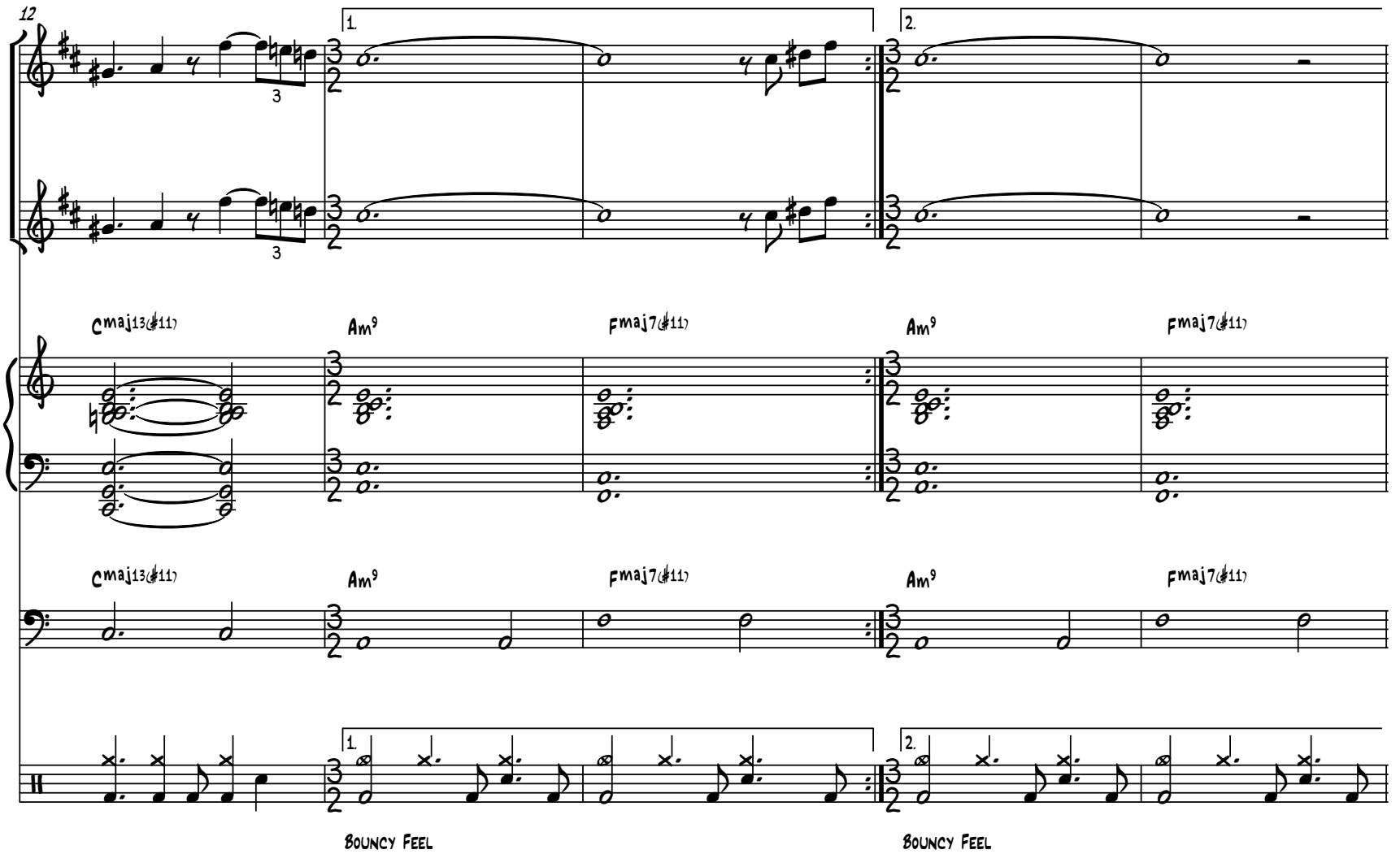


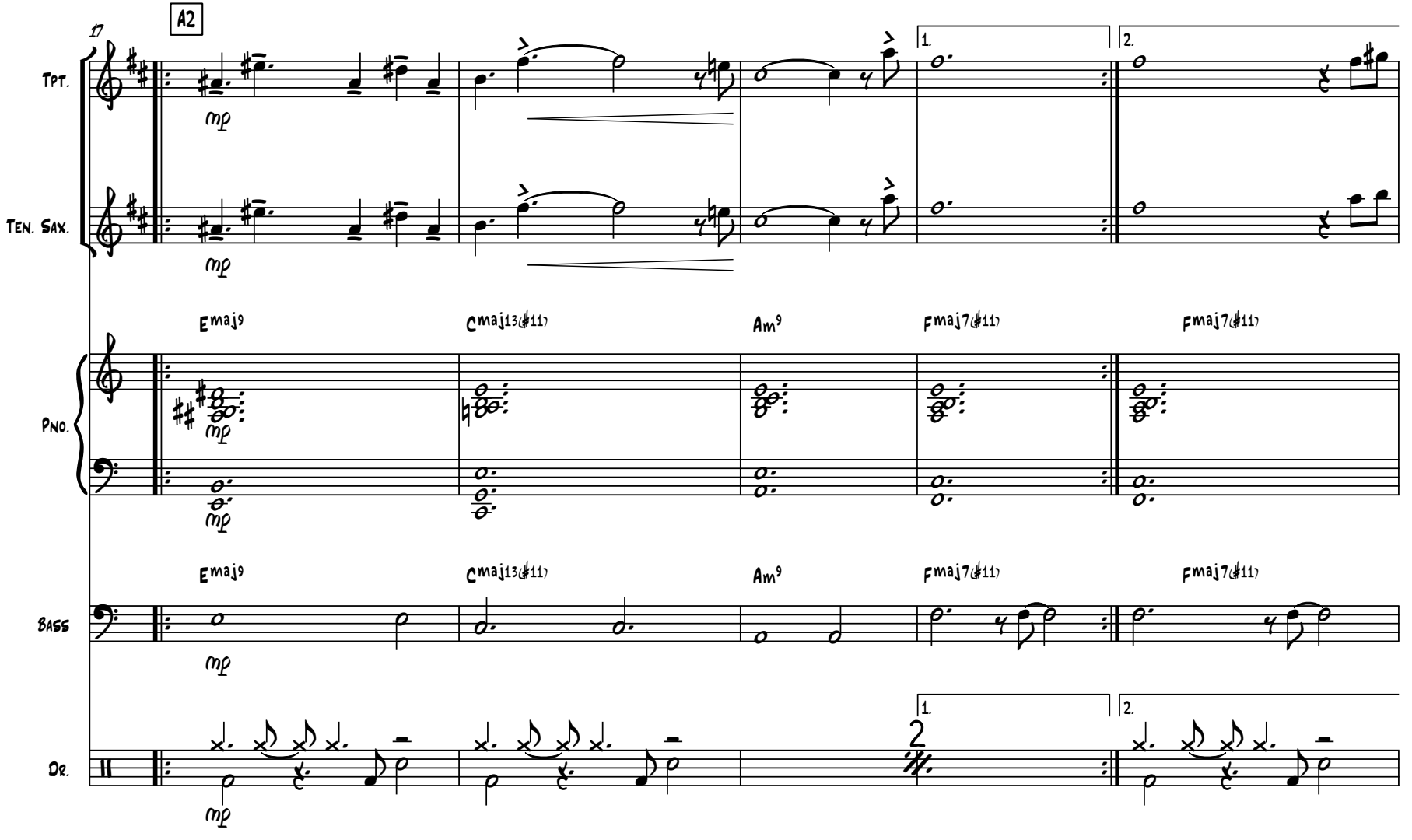
Ecdysis (Kubuta)

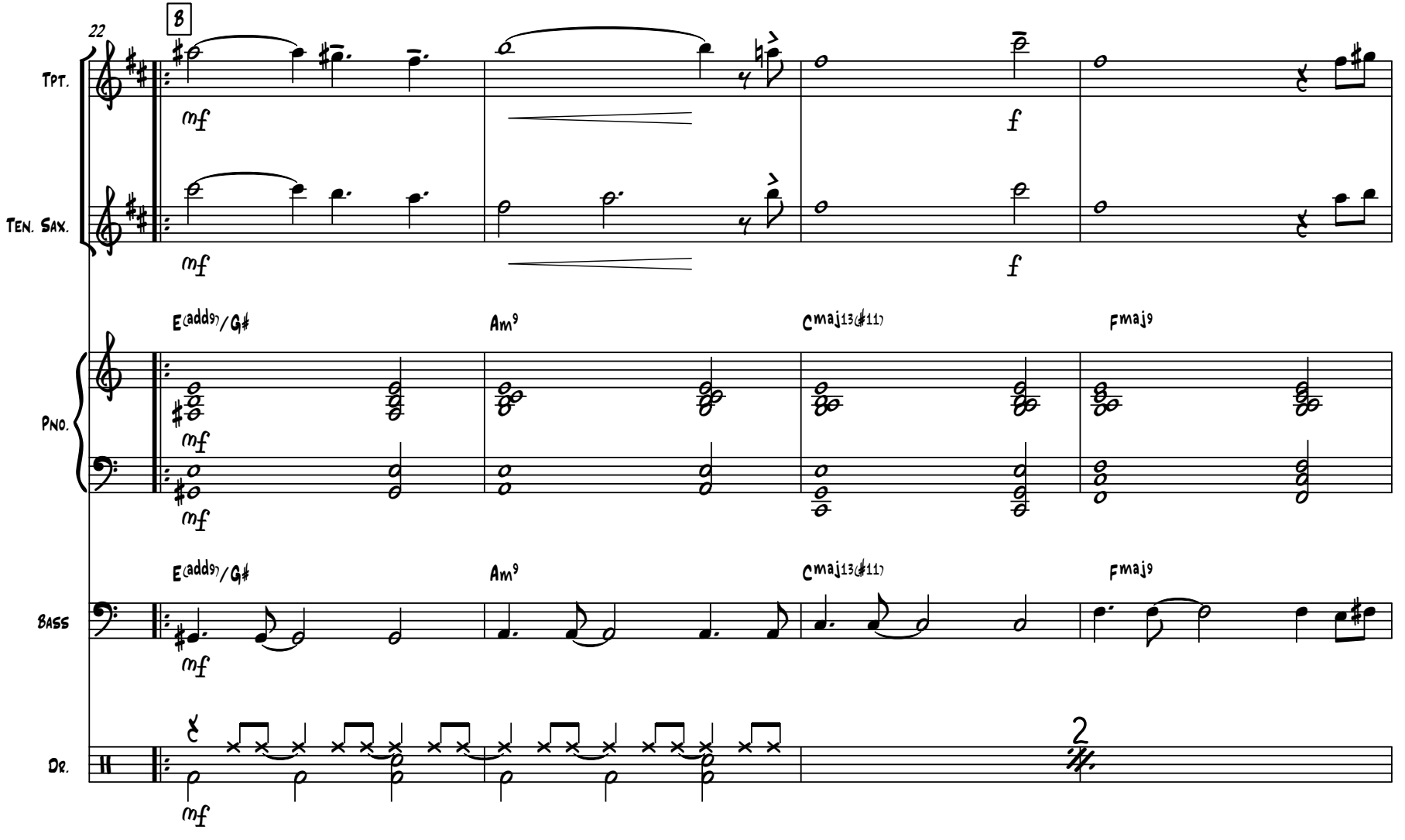
Bonelela Mavuso

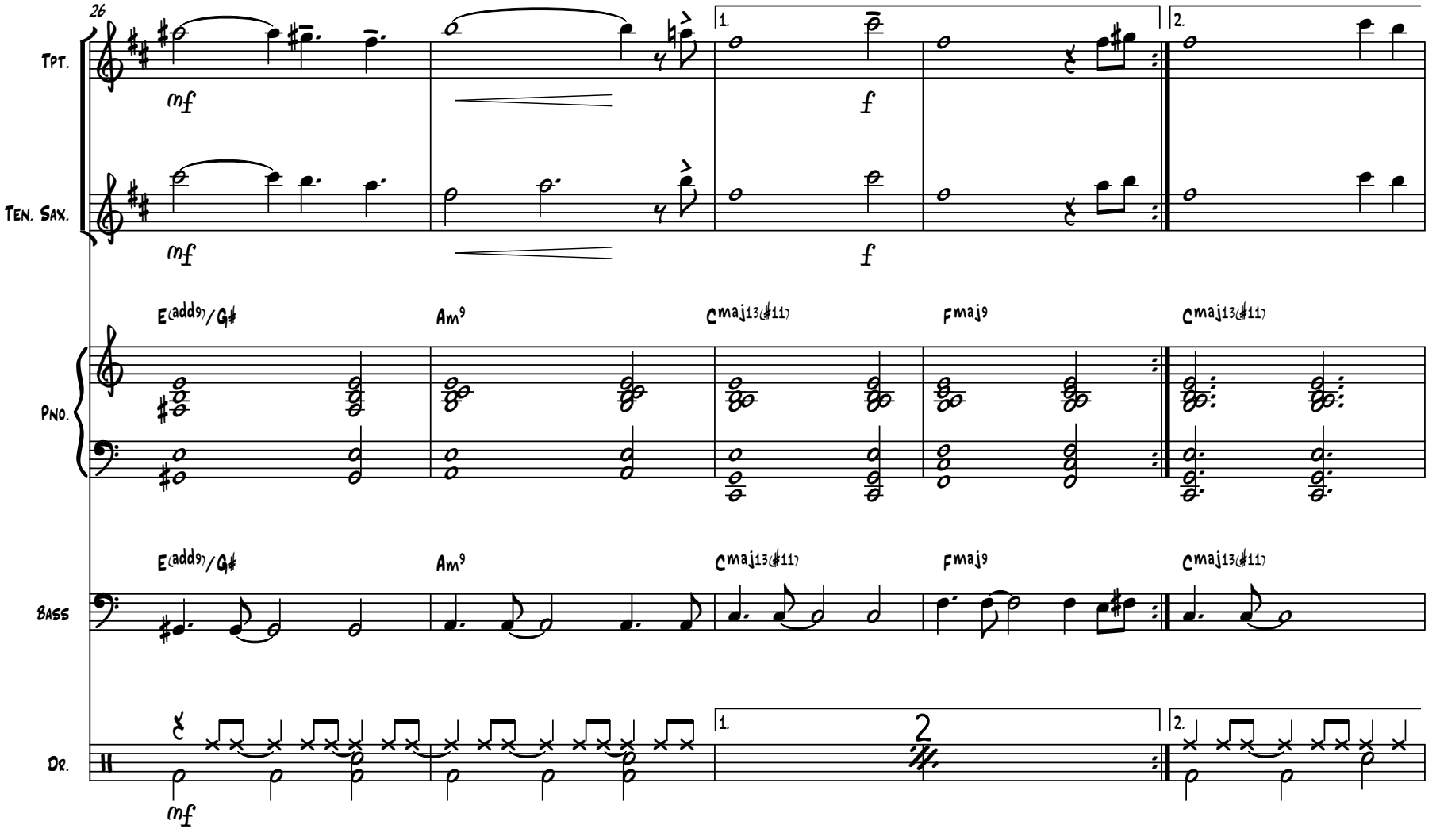


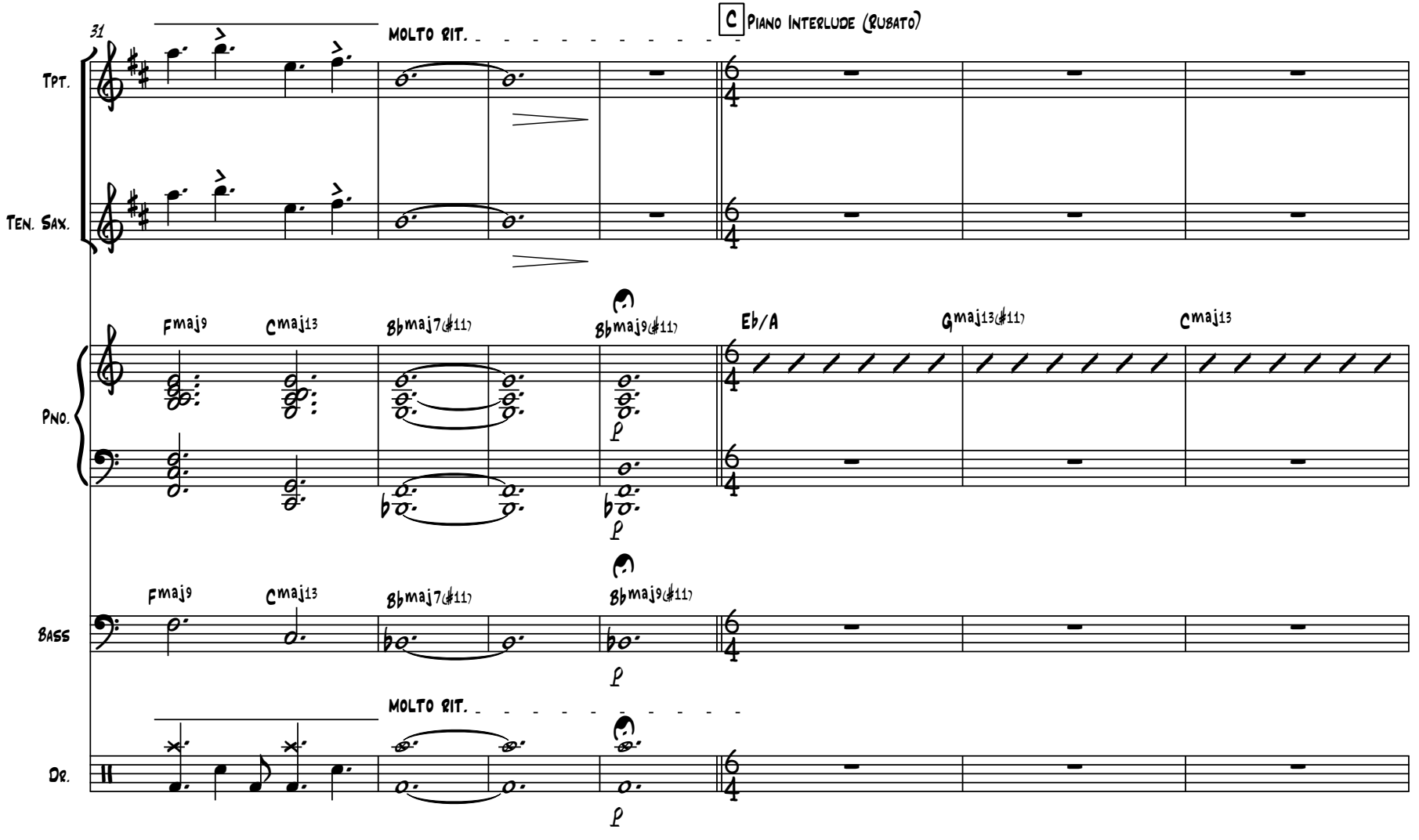

6
A1
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
3
Break on beat 1
Emaj9
Cmaj13(♯11)
Am9
Fmaj7(♯11)
Emaj9
Bouncy Feel

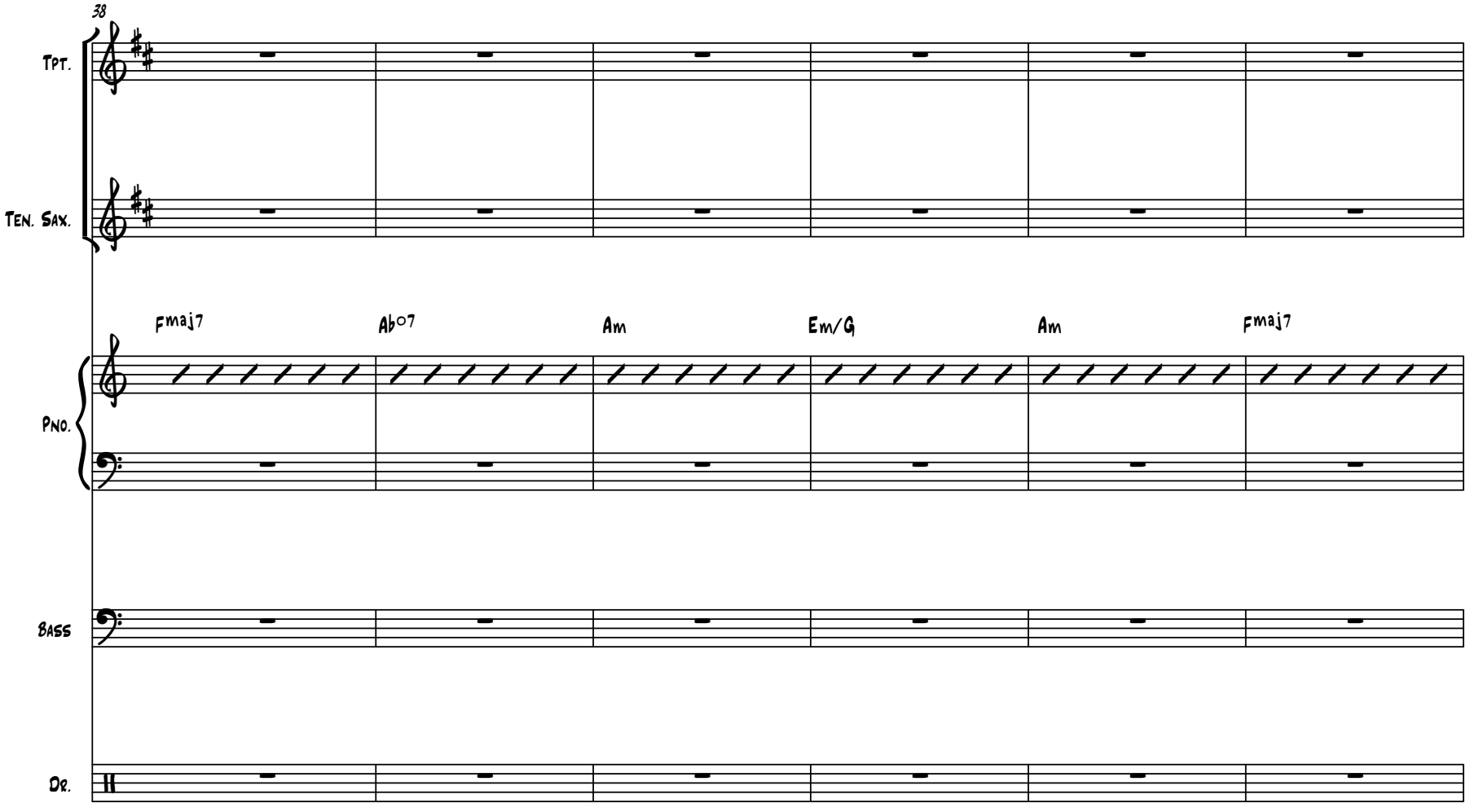

12
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
1.
2.
Cmaj13(♯11)
Am9
Fmaj7(♯11)
Bouncy Feel

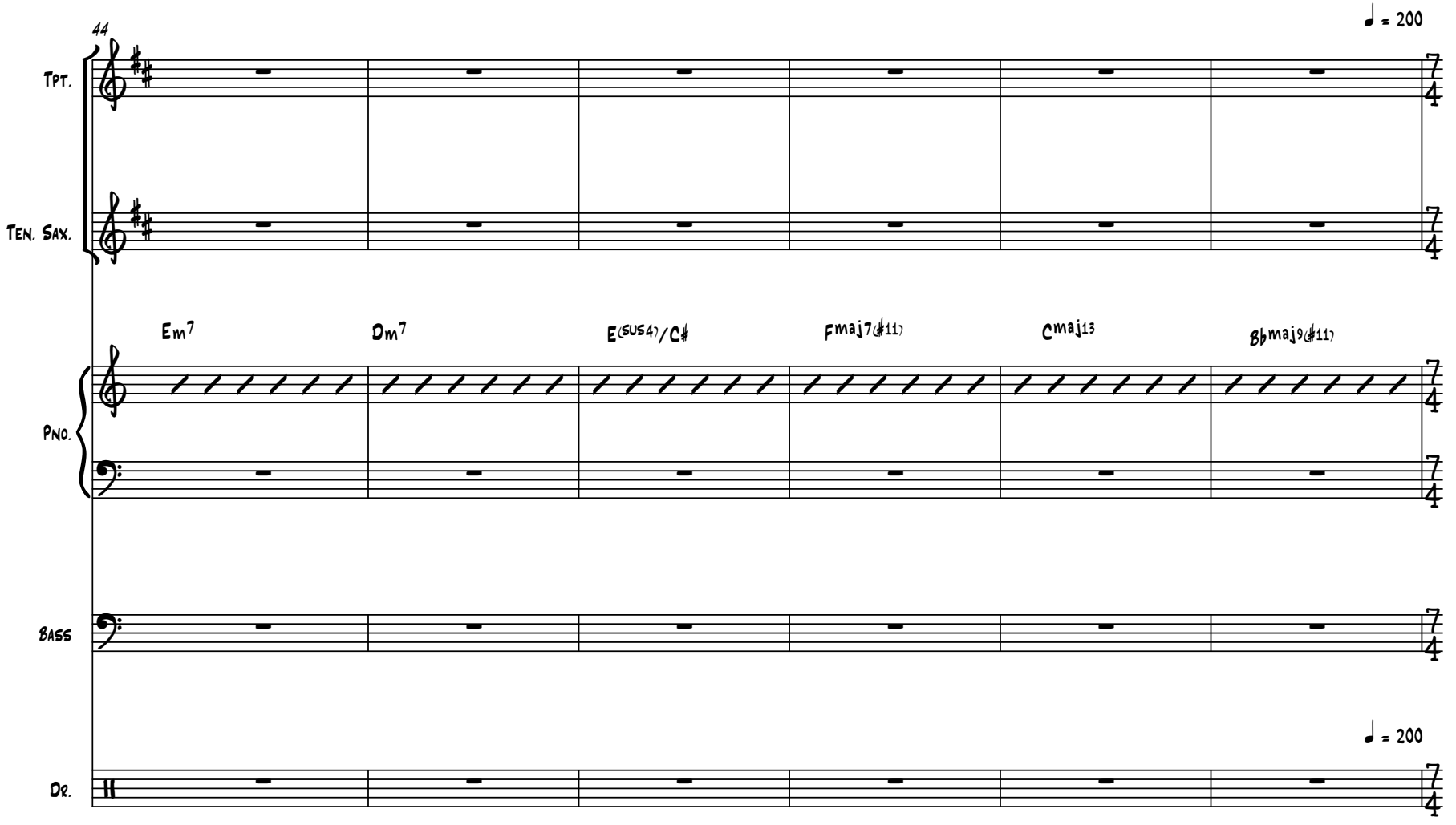

17
A2
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
Emaj9
Cmaj13(♯11)
Am9
Fmaj7(♯11)
Fmaj7(♯11)
1.
2.
2

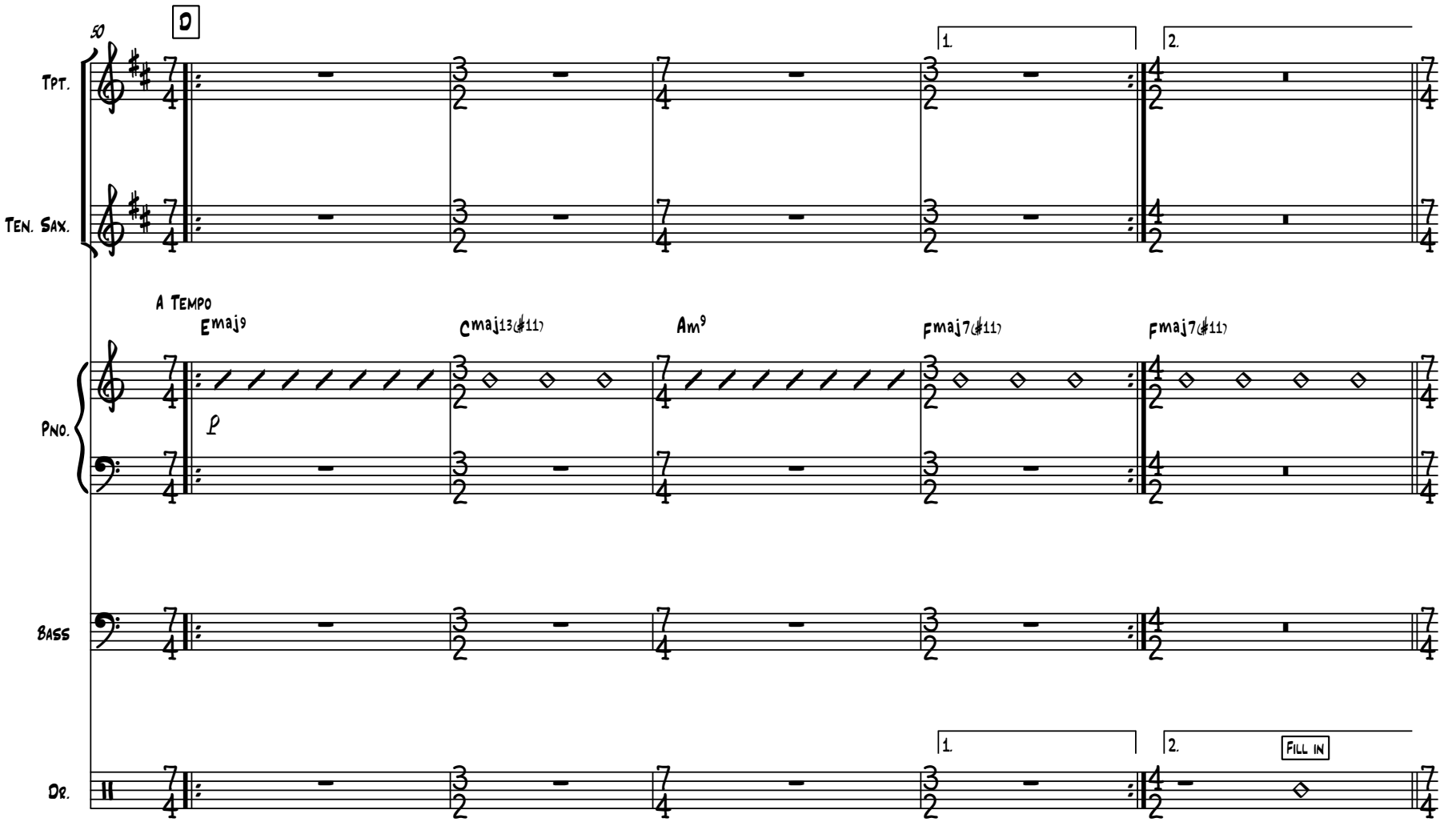

22
B
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
f
E(add9)/G♯
Am9
Cmaj13(♯11)
Fmaj9
2

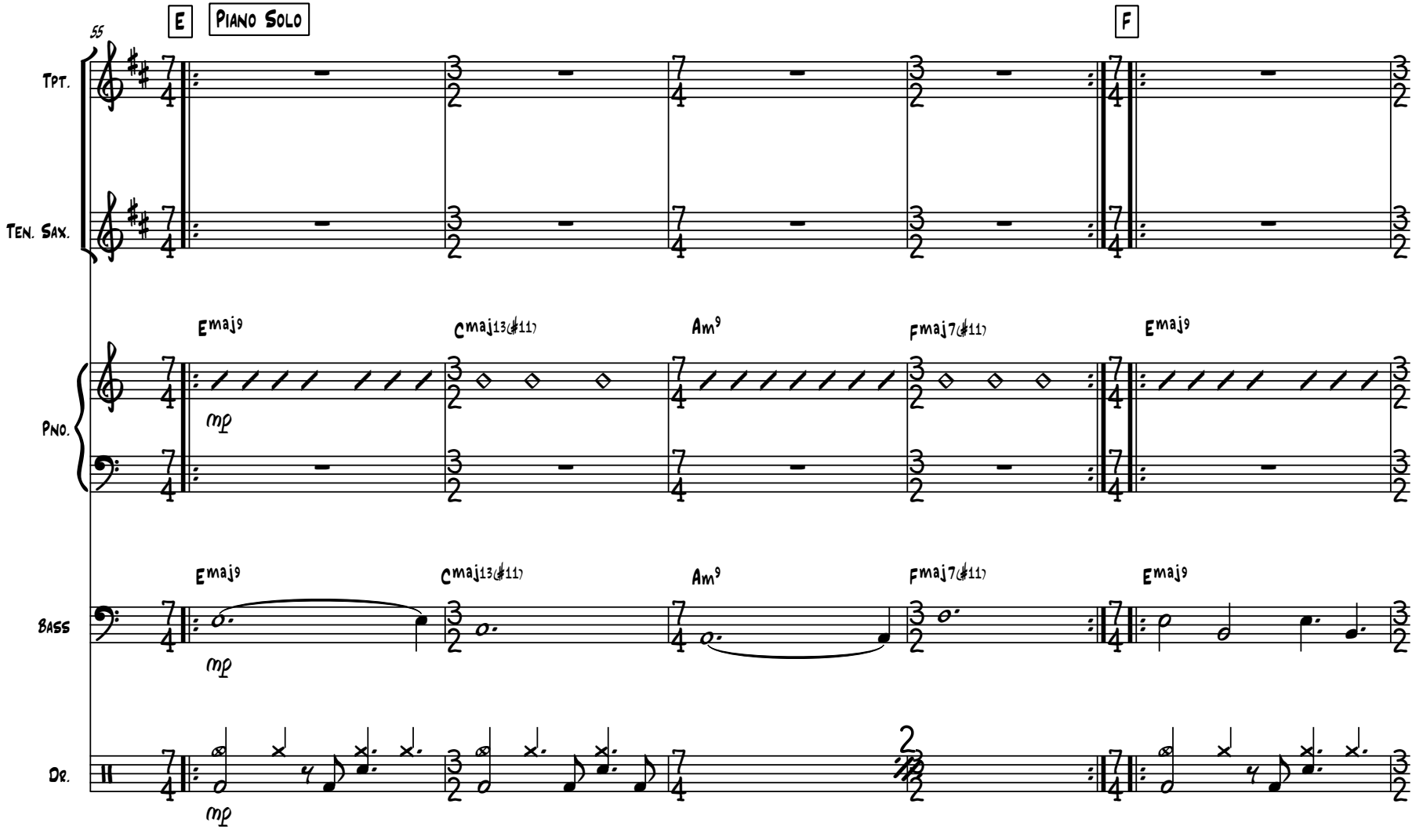

26
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
f
1.
2.
E(add9)/G♯
Am9
Cmaj13(♯11)
Fmaj9
Cmaj13(♯11)
E(add9)/G♯
Am9
Cmaj13(♯11)
Fmaj9
Cmaj13(♯11)
2

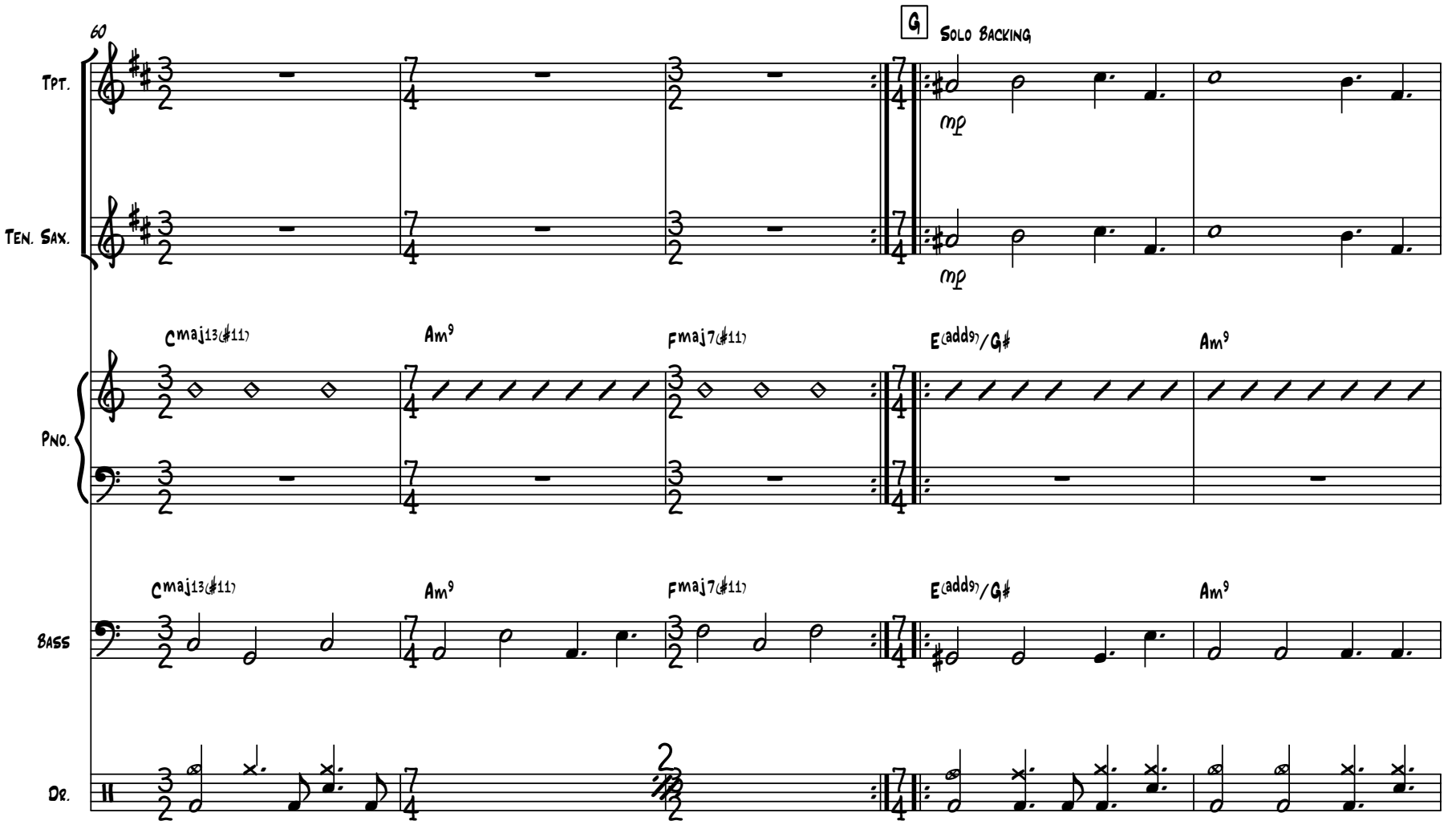

31
MOLTO RIT.
C Piano Interlude (Rubato)
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
Fmaj9
Cmaj13
Bbmaj7(♯11)
Bbmaj9(♯11)
Eb/A
Gmaj13(♯11)
Cmaj13
MOLTO RIT.

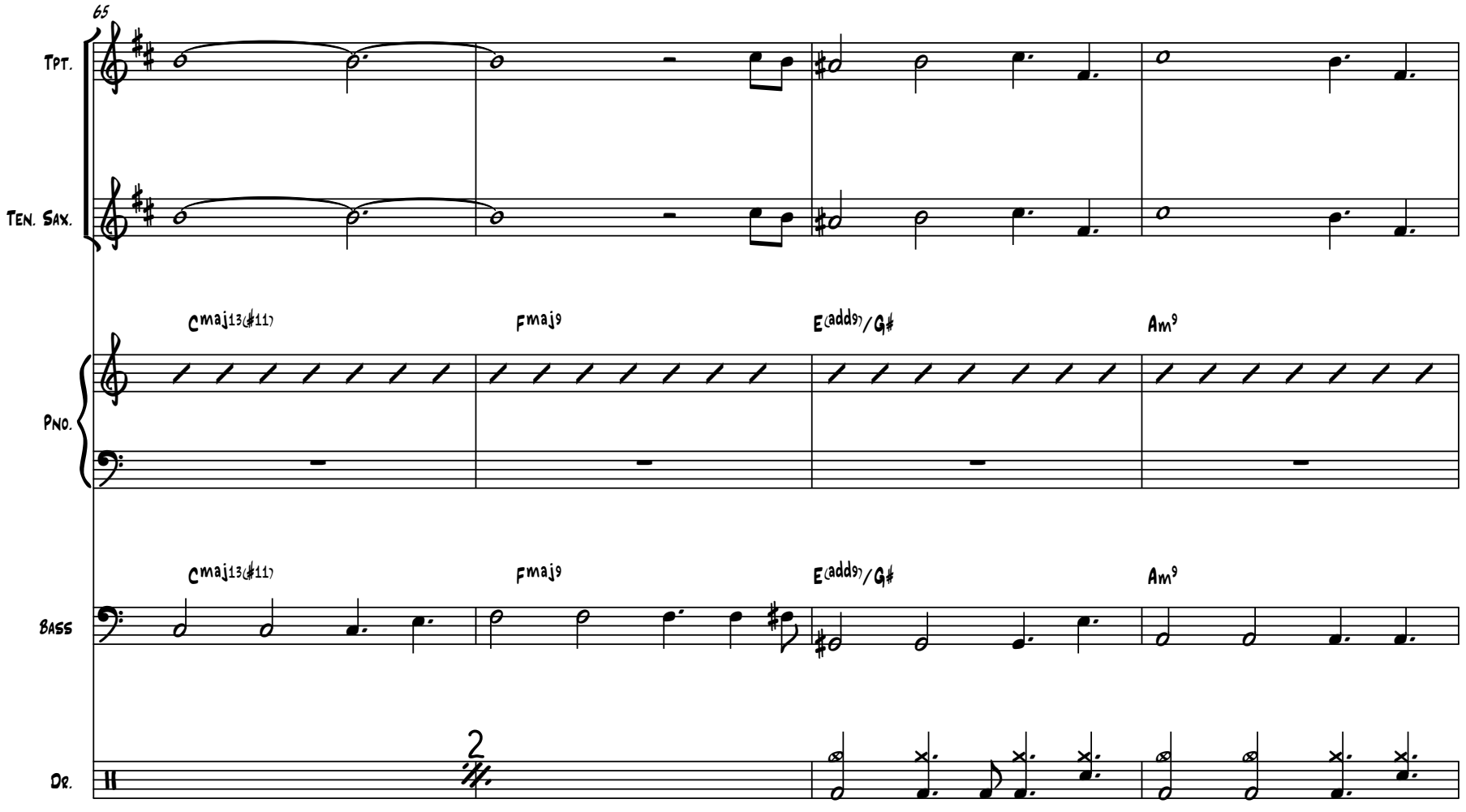

38
Tpt.
Ten. Sax.
Fmaj7
Ab07
Am
Em/G
Am
Fmaj7
Pno.
Bass
Dr.

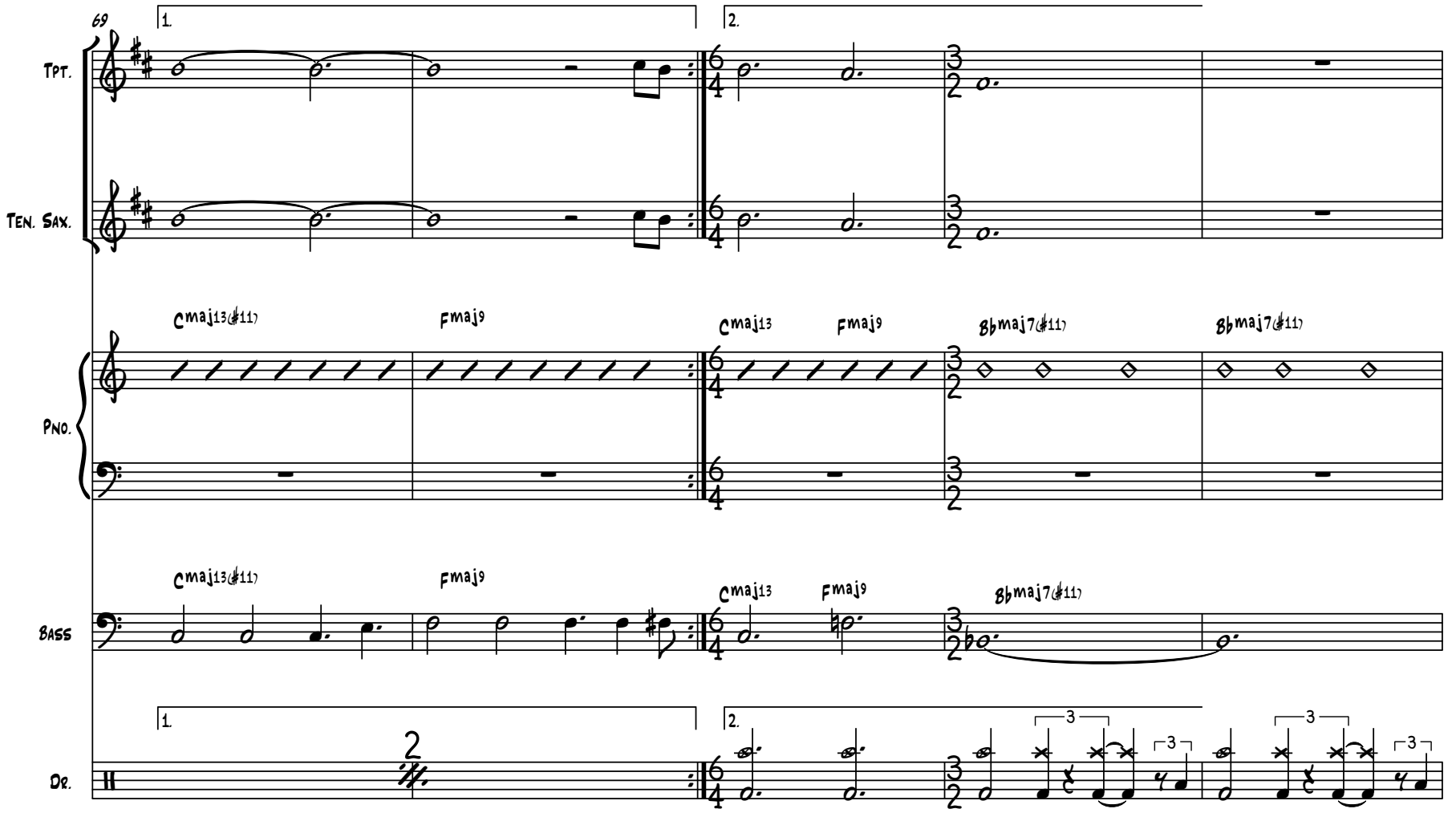

44
♩ = 200
Tpt.
Ten. Sax.
Em7
Dm7
E(sus4)/C♯
Fmaj7(♯11)
Cmaj13
B♭maj9(♯11)
Pno.
Bass
♩ = 200
Dr.

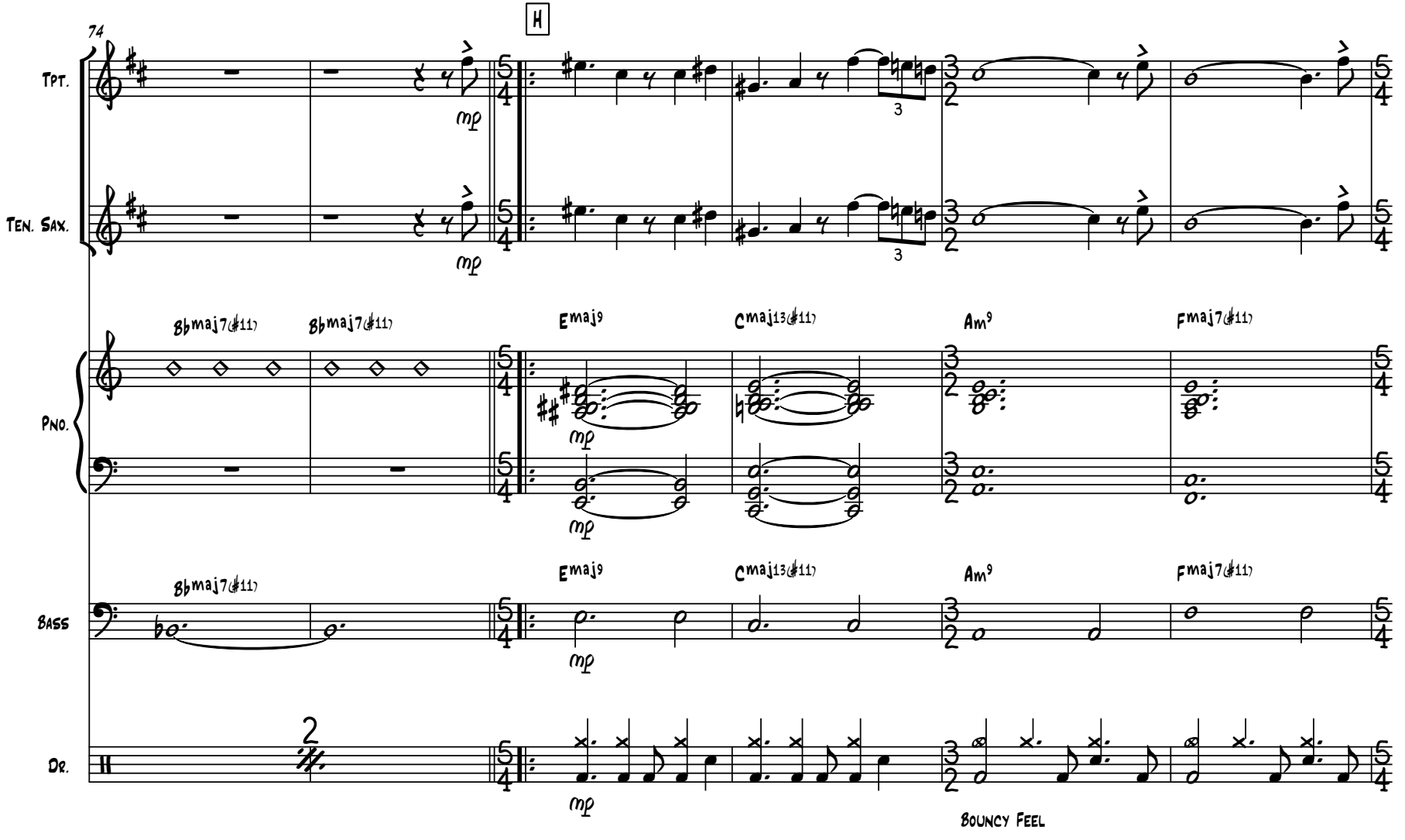

50
D
Tpt.
Ten. Sax.
1.
2.
A Tempo
Emaj9
Cmaj13(♯11)
Am9
Fmaj7(♯11)
Fmaj7(♯11)
p
Pno.
Bass
Dr.
1.
2.
Fill In

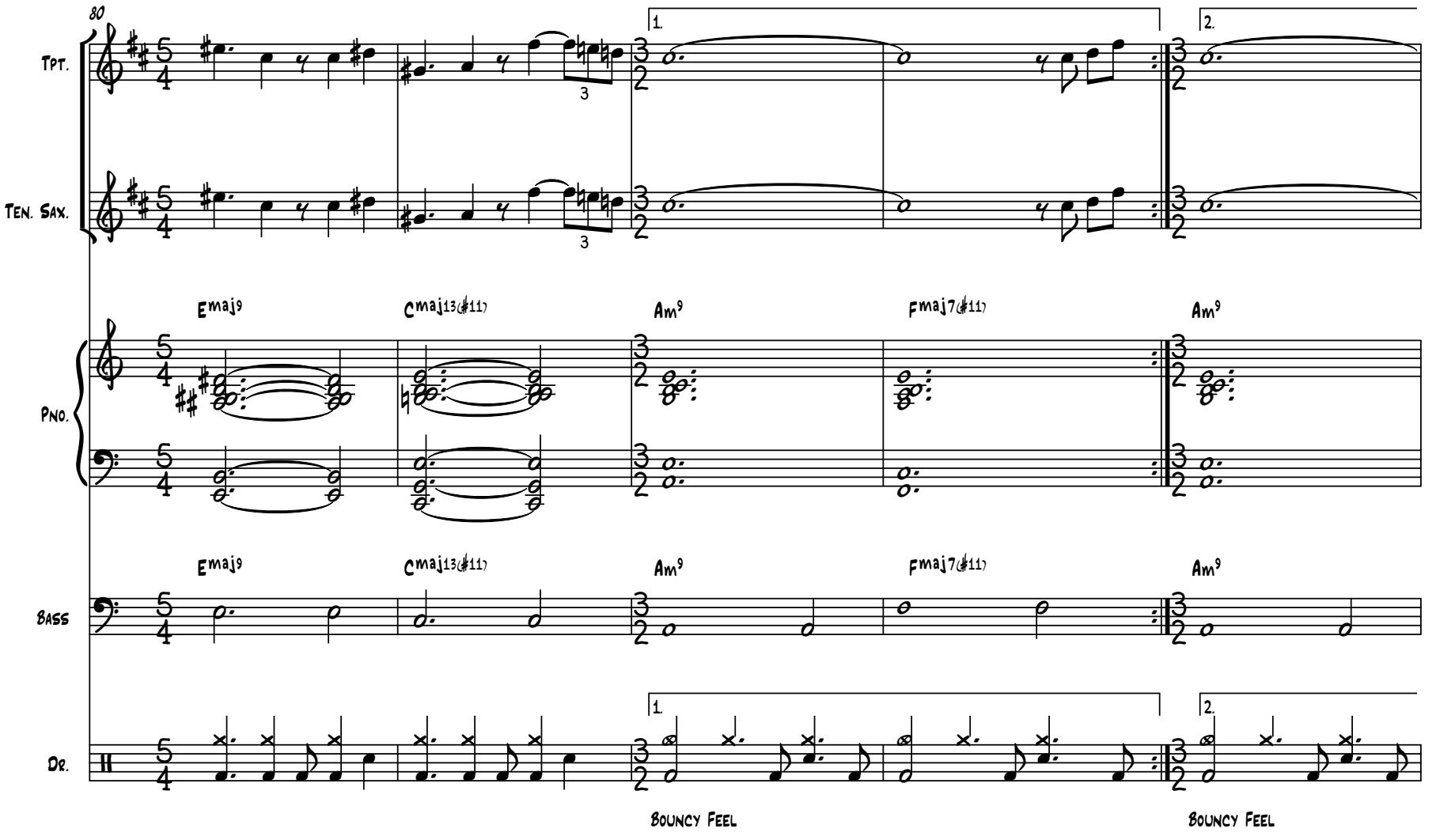

55
E
Piano Solo
F
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
Emaj9
Cmaj13(#11)
Am9
Fmaj7(#11)
Emaj9
mp

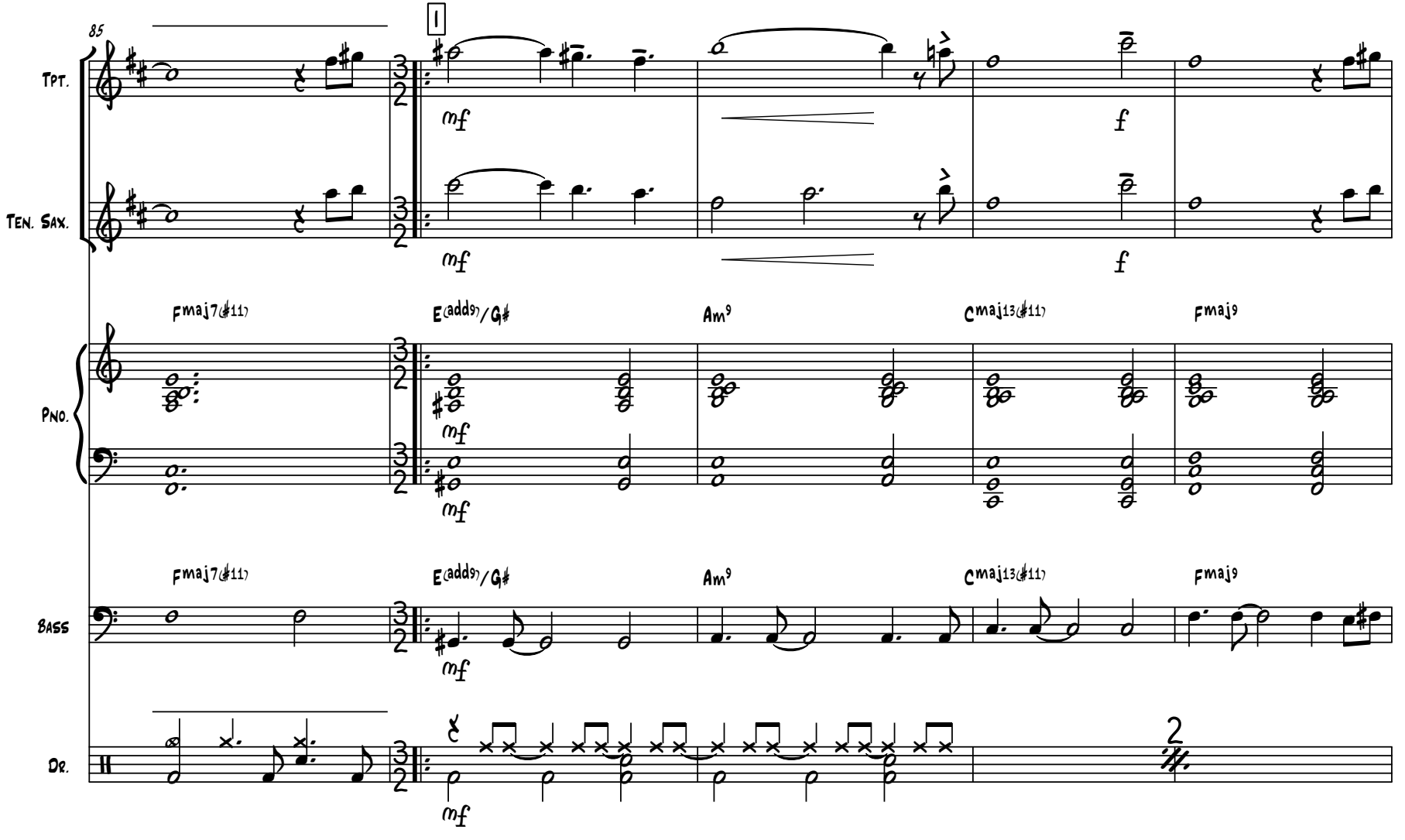

60
G
Solo Backing
Tpt.
Ten. Sax.
mp
mp
Pno.
Cmaj13(♯11)
Am9
Fmaj7(♯11)
E(add9)/G♯
Am9
Bass
Dr.

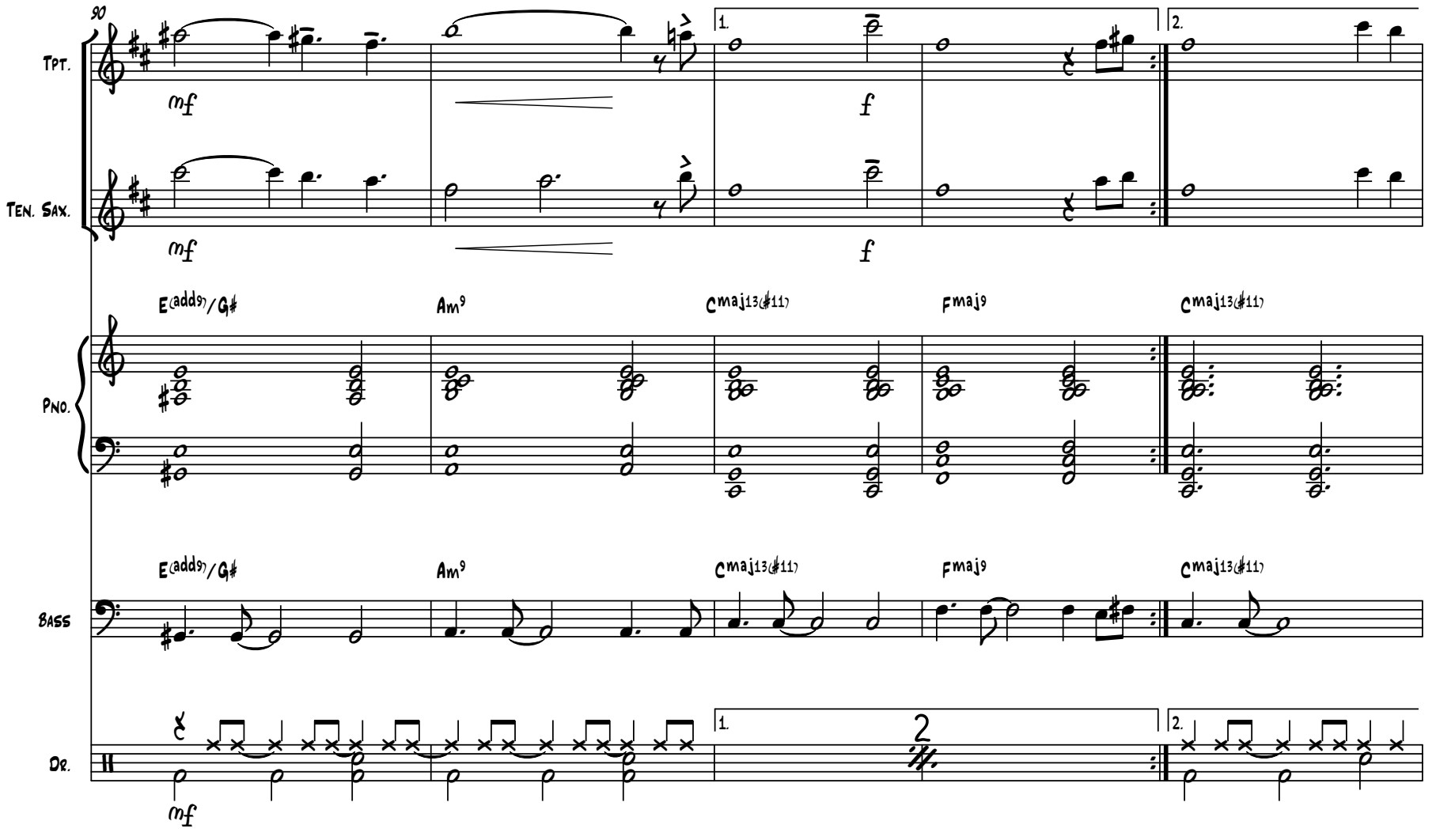

65
Tpt.
Ten. Sax.
Cmaj13(♯11)
Fmaj9
E(add9)/G♯
Am9
Pno.
Cmaj13(♯11)
Fmaj9
E(add9)/G♯
Am9
Bass
2
Dr.

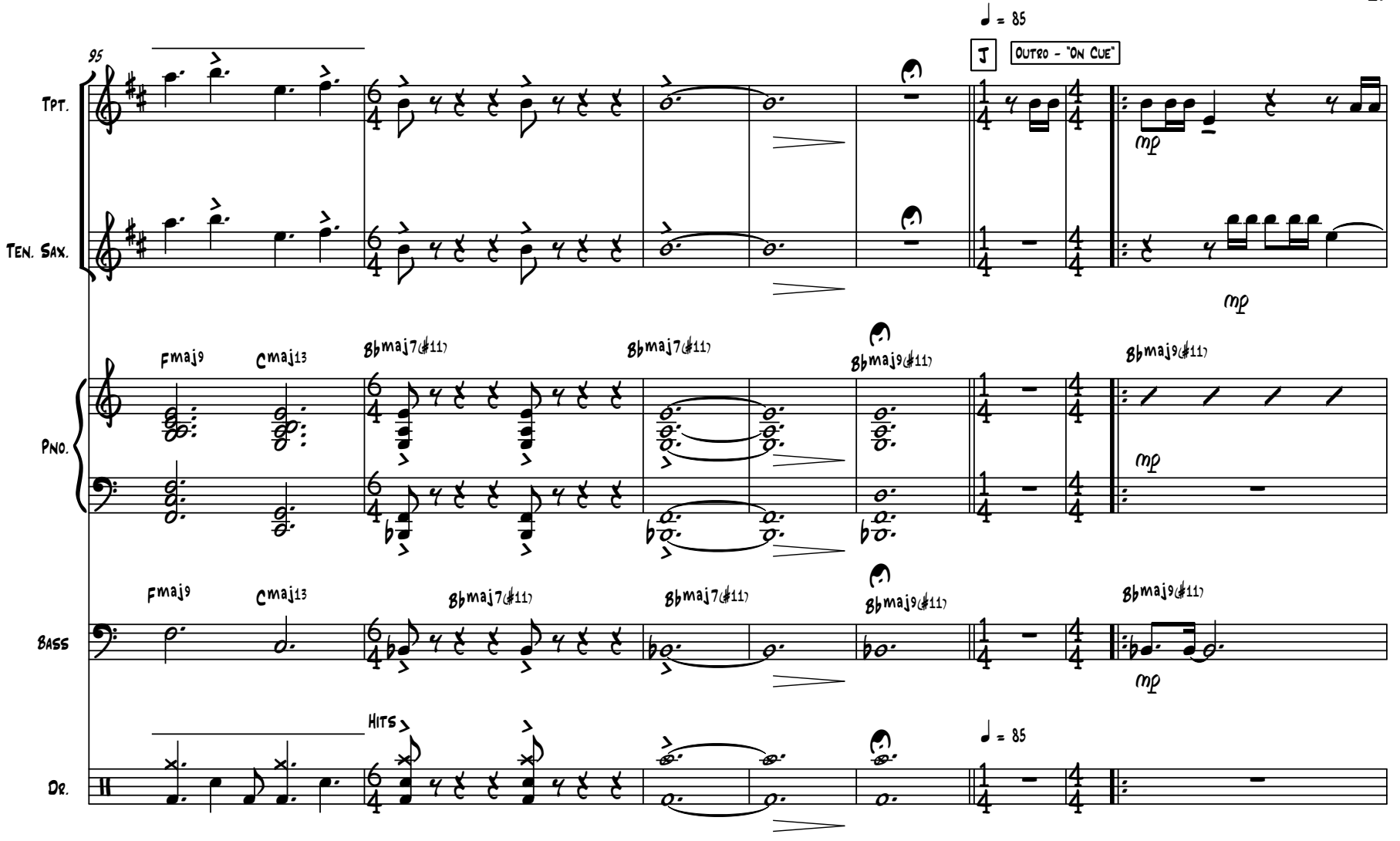

69
1.
2.
Tpt.
Ten. Sax.
Pno.
Cmaj13(♯11)
Fmaj9
Cmaj13
Fmaj9
B♭maj7(♯11)
B♭maj7(♯11)
Bass
Cmaj13(♯11)
Fmaj9
Cmaj13
Fmaj9
B♭maj7(♯11)
Dr.
3
3
3
3

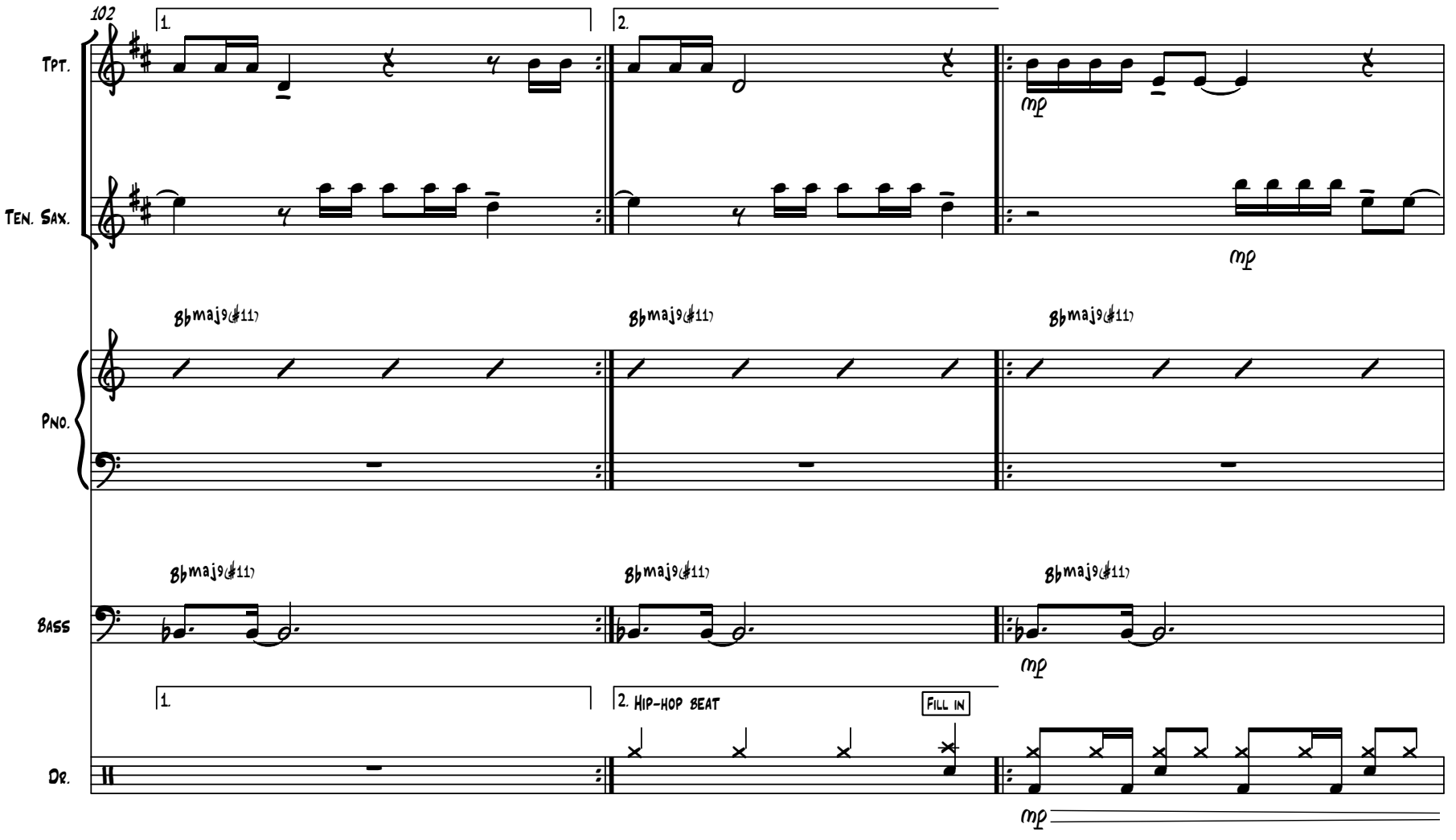

74
H
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
3
Bbmaj7(#11)
Bbmaj7(#11)
Emaj9
Cmaj13(#11)
Am9
Fmaj7(#11)
Bbmaj7(#11)
Emaj9
Cmaj13(#11)
Am9
Fmaj7(#11)
2
Bouncy Feel

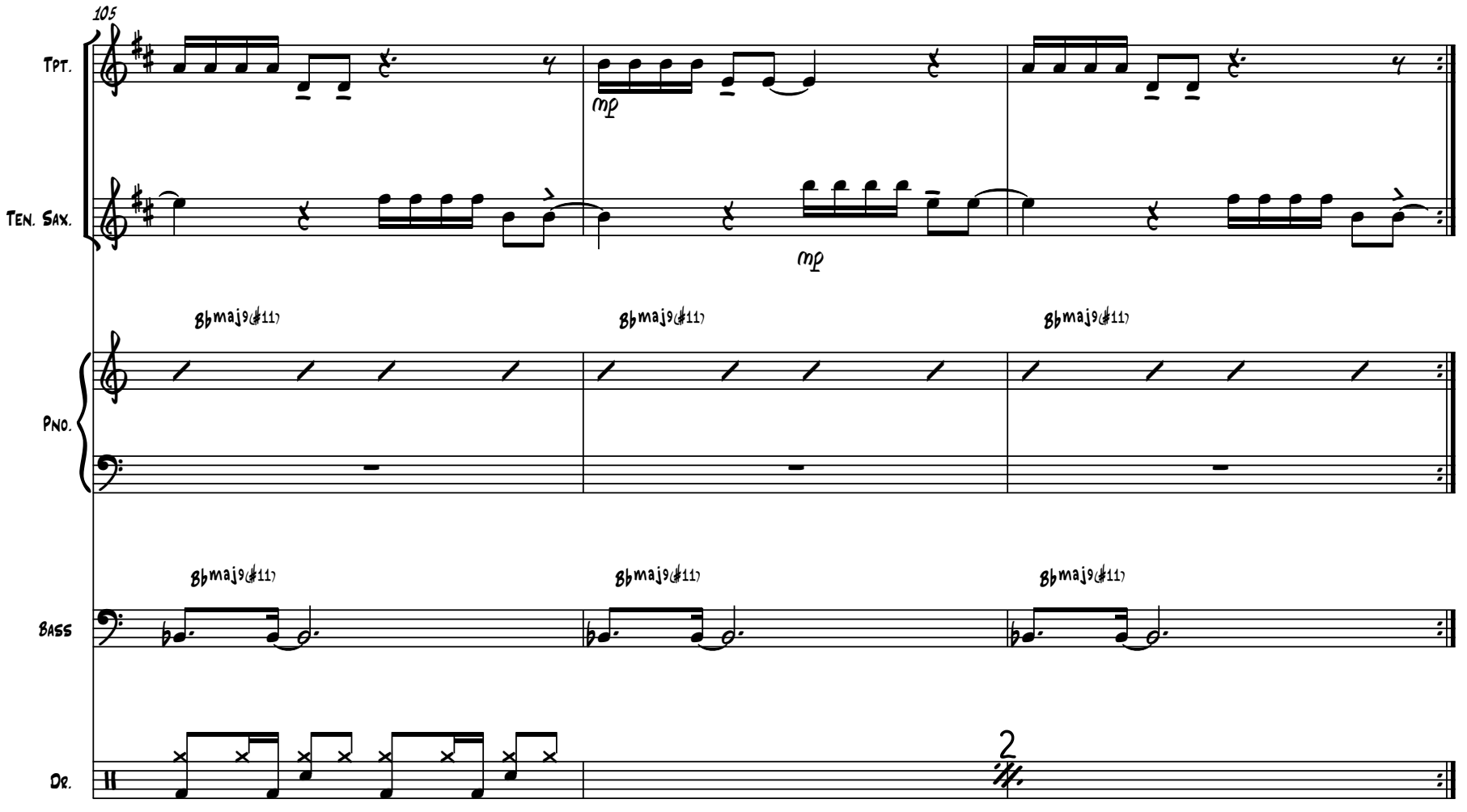

80
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
1.
2.
3
Emaj9
Cmaj13(♯11)
Am9
Fmaj7(♯11)
Am9
Bouncy Feel
Bouncy Feel


85
1
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
f
Fmaj7(♯11)
E(add9)/G♯
Am9
Cmaj13(♯11)
Fmaj9
2


90
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
f
1.
2.
E(add9)/G♯
Am9
Cmaj13(♯11)
Fmaj9
Cmaj13(♯11)
2

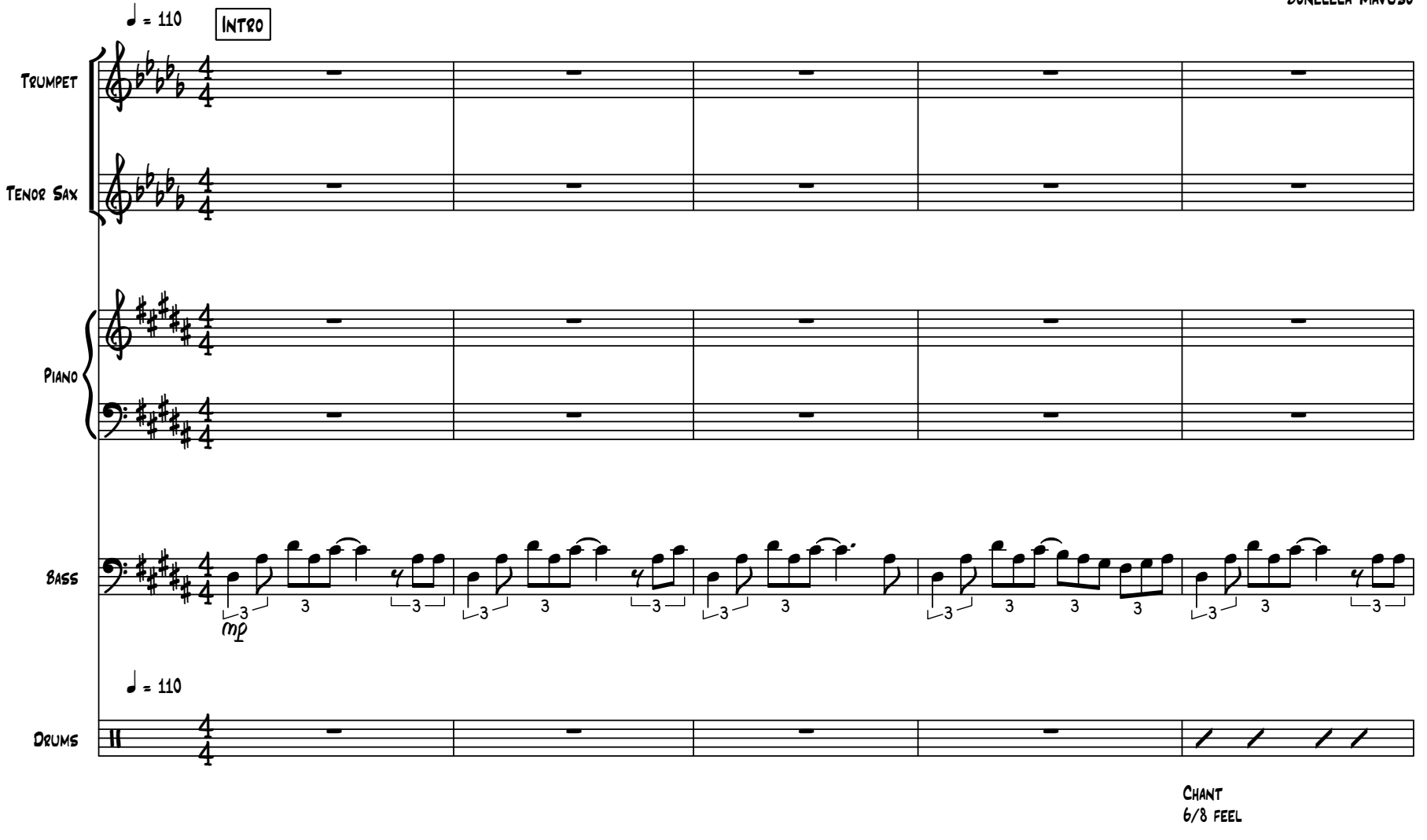

95
♩ = 85
J
Outro - "On Cue"
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
Fmaj9
Cmaj13
B♭maj7(♯11)
B♭maj9(♯11)
Hits

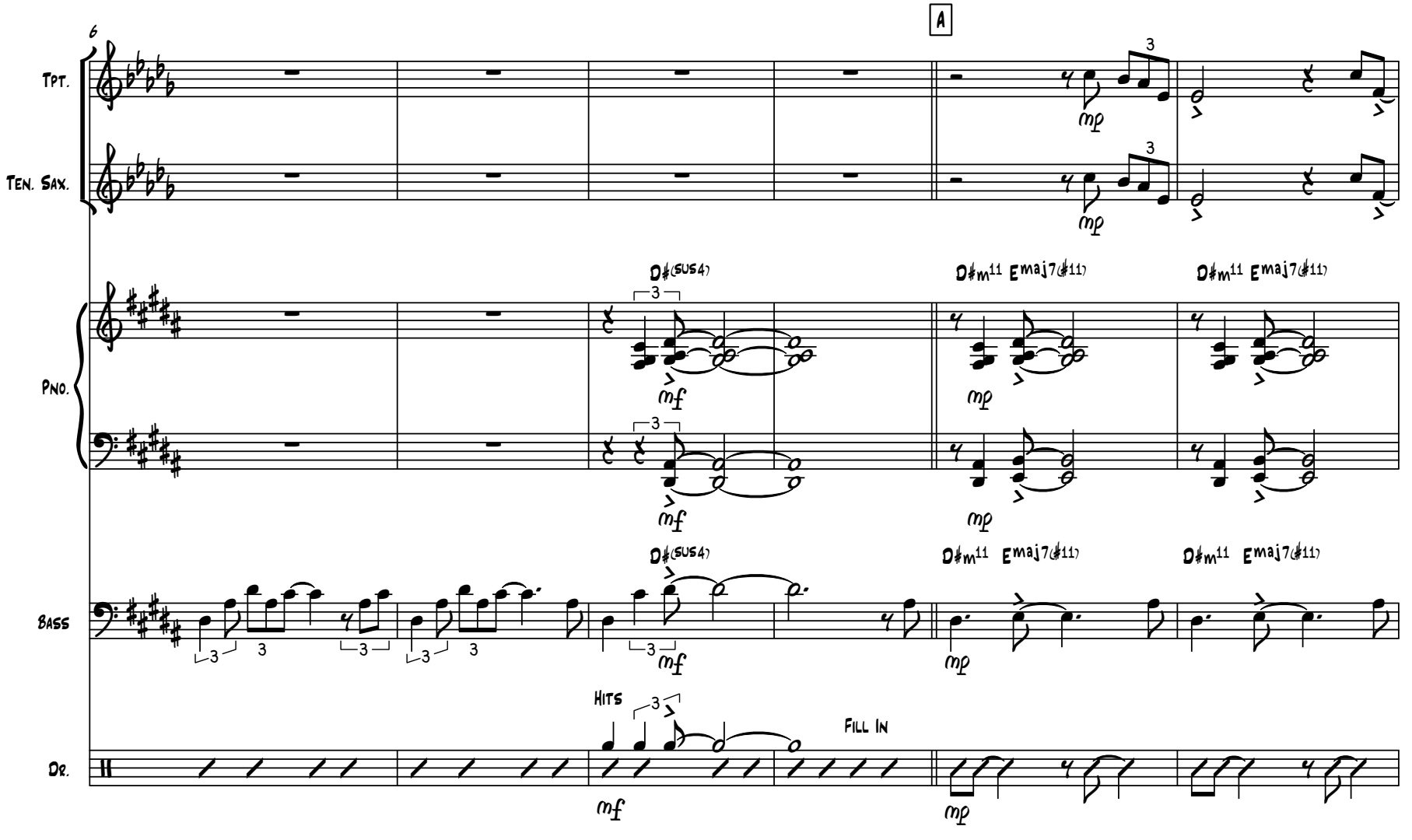

102
1.
2.
Tpt.
Ten. Sax.
mp
mp
Pno.
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
Bass
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
mp
1.
2. HIP-HOP BEAT
FILL IN
Dr.
mp

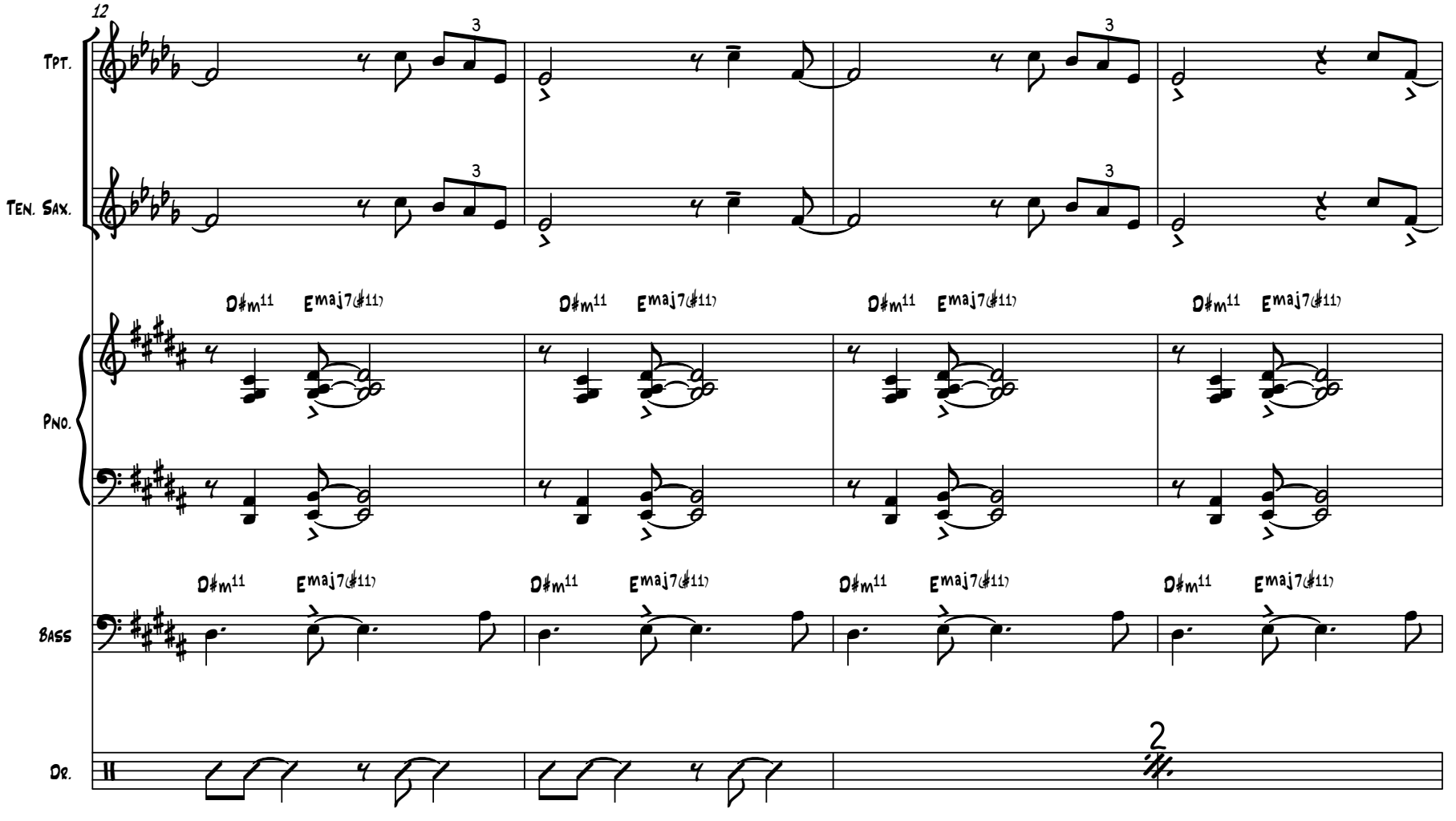

105
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
mp
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
B♭maj9(♯11)
2

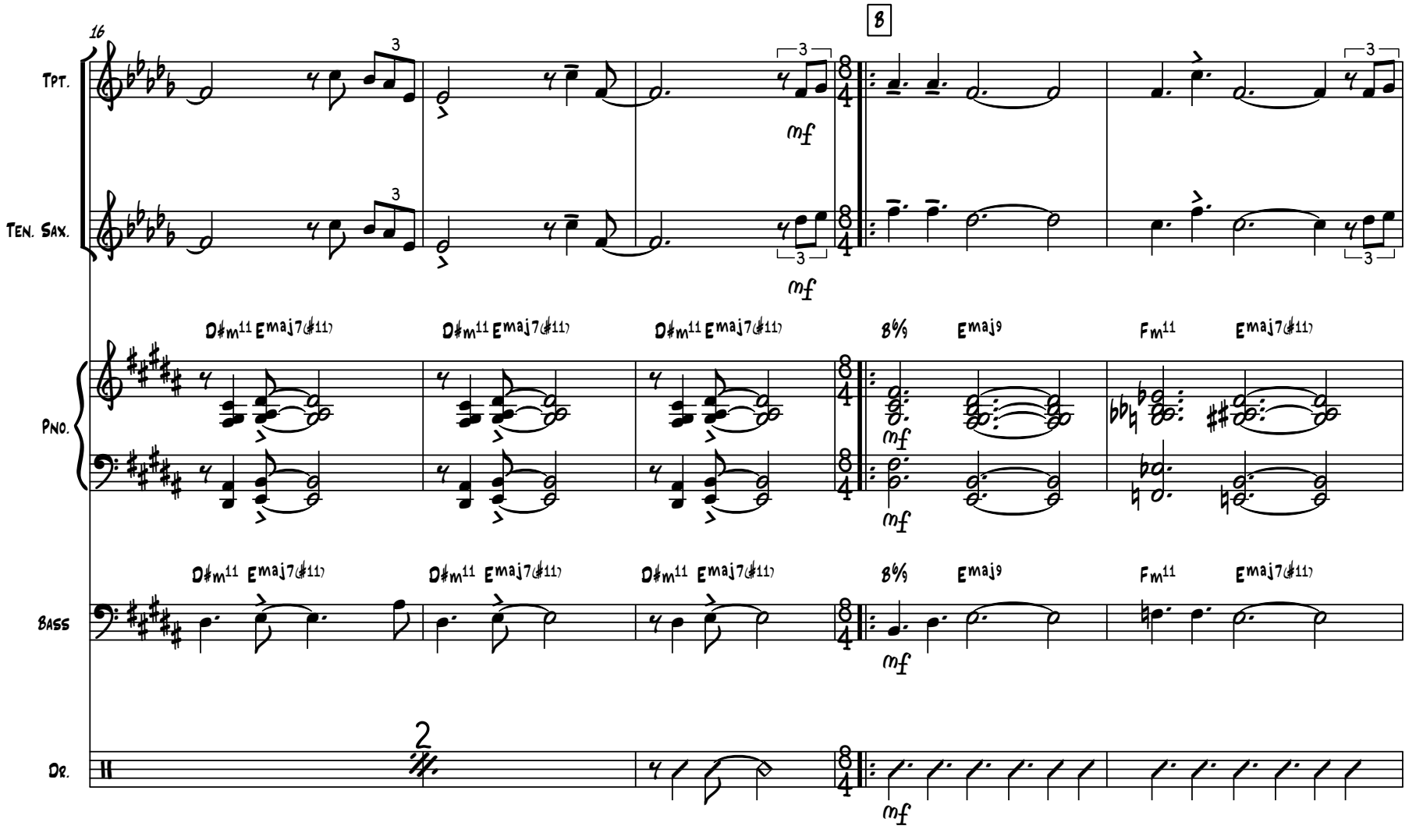
Bo Mavuso (Ncele)

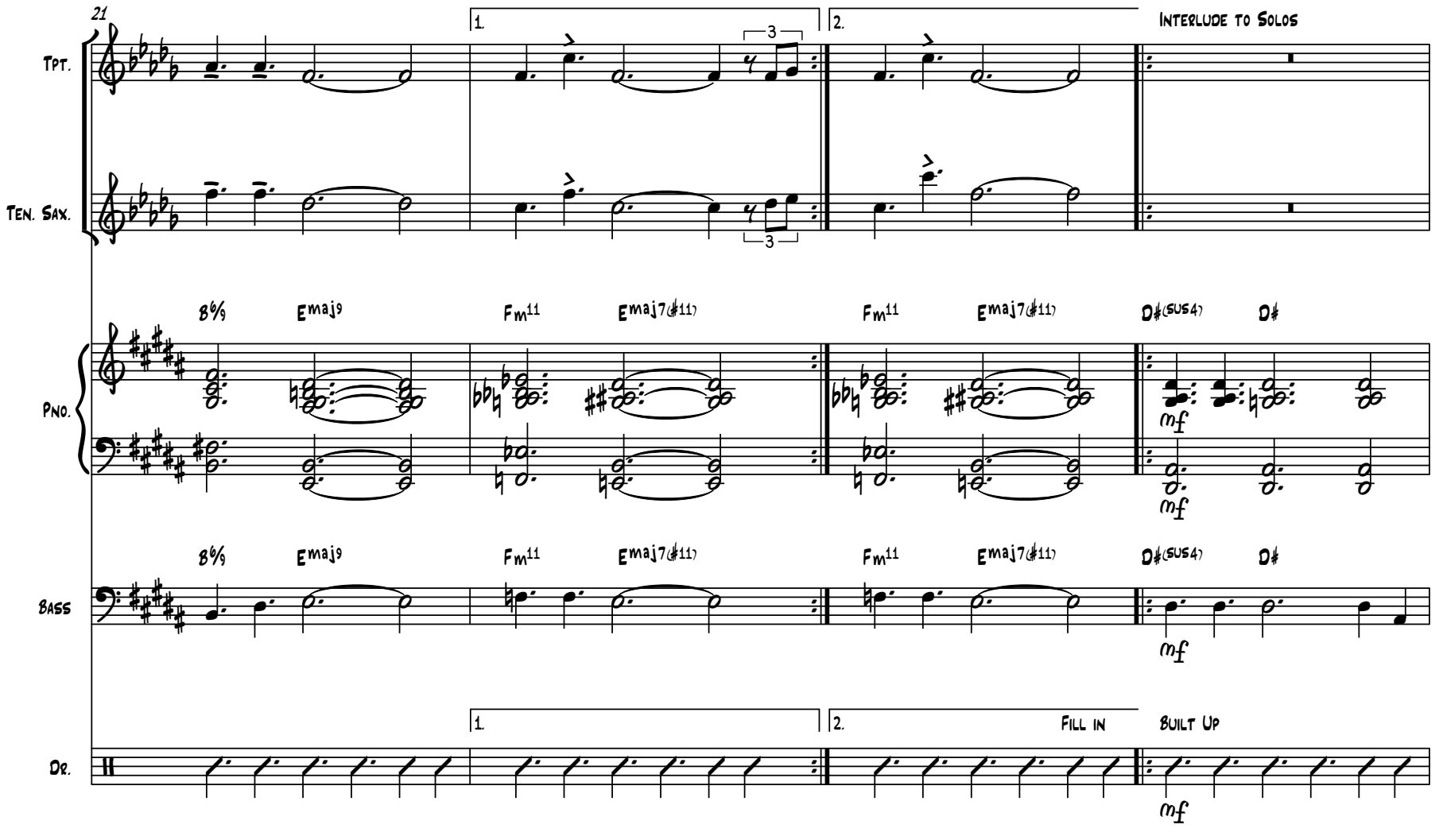
Bonelela Mavuso

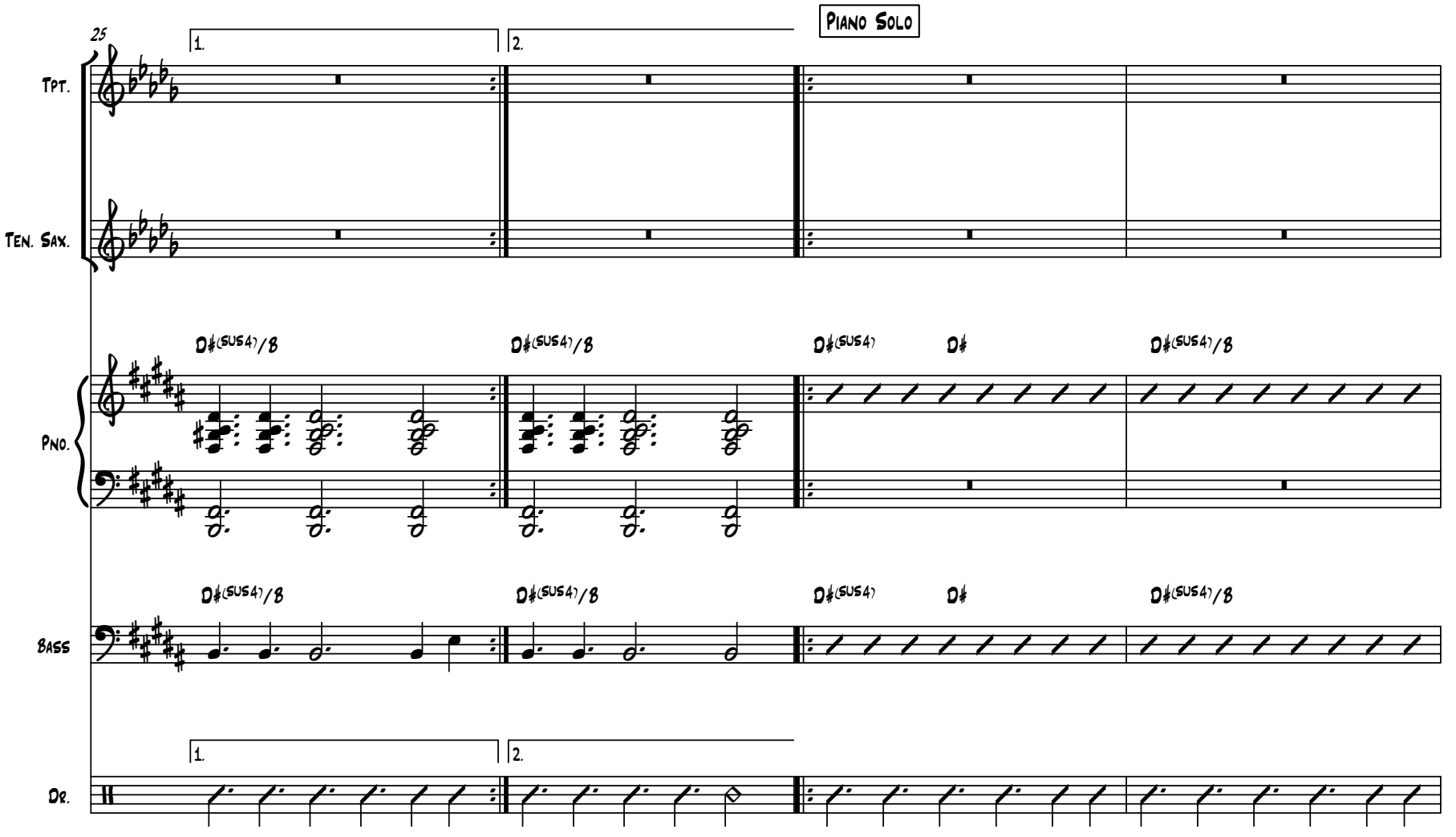


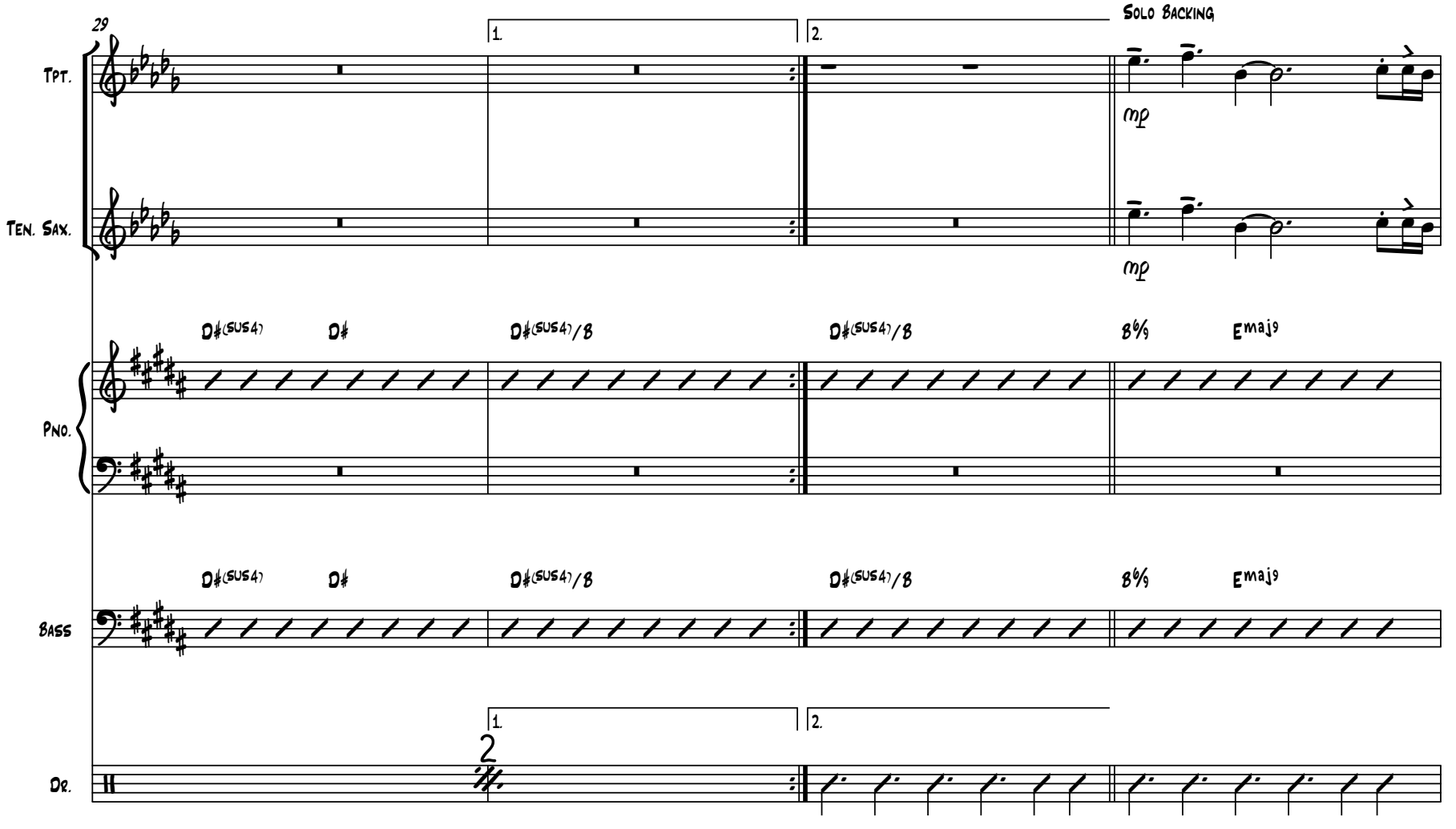

6
A
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mp
mf
D♯(sus4)
D♯m11
Emaj7(♯11)
HITS
FILL IN

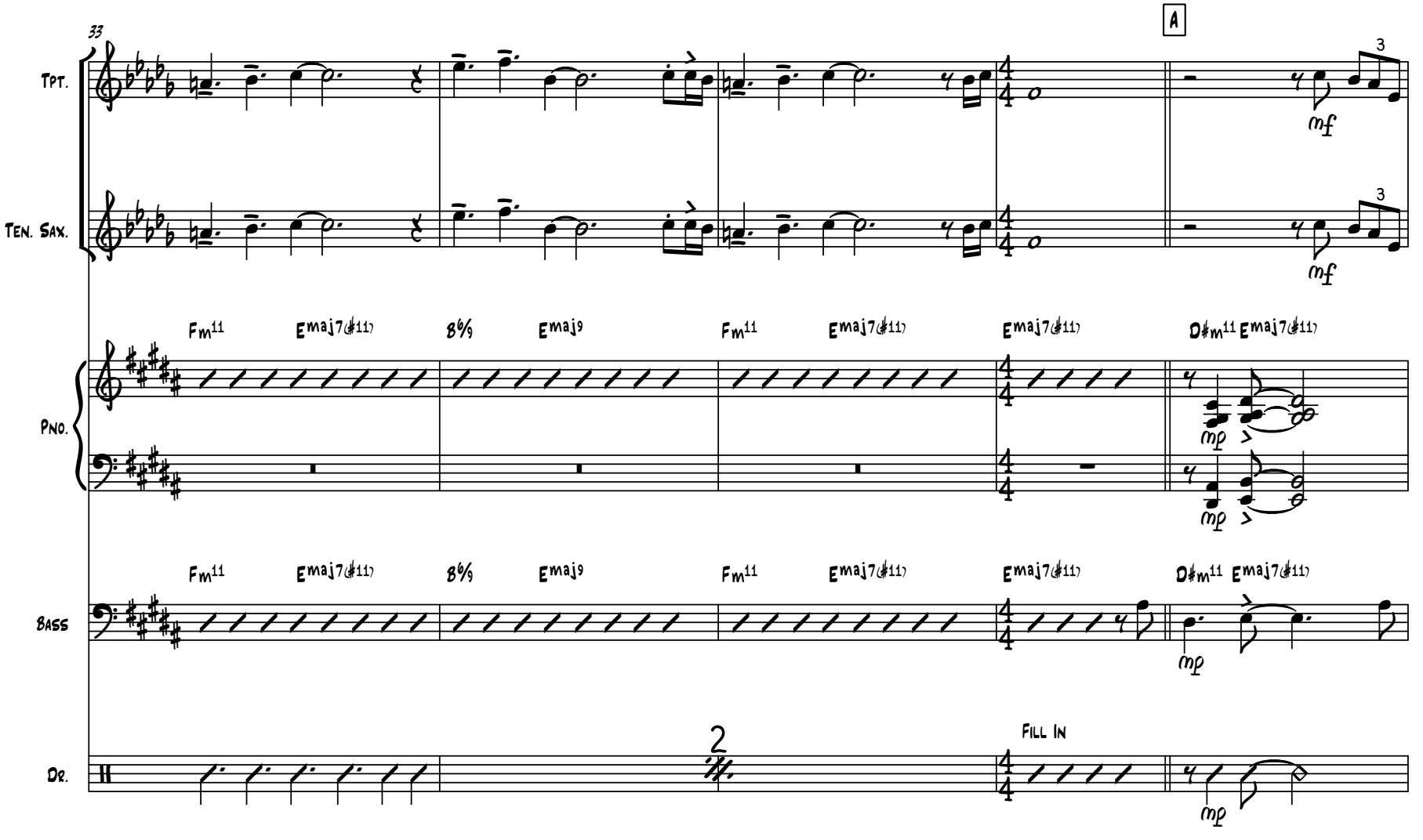

12
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
D♯m11
Emaj7(♯11)
2

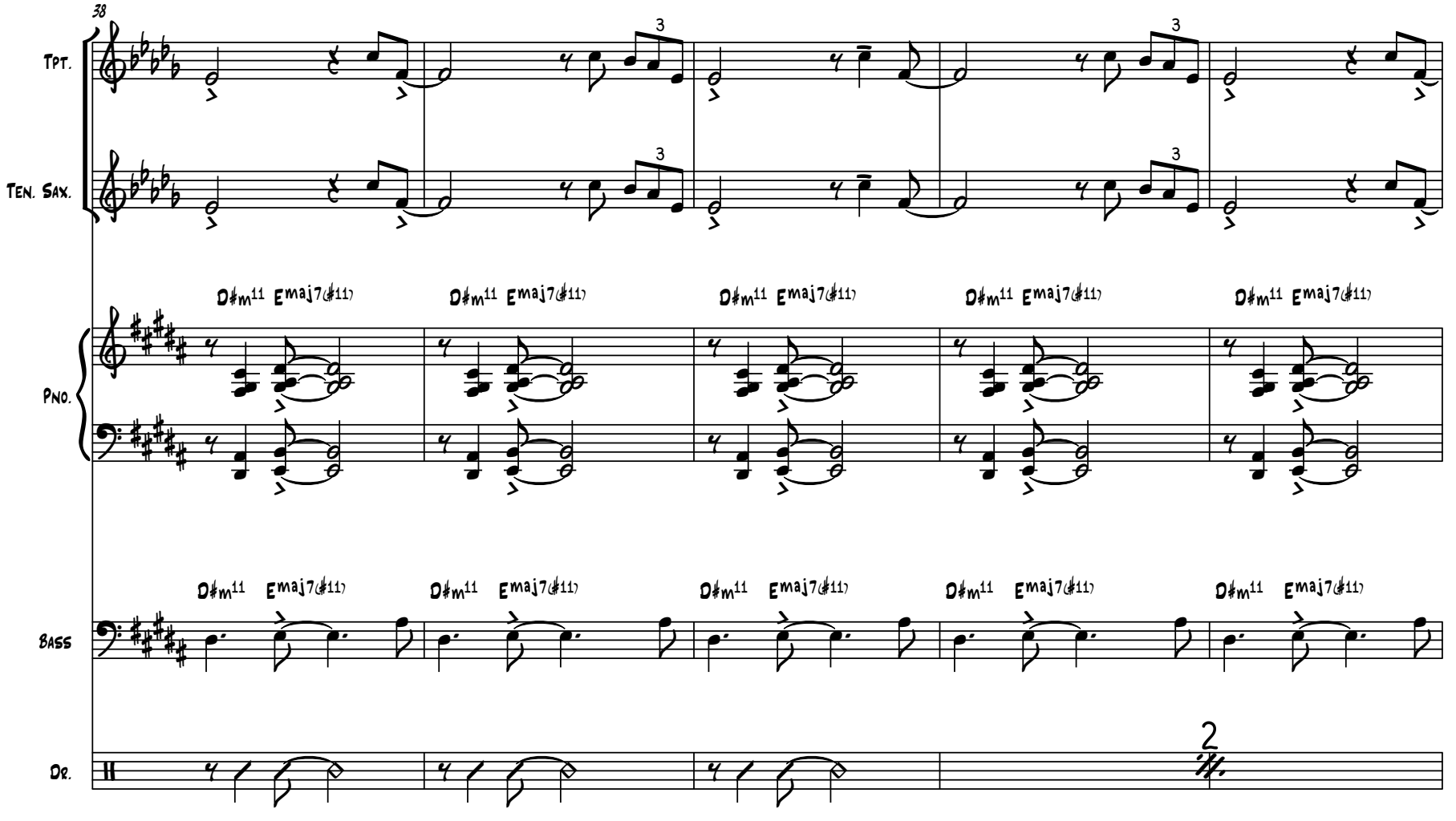

16
B
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
D♯m11 Emaj7(♯11)
B6/9 Emaj9 Fm11 Emaj7(♯11)
2

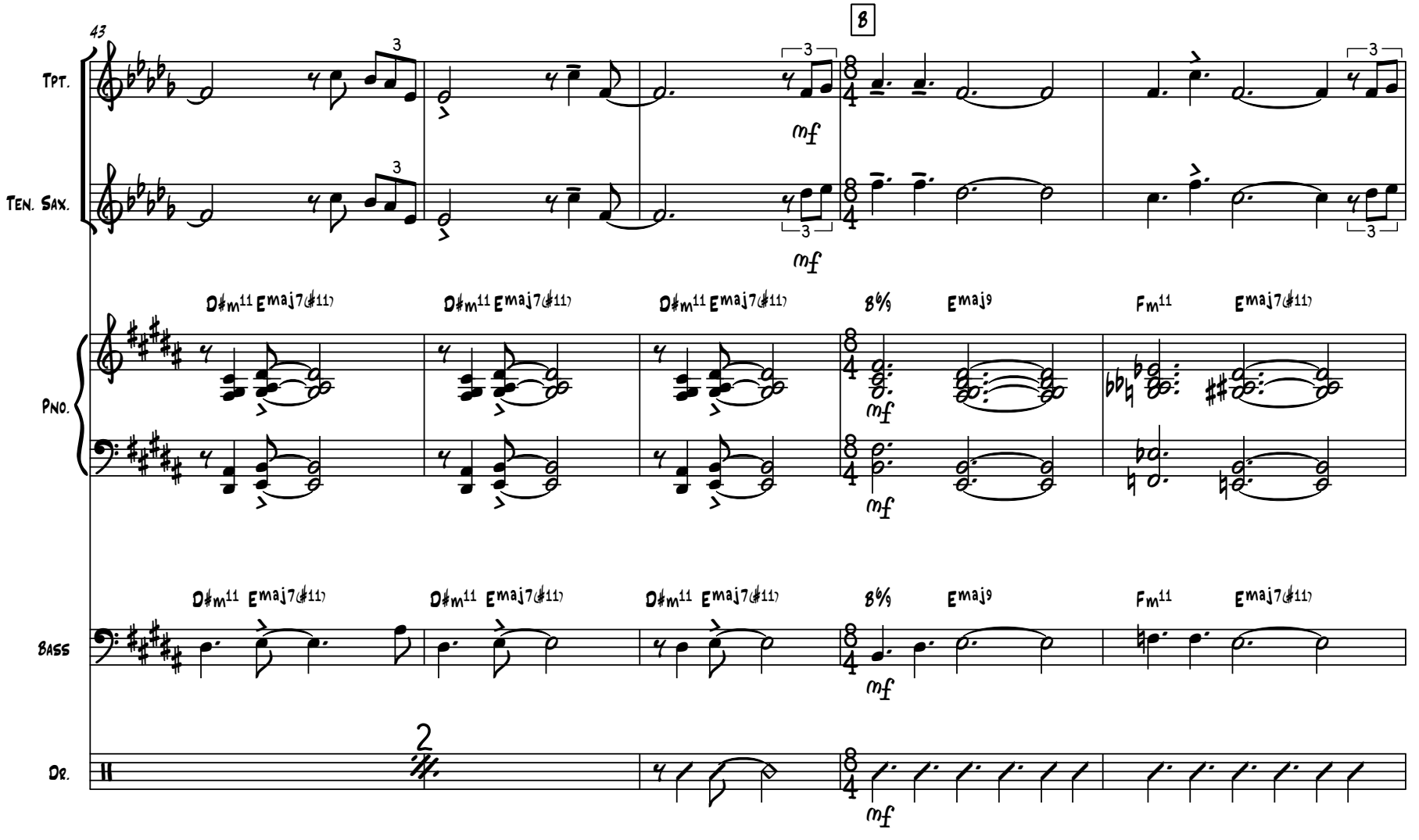

21
1.
2.
Interlude to Solos
Tpt.
Ten. Sax.
3
3
B♭9
Emaj9
Fm11
Emaj7(♯11)
Fm11
Emaj7(♯11)
D♯(sus4)
D♯
Pno.
mf
mf
B♭9
Emaj9
Fm11
Emaj7(♯11)
Fm11
Emaj7(♯11)
D♯(sus4)
D♯
Bass
mf
1.
2.
Fill in
Built Up
Dr.
mf

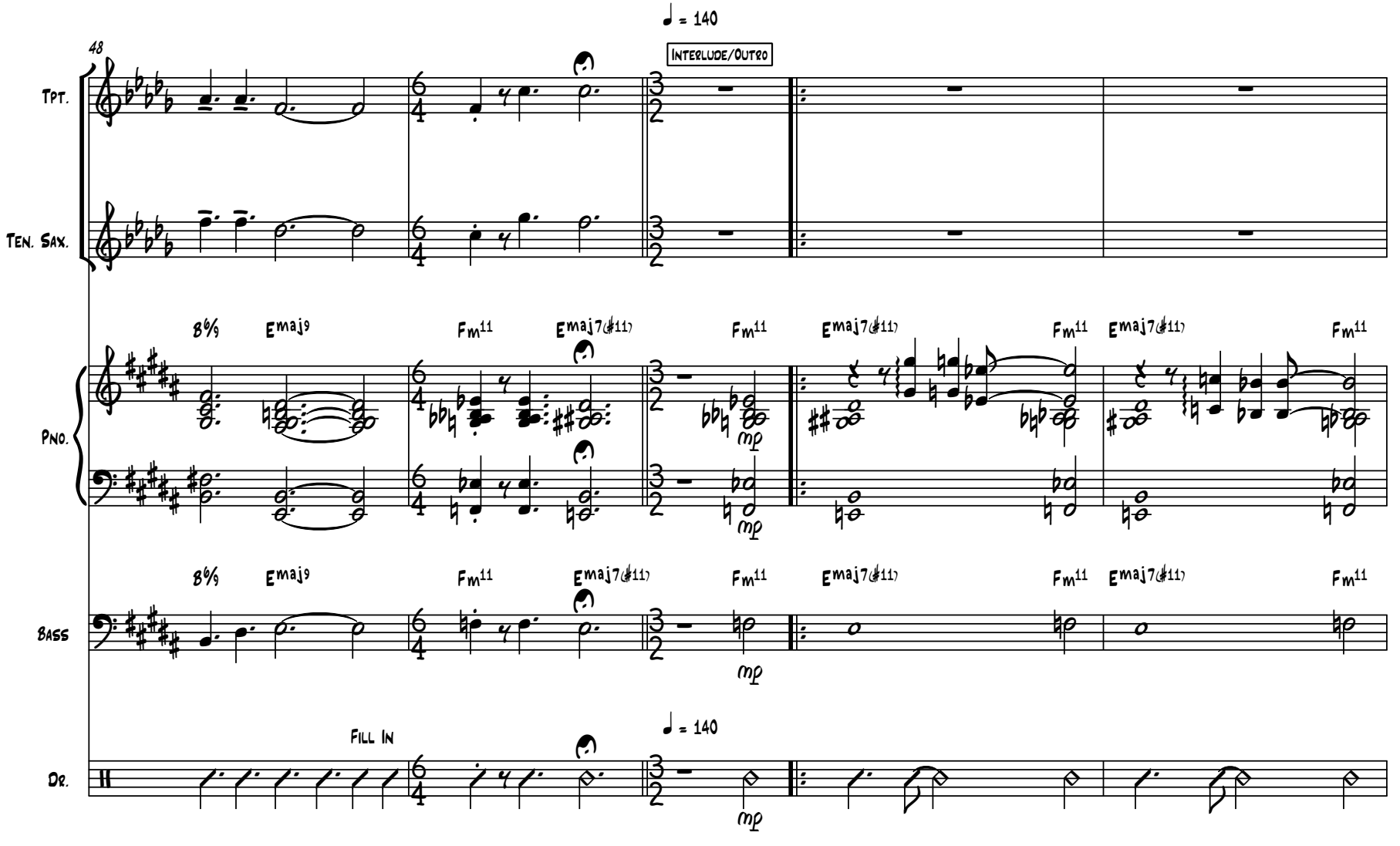

25
1.
2.
Piano Solo
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
D♯(sus4)/B
D♯(sus4)/B
D♯(sus4)
D♯
D♯(sus4)/B
D♯(sus4)/B
D♯(sus4)/B
D♯(sus4)
D♯
D♯(sus4)/B
1.
2.

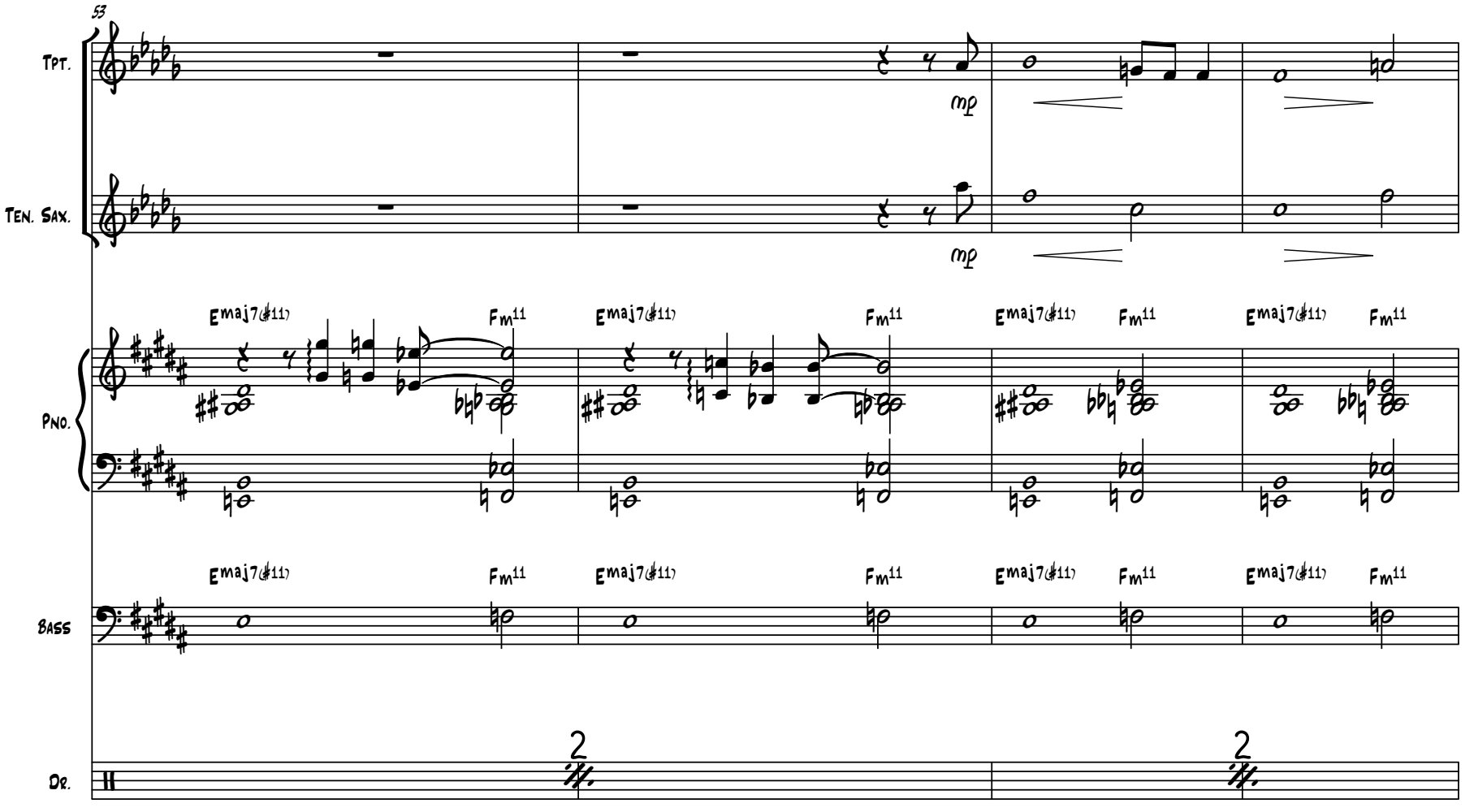

29
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
1.
2.
Solo Backing
mp
mp
D♯(sus4)
D♯
D♯(sus4)/B
D♯(sus4)/B
B♭9
Emaj9
D♯(sus4)
D♯
D♯(sus4)/B
D♯(sus4)/B
B♭9
Emaj9
1.
2.
2

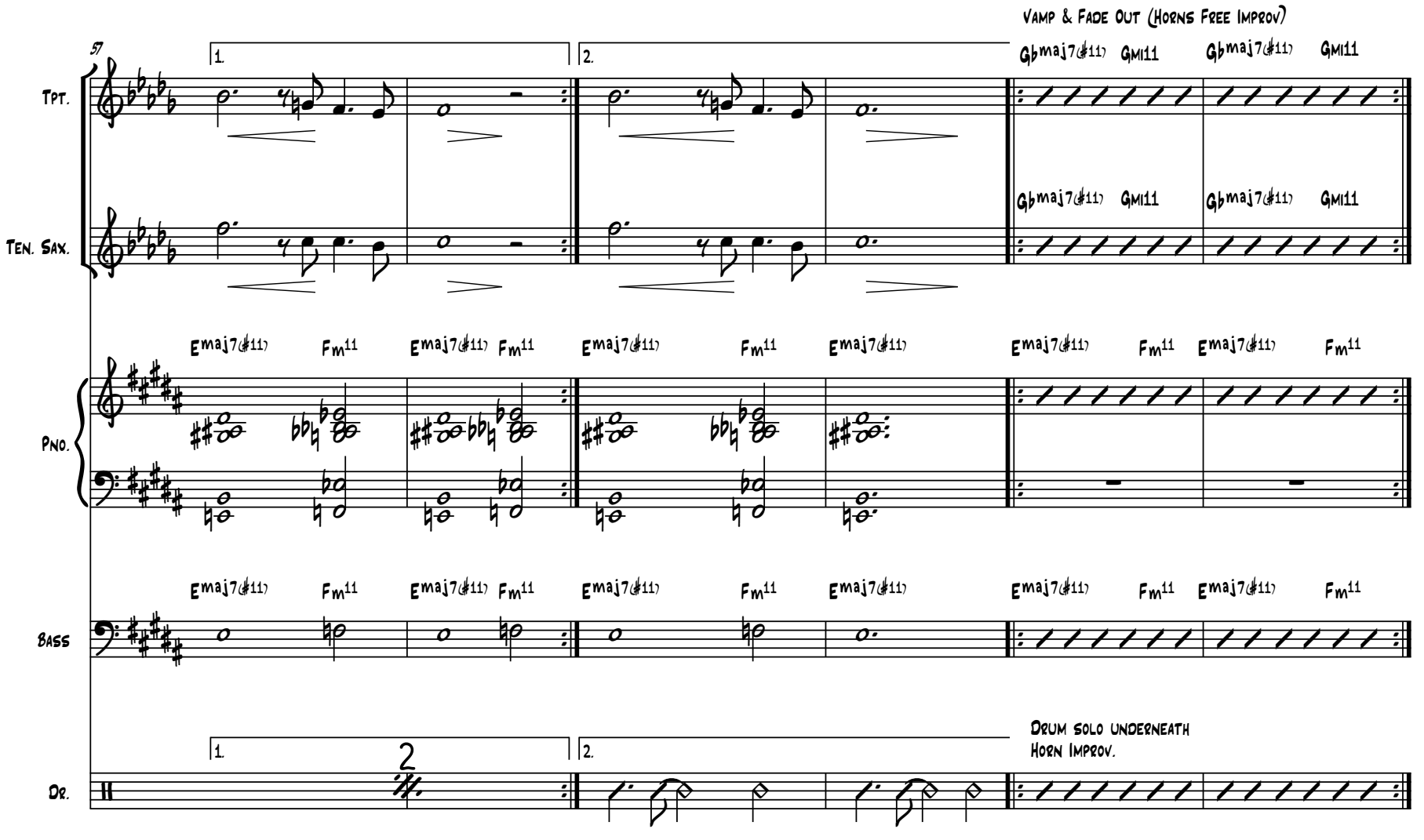

33
A
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
mp
Fm11
Emaj7(♯11)
B♭9
Emaj9
D♯m11
2
Fill In


38
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
D♯m11 Emaj7(♯11)
2


43
8
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
mf
D♯m11 Emaj7(♯11)
B♭9 Emaj9
Fm11 Emaj7(♯11)
2

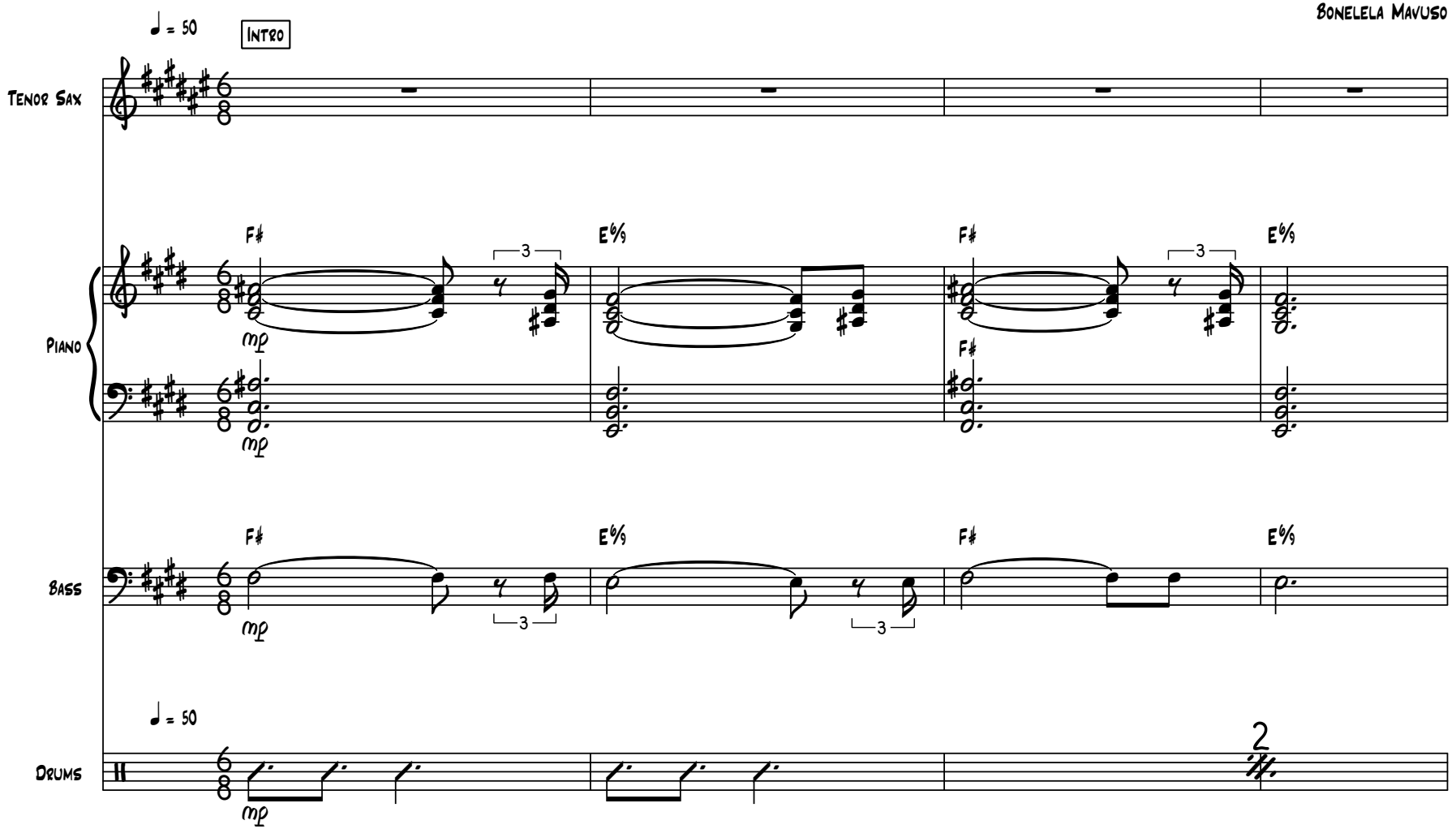

48
♩ = 140
Interlude/Outro
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
8⁶/₉
Emaj9
Fm11
Emaj7(♯11)
mp
Fill In
♩ = 140


53
Tpt.
Ten. Sax.
mp
mp
Pno.
Bass
Dr.
Emaj7(♯11)
Fm11
2
2


57
1.
2.
Vamp & Fade Out (Horns Free Improv)
Tpt.
Ten. Sax.
Pno.
Bass
Dr.
Gbmaj7(#11)
Gmi11
Emaj7(#11)
Fm11
2
Drum solo underneath
Horn Improv.

Hope In Darkness

Bonelela Mavuso



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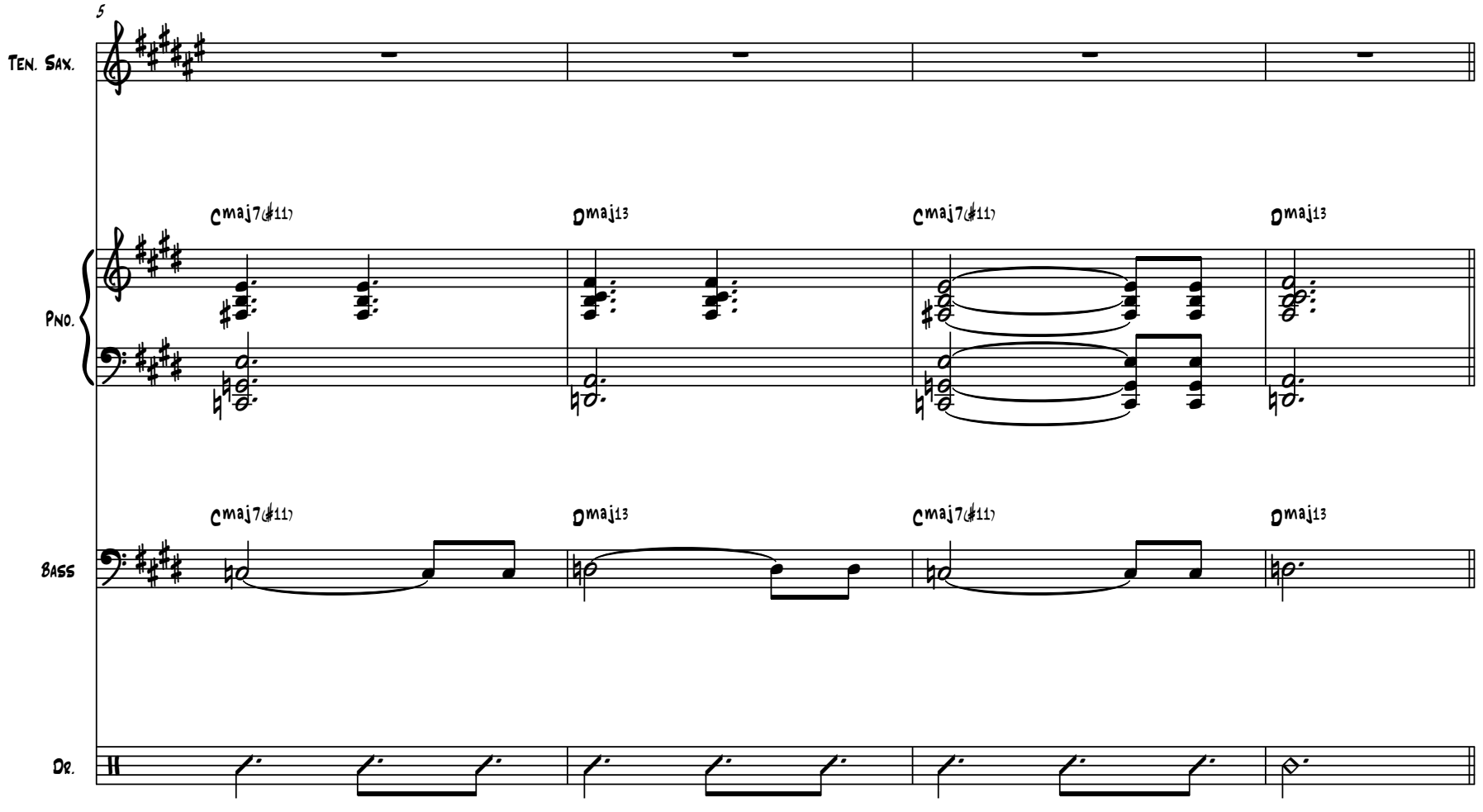
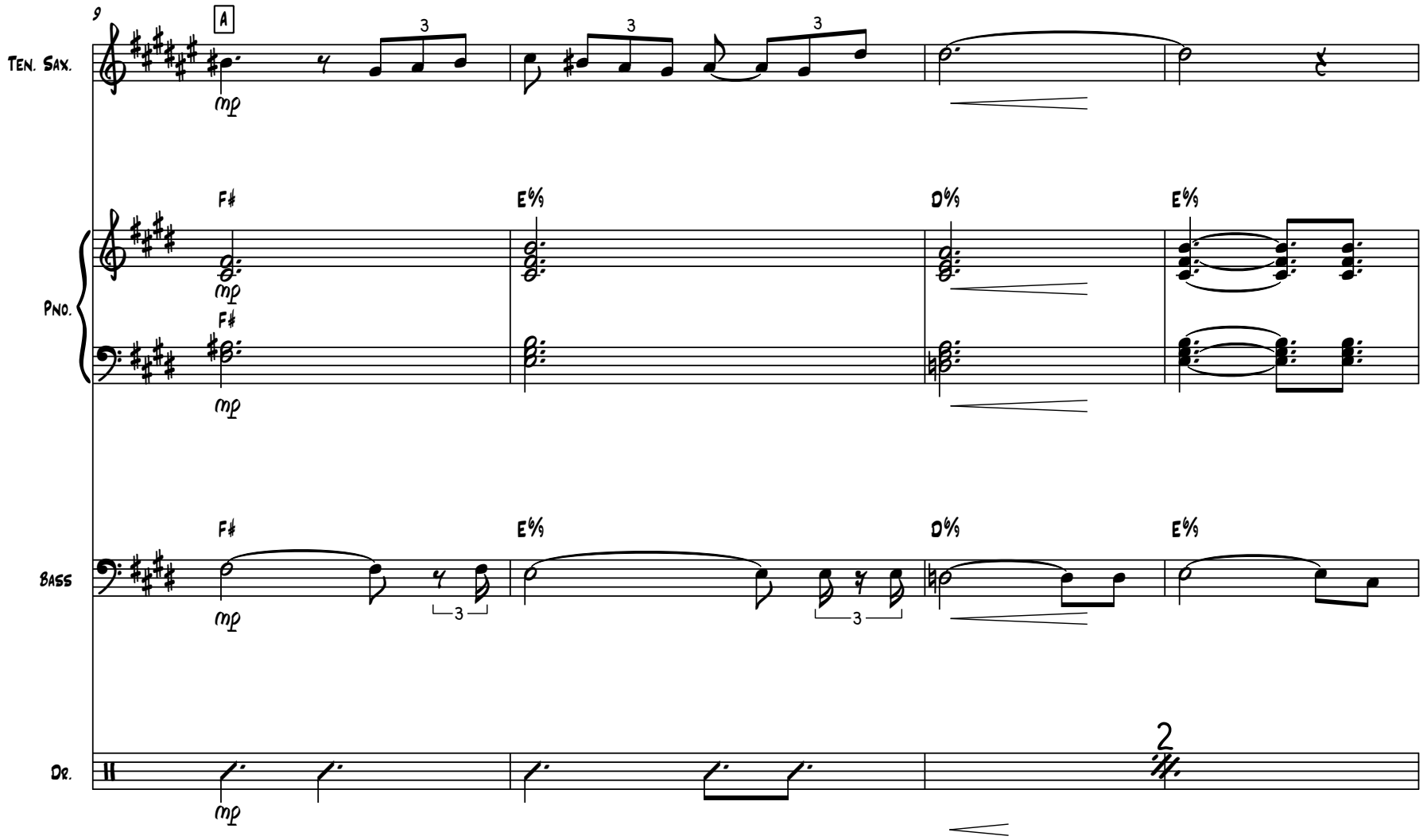
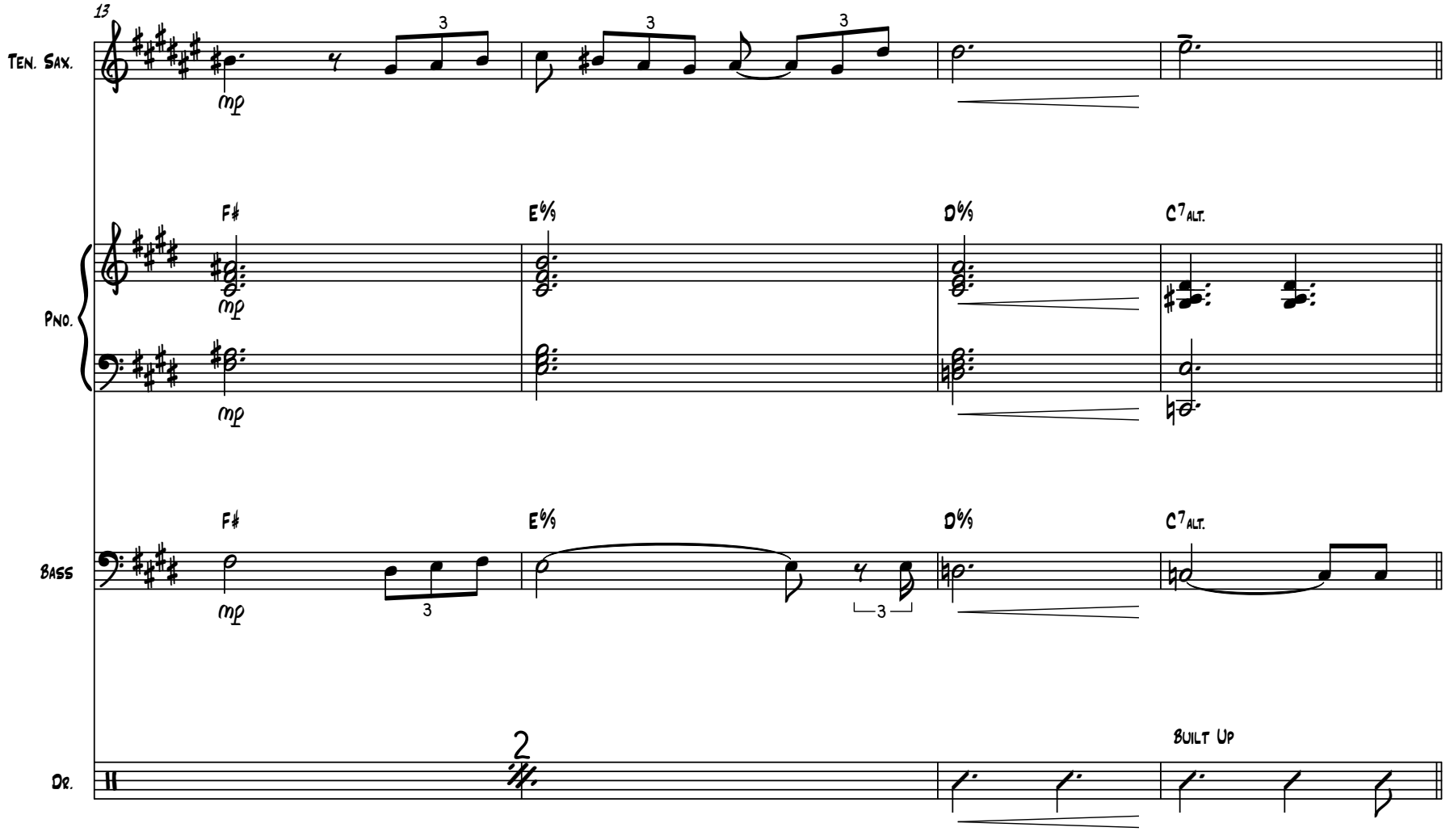
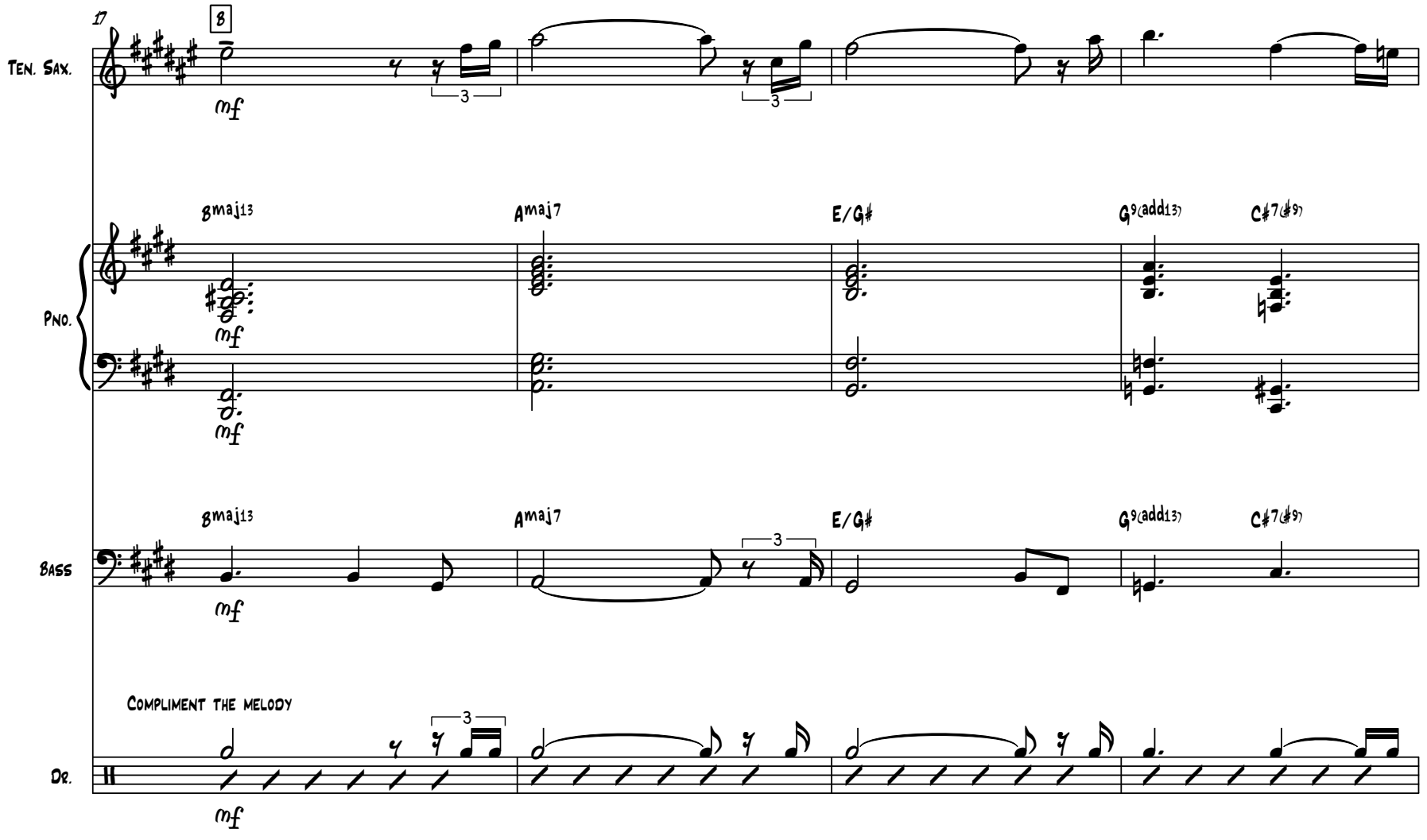
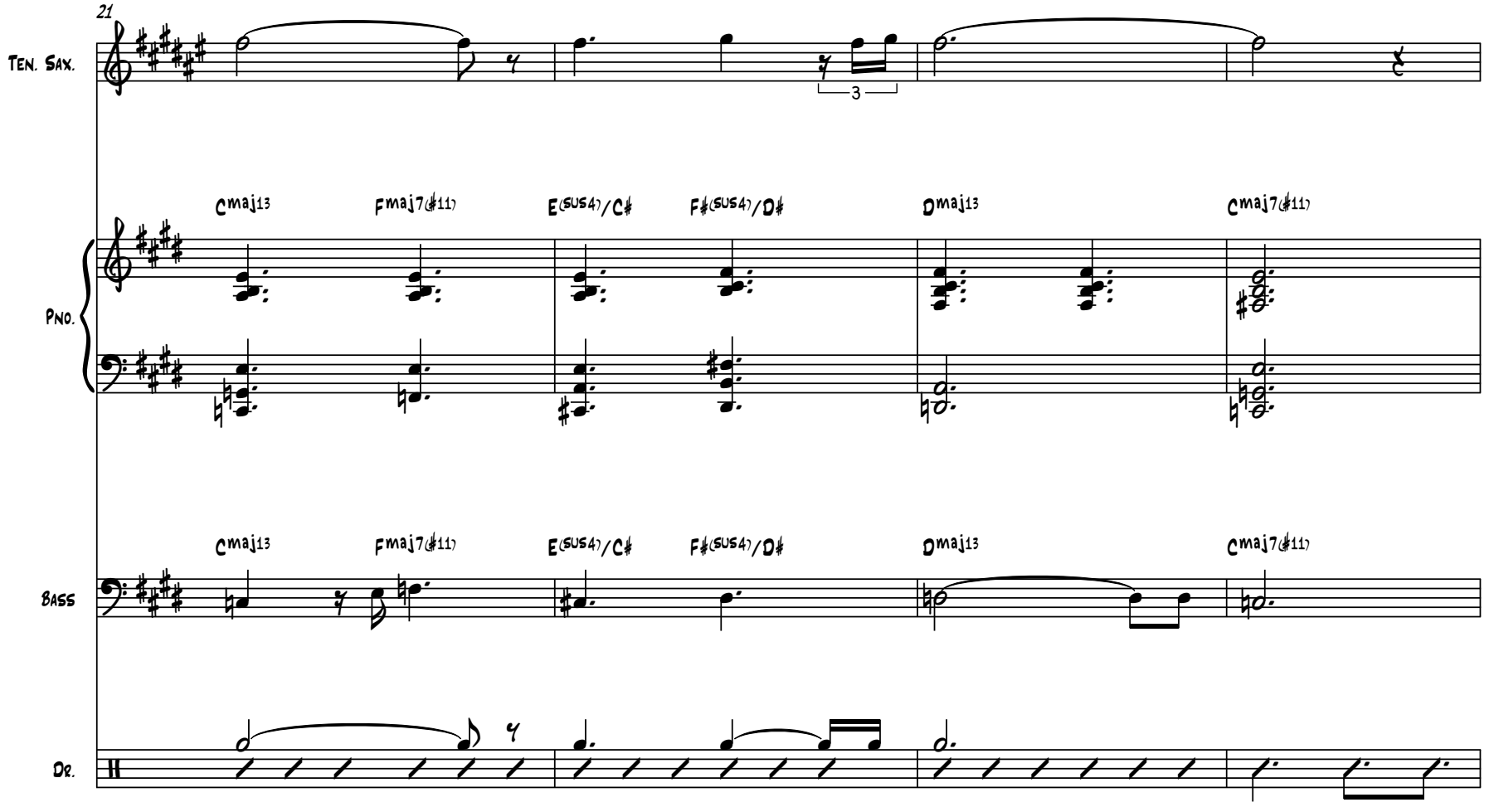
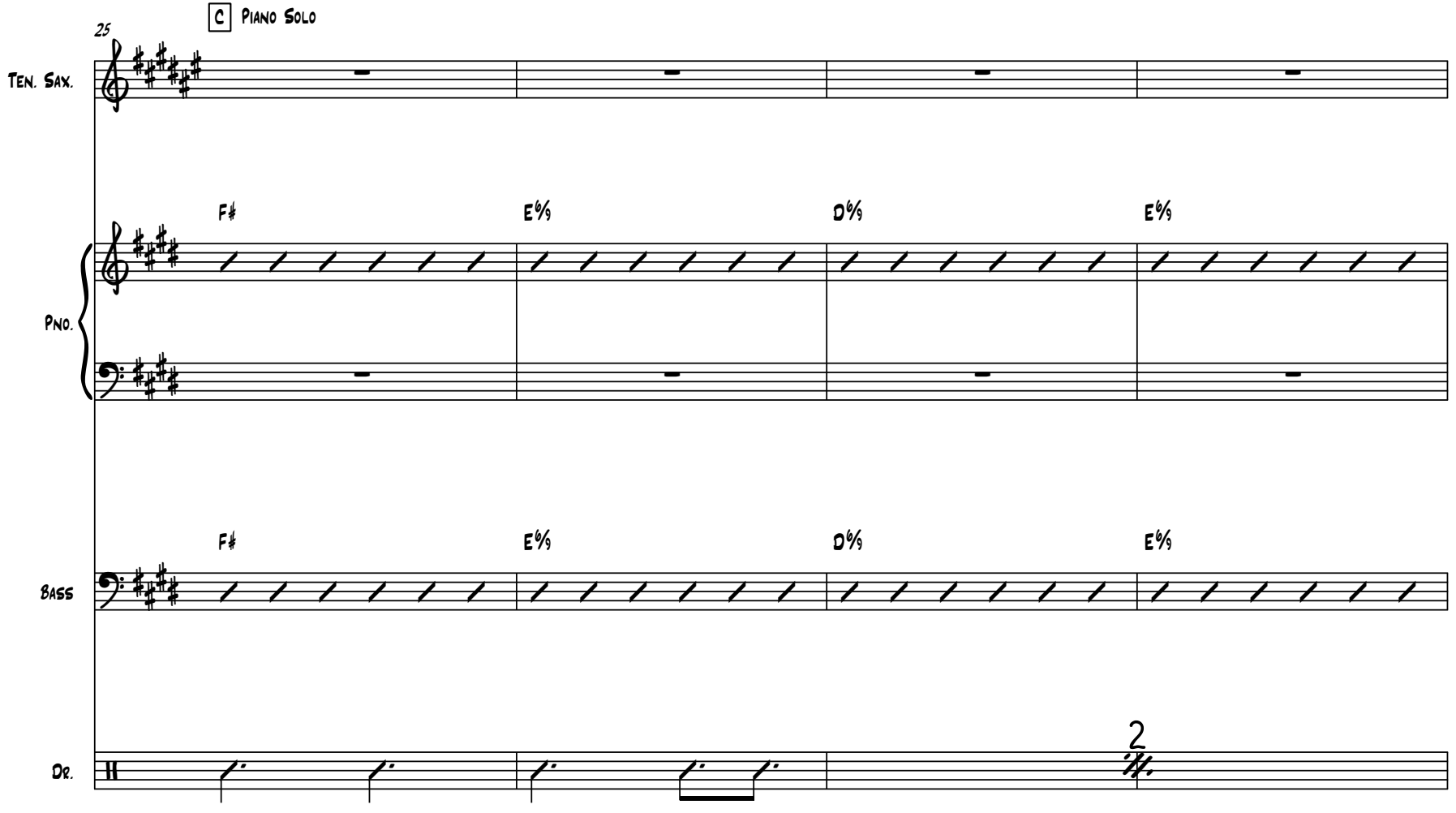

5
Ten. Sax.
Pno.
Bass
Dr.
Cmaj7(♯11)
Dmaj13
Cmaj7(♯11)
Dmaj13
Cmaj7(♯11)
Dmaj13
Cmaj7(♯11)
Dmaj13

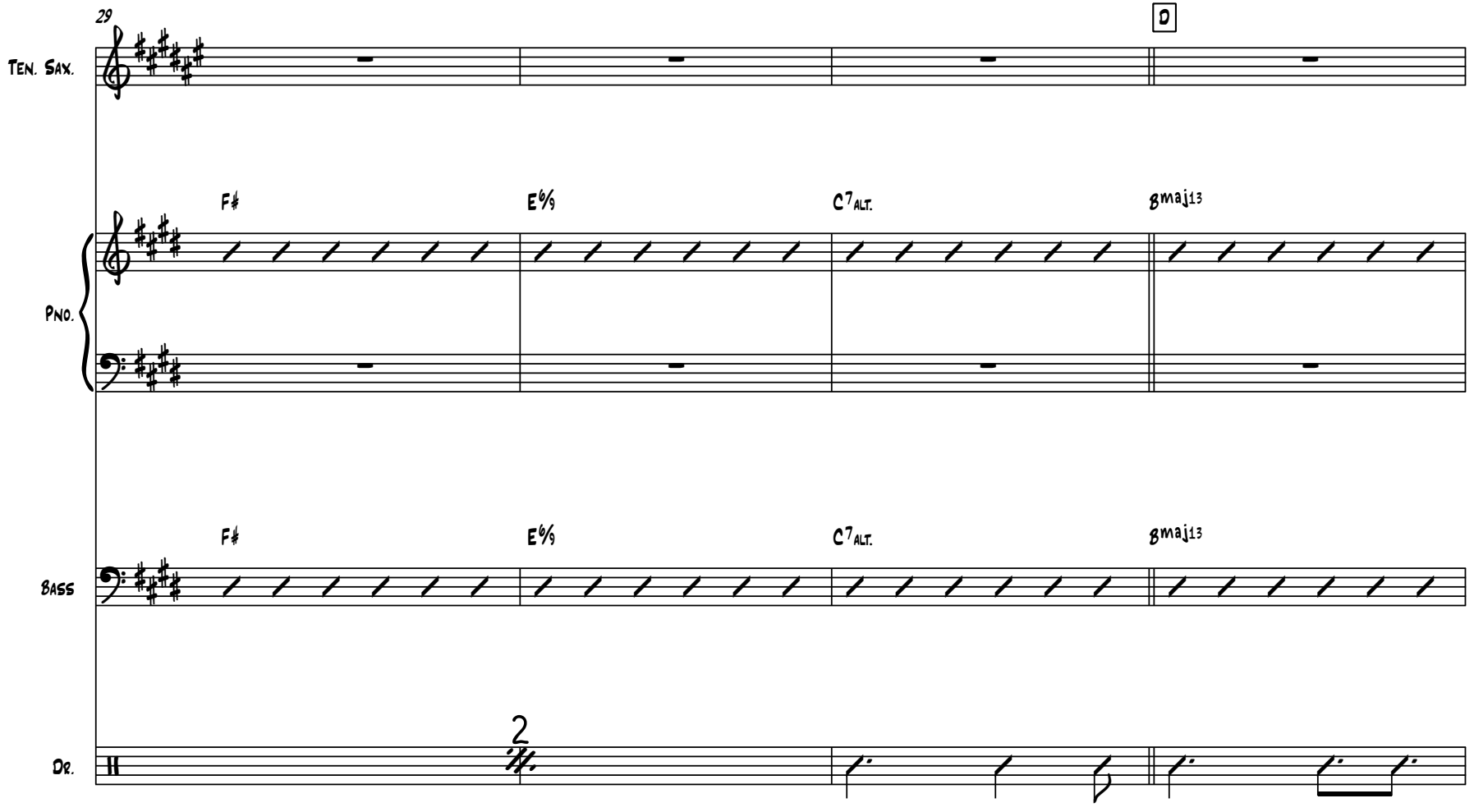

9
A
Ten. Sax.
mp
3
3
3
Pno.
F♯
E♭9
D♭9
E♭9
mp
F♯
mp
Bass
F♯
E♭9
D♭9
E♭9
mp
3
3
Dr.
mp
2

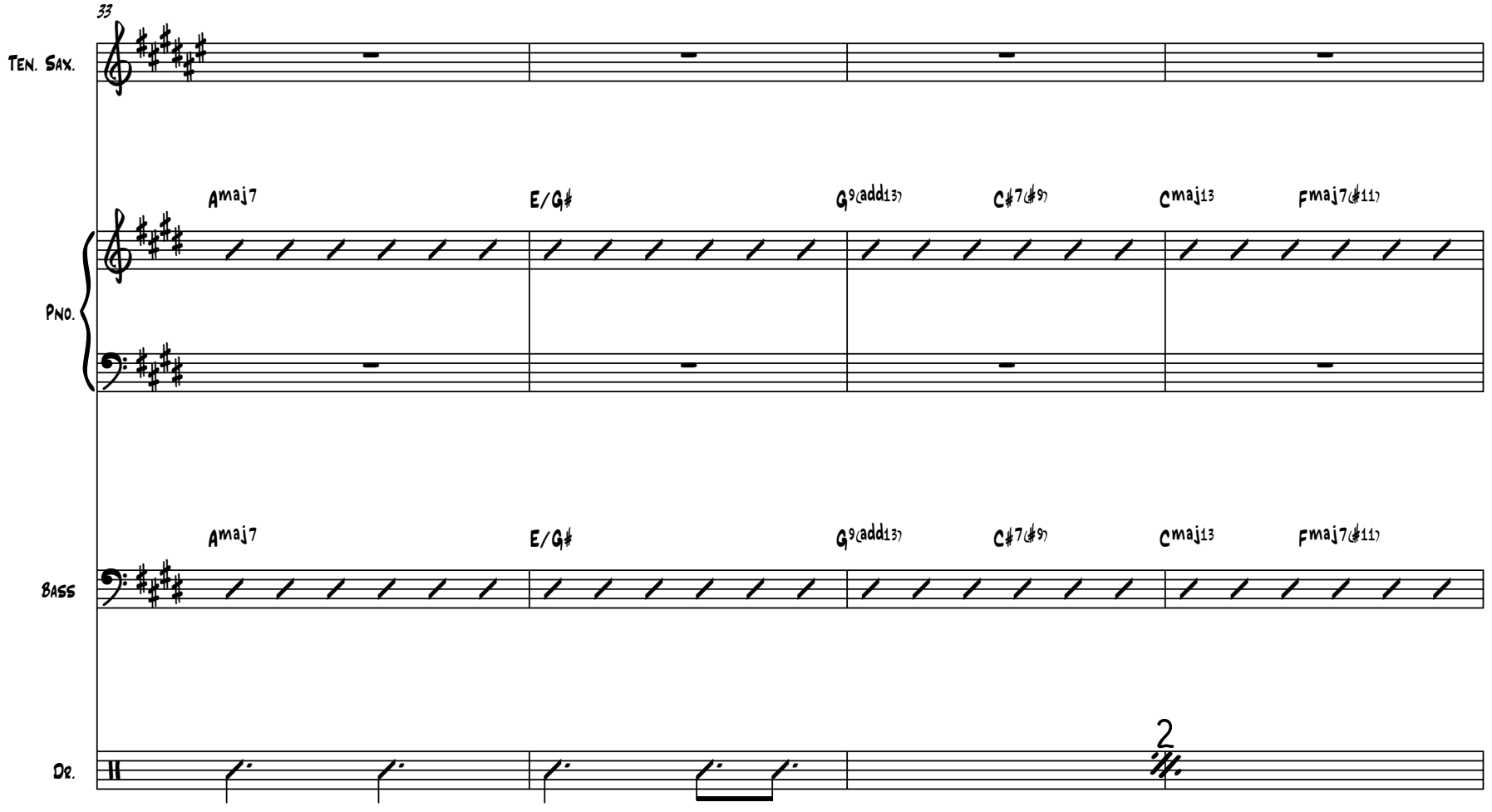

13
Ten. Sax.
mp
3
3
3
Pno.
F♯
E♭9
D♭9
C7 alt.
mp
Bass
F♯
E♭9
D♭9
C7 alt.
mp
3
3
Dr.
2
Built Up

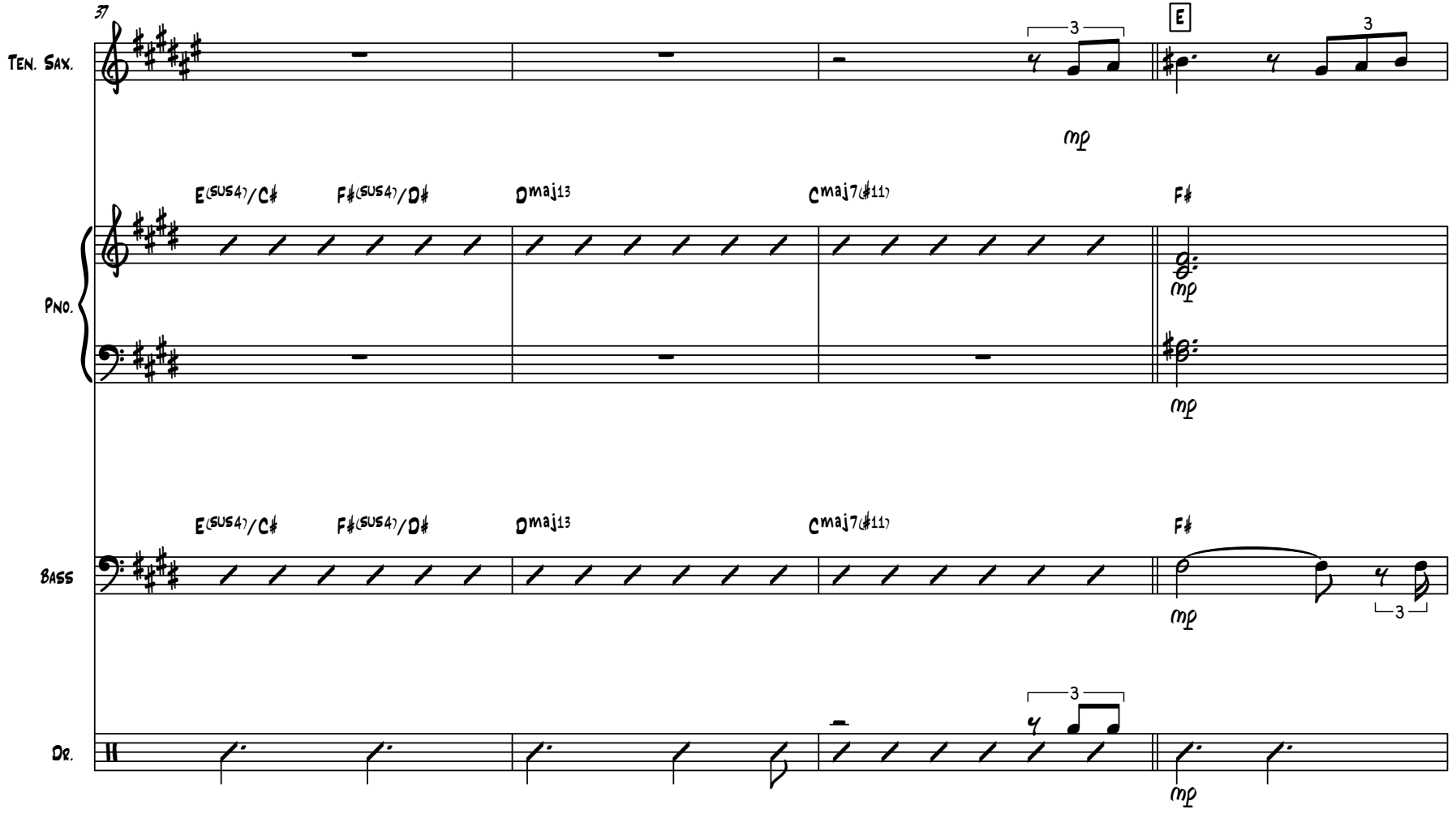

17
B
Ten. Sax.
mf
3
3
Pno.
Gmaj13
Amaj7
E/G♯
G9(add13)
C♯7(♯9)
mf
mf
Bass
Gmaj13
Amaj7
E/G♯
G9(add13)
C♯7(♯9)
3
mf
Compliment the melody
Dr.
3
mf

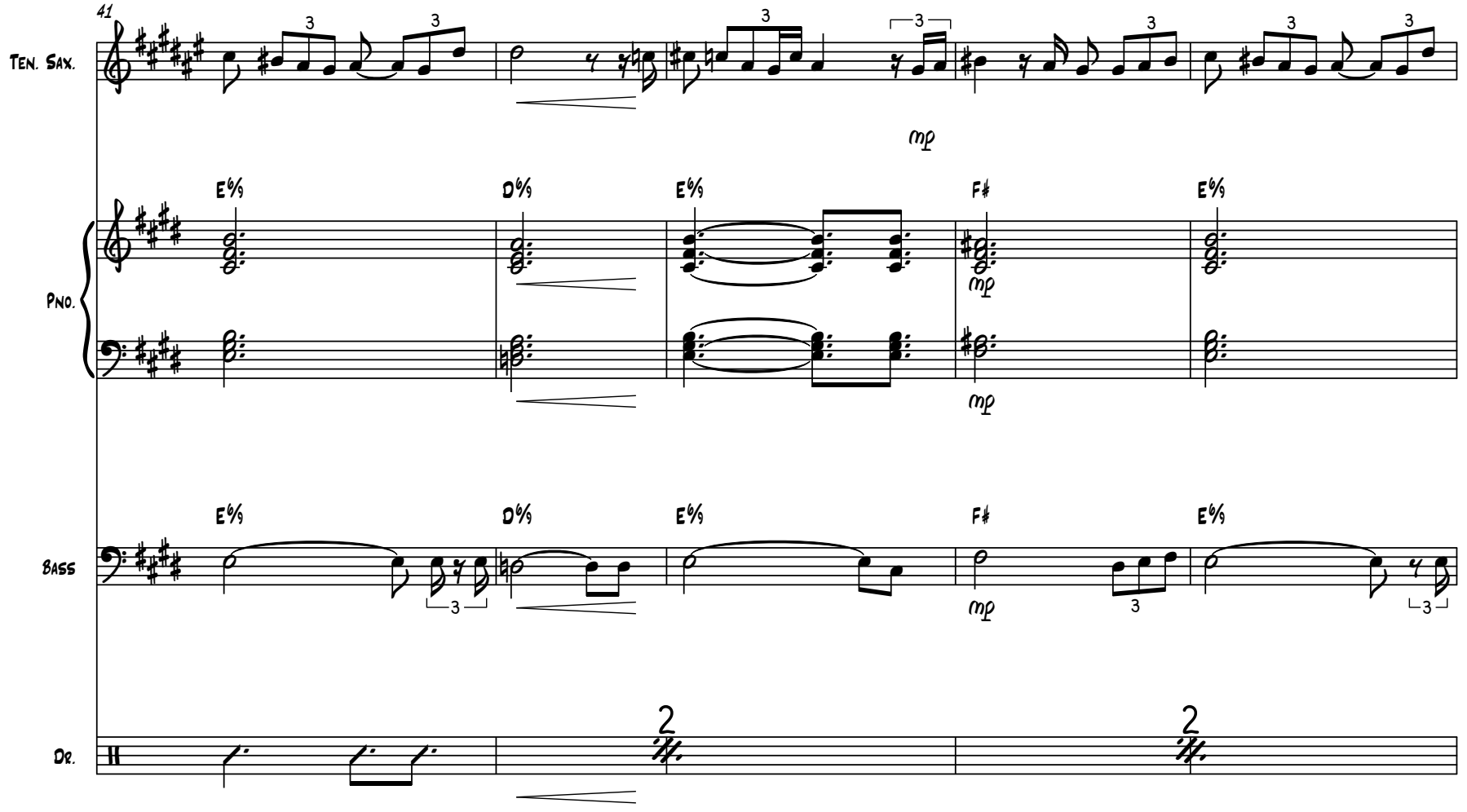

21
Ten. Sax.
3
Pno.
Cmaj13
Fmaj7(♯11)
E(sus4)/C♯
F♯(sus4)/D♯
Dmaj13
Cmaj7(♯11)
Bass
Dr.

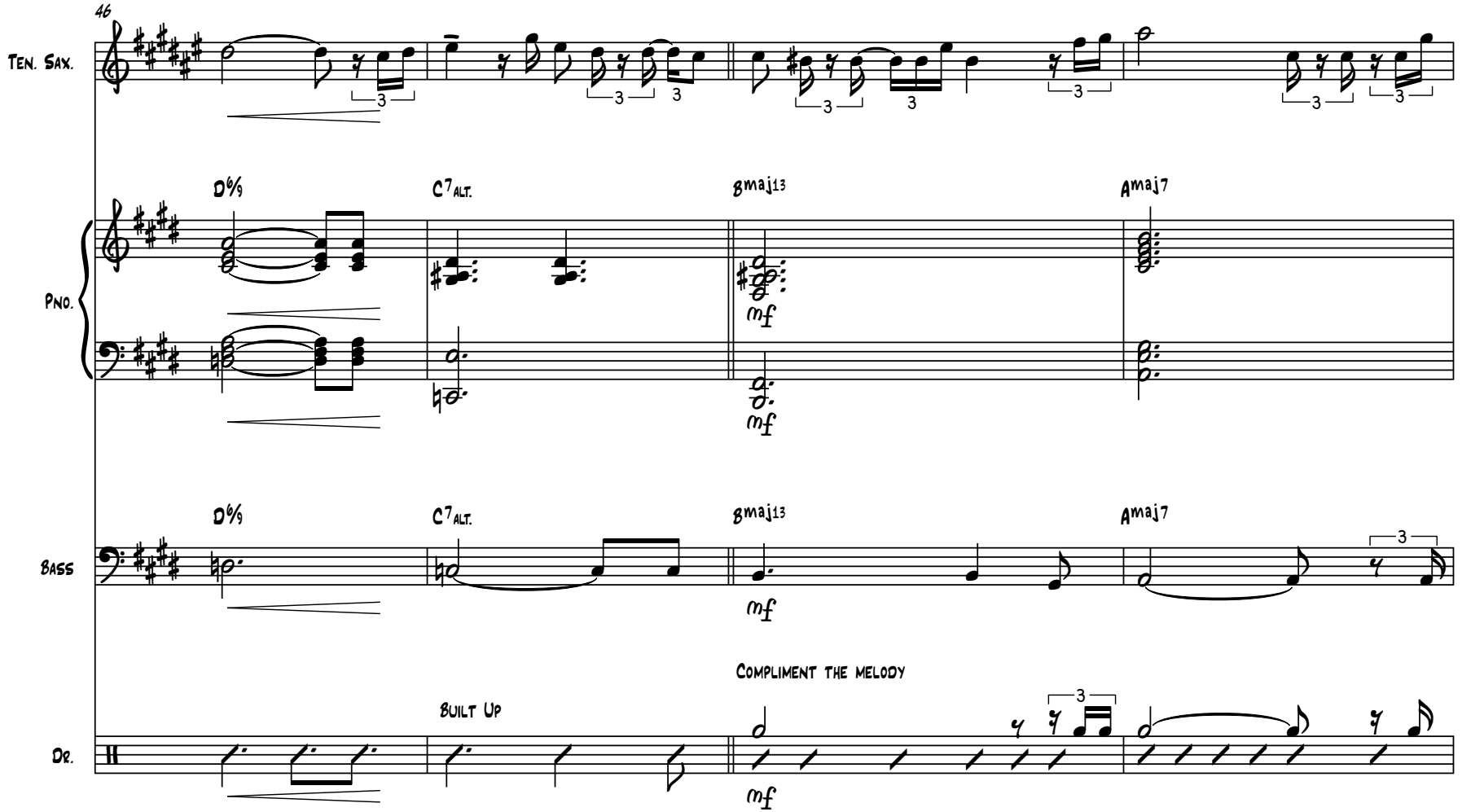

C Piano Solo
25
Ten. Sax.
Pno.
Bass
Dr.
F♯
E⁶⁄₉
D⁶⁄₉
E⁶⁄₉
F♯
E⁶⁄₉
D⁶⁄₉
E⁶⁄₉
2

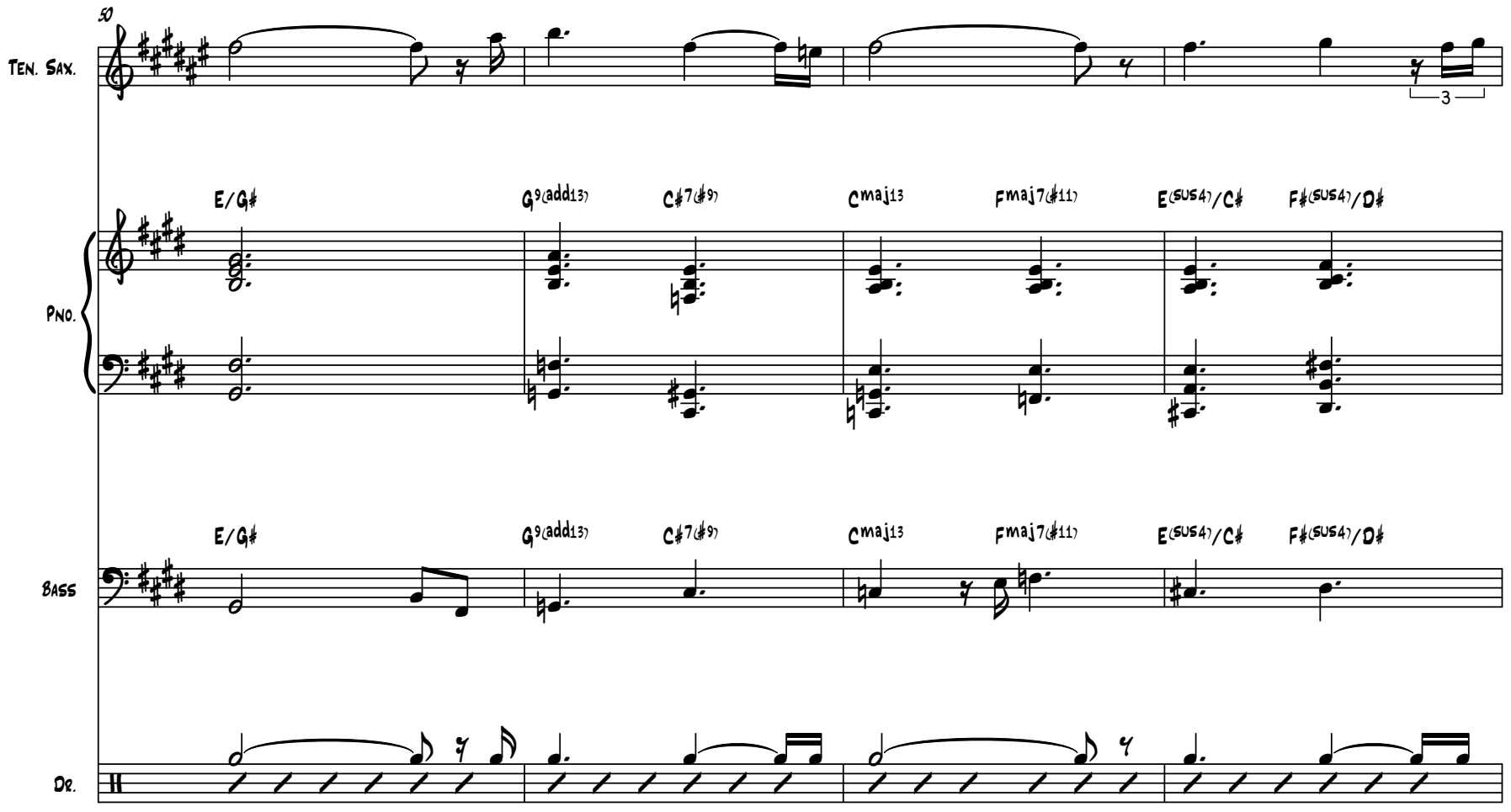

29
D
Ten. Sax.
F#
E6/9
C7 alt.
8maj13
Pno.
F#
E6/9
C7 alt.
8maj13
Bass
2
Dr.

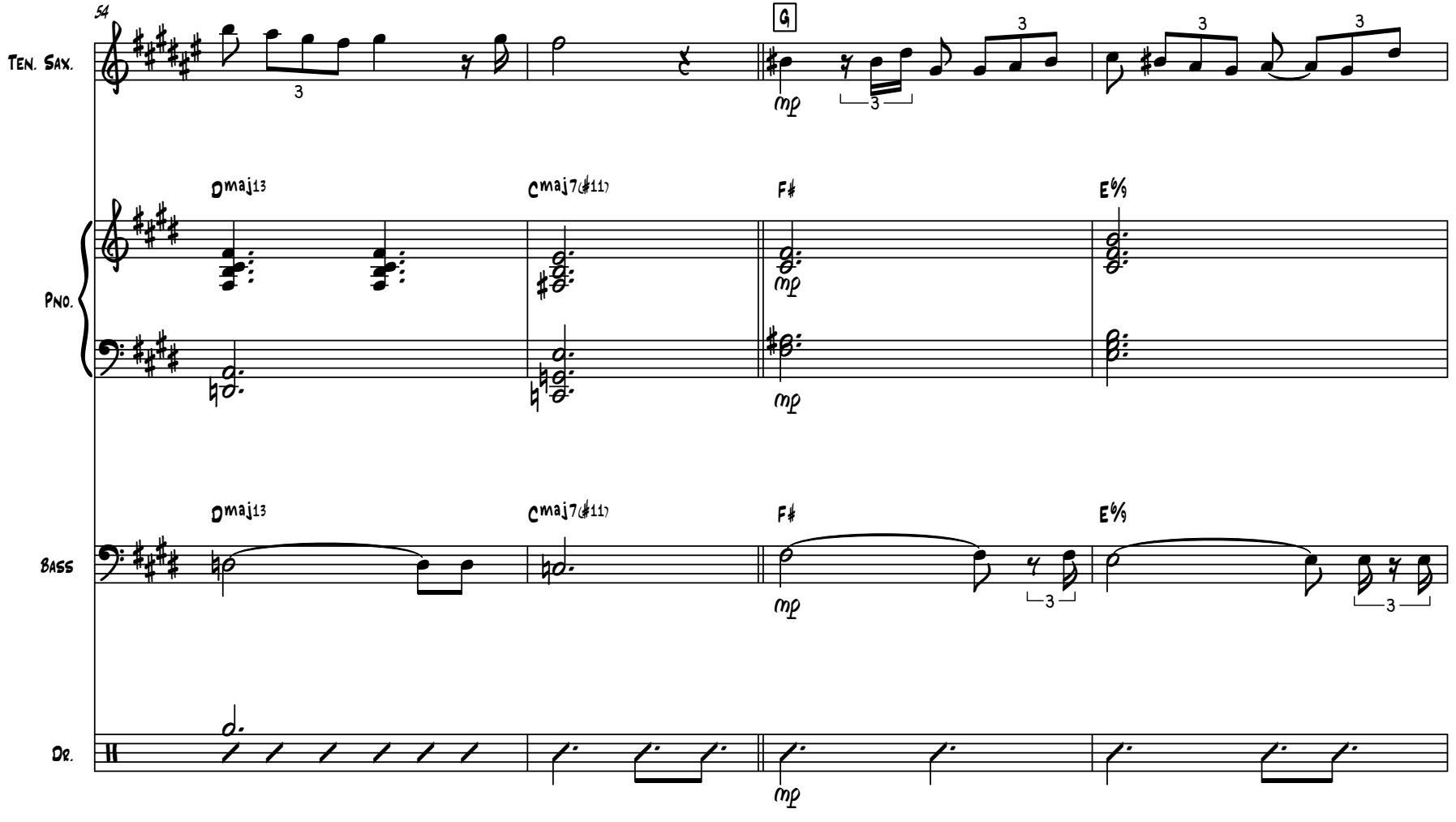

33
Ten. Sax.
Amaj7
E/G♯
G9(add13)
C♯7(♯9)
Cmaj13
Fmaj7(♯11)
Pno.
Amaj7
E/G♯
G9(add13)
C♯7(♯9)
Cmaj13
Fmaj7(♯11)
Bass
Dr.
2

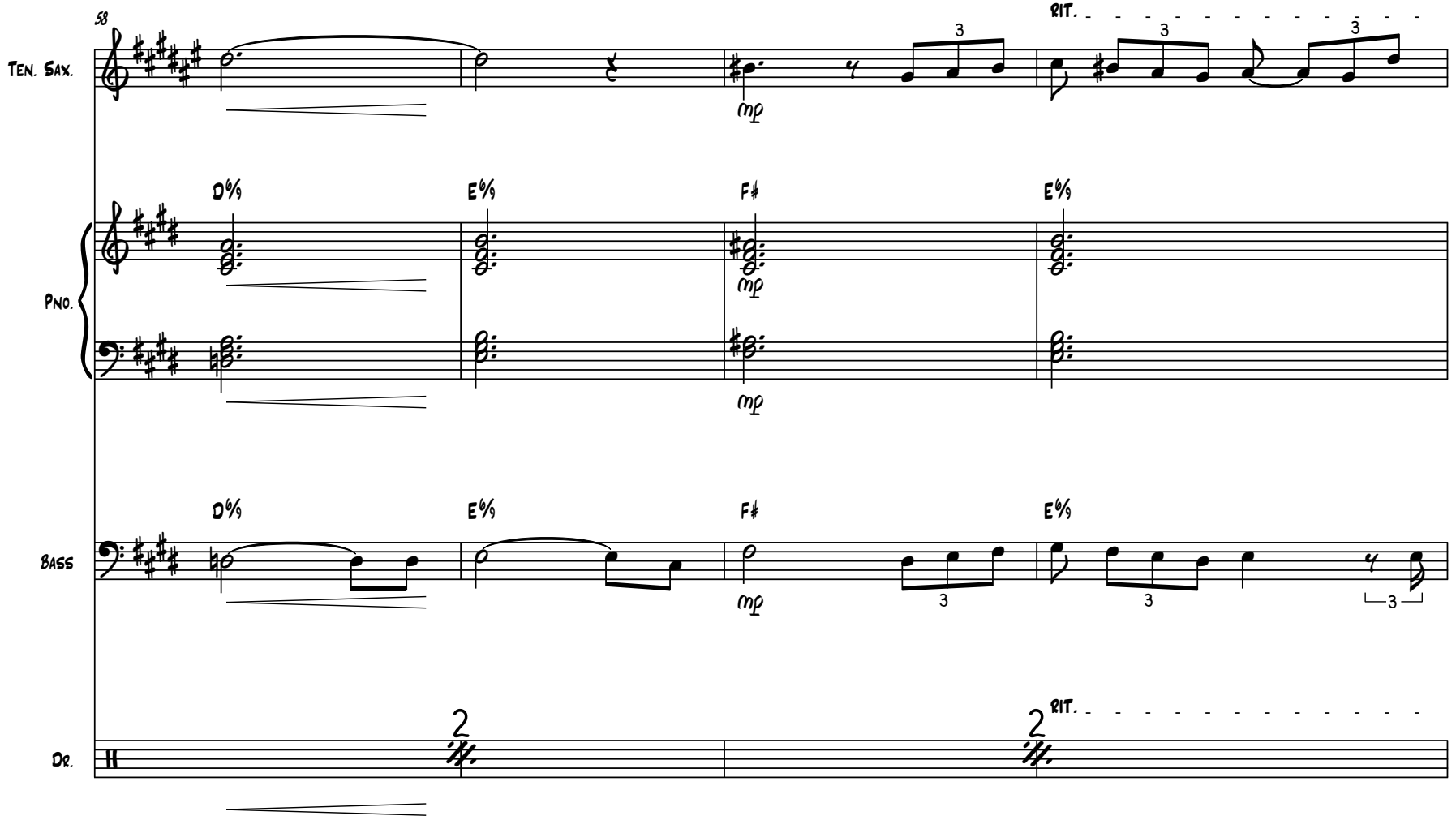

37
Ten. Sax.
E
3
3
mp
Pno.
E(sus4)/C♯
F♯(sus4)/D♯
Dmaj13
Cmaj7(♯11)
F♯
mp
mp
Bass
E(sus4)/C♯
F♯(sus4)/D♯
Dmaj13
Cmaj7(♯11)
F♯
mp
3
Dr.
3
mp

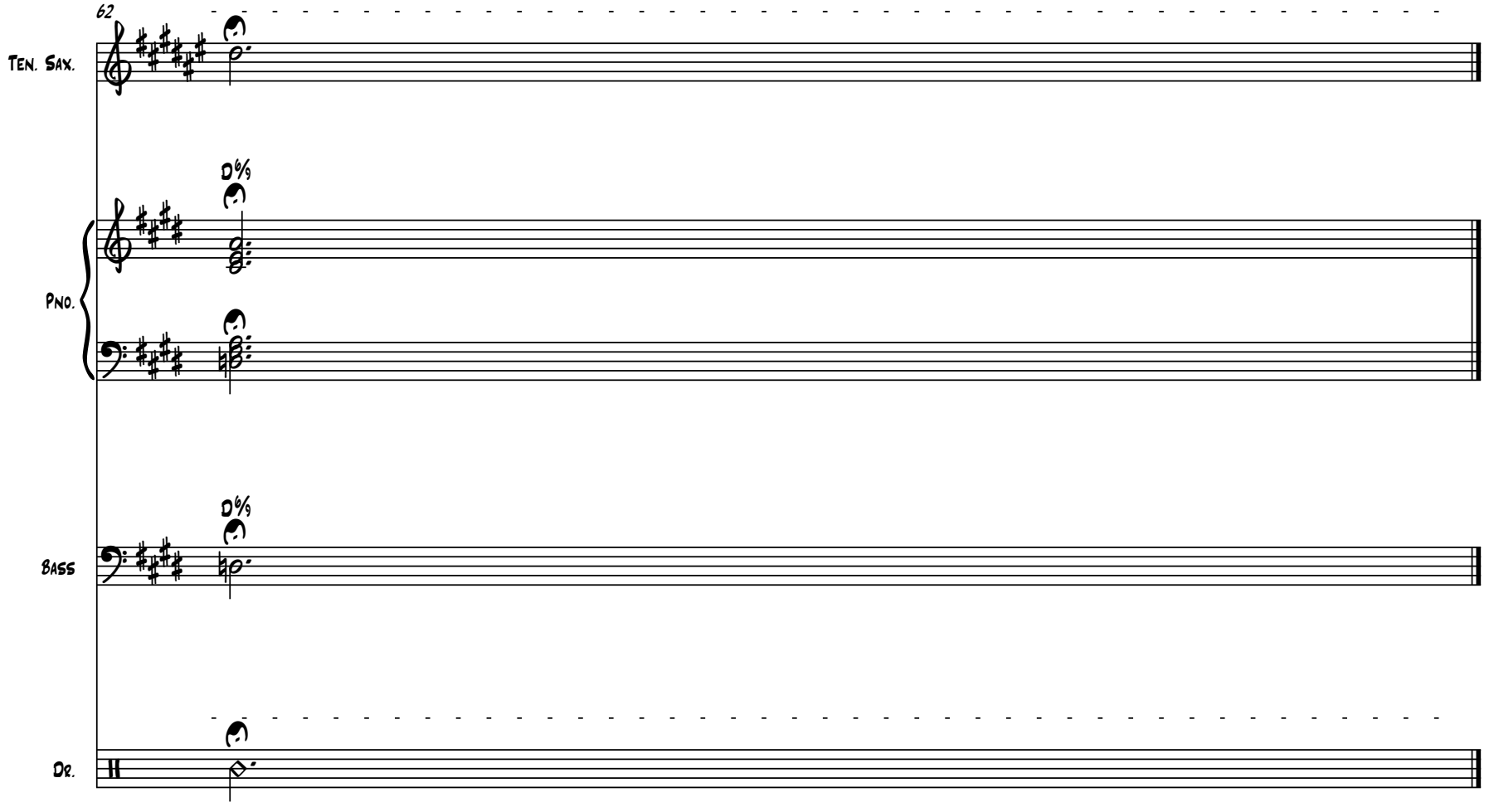

41
Ten. Sax.
mp
Pno.
E♭9
D♭9
E♭9
F♯
E♭9
mp
mp
Bass
E♭9
D♭9
E♭9
F♯
E♭9
mp
3
3
3
Dr.
2
2


46
Ten. Sax.
Pno.
Bass
Dr.
D♭9
C7 ALT.
Bmaj13
Amaj7
mf
Built Up
Compliment the melody


50
Ten. Sax.
Pno.
Bass
Dr.
E/G♯
G9(add13)
C♯7(♯9)
Cmaj13
Fmaj7(♯11)
E(sus4)/C♯
F♯(sus4)/D♯
3

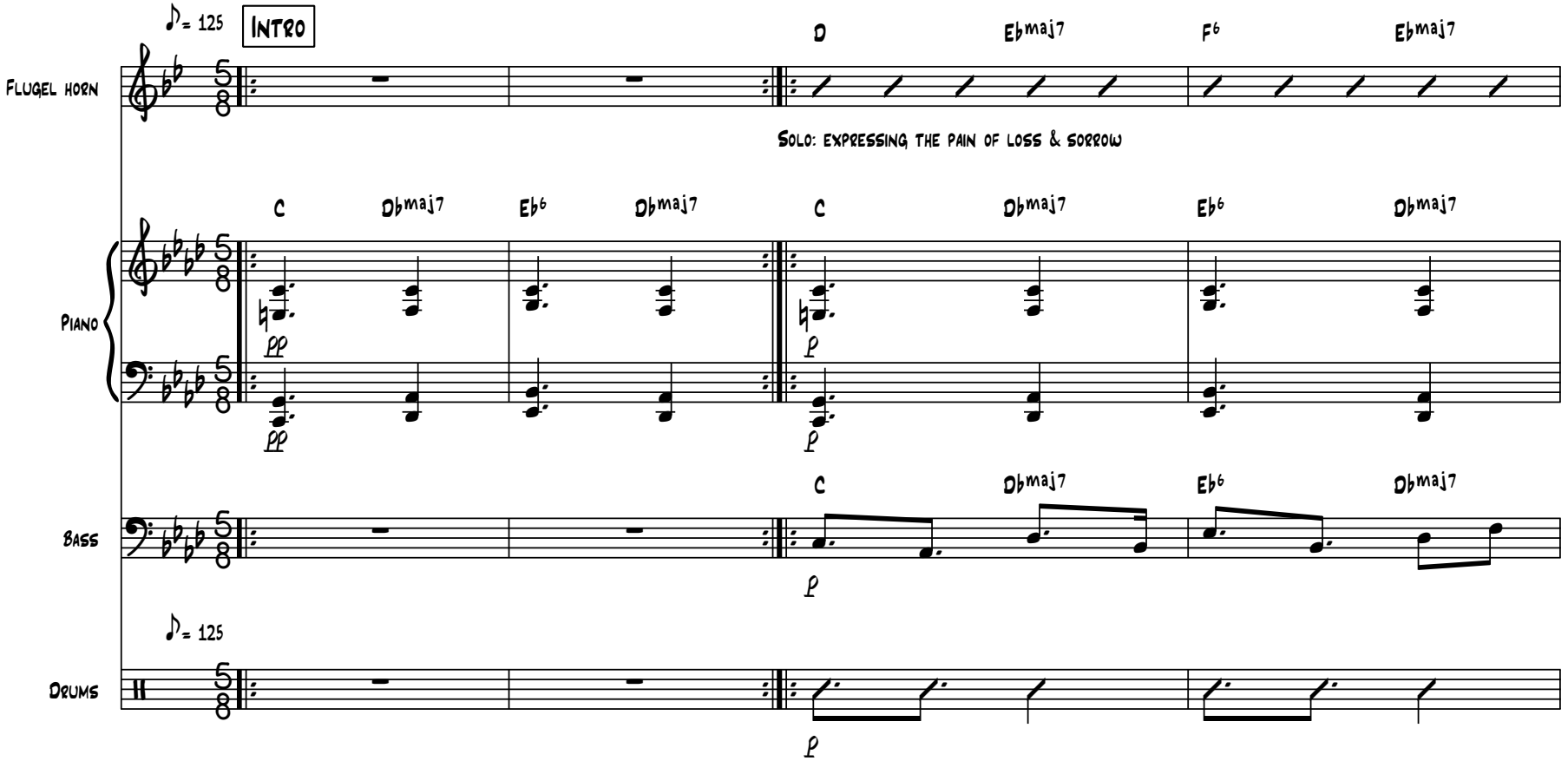

54
Ten. Sax.
G
mp
Pno.
Dmaj13
Cmaj7(♯11)
F♯
E⁶/₉
Bass
Dr.

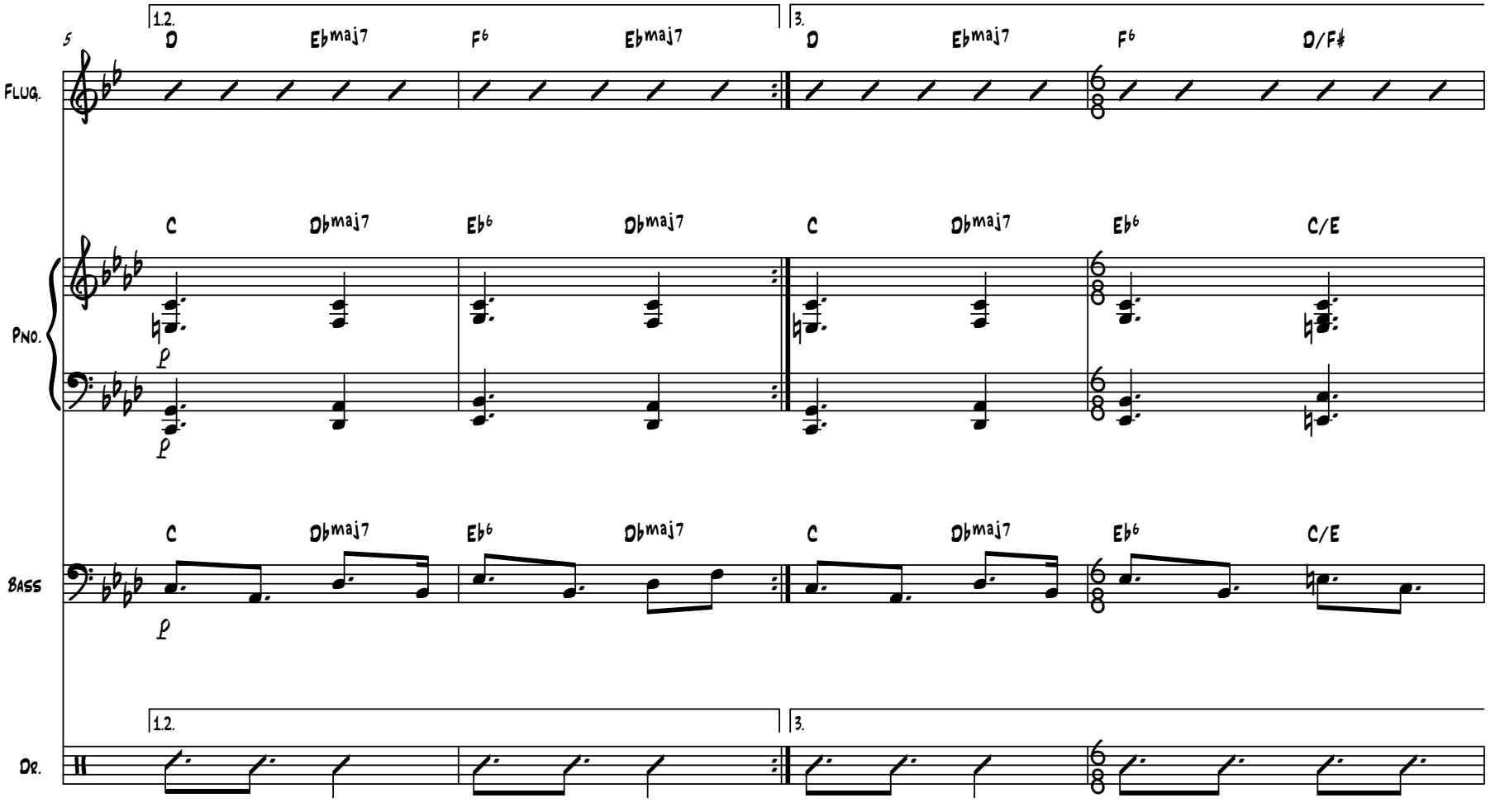

58
Ten. Sax.
rit.
mp
Pno.
D♭9
E♭9
F♯
E♭9
mp
mp
Bass
D♭9
E♭9
F♯
E♭9
mp
3
3
3
Dr.
2
2
rit.

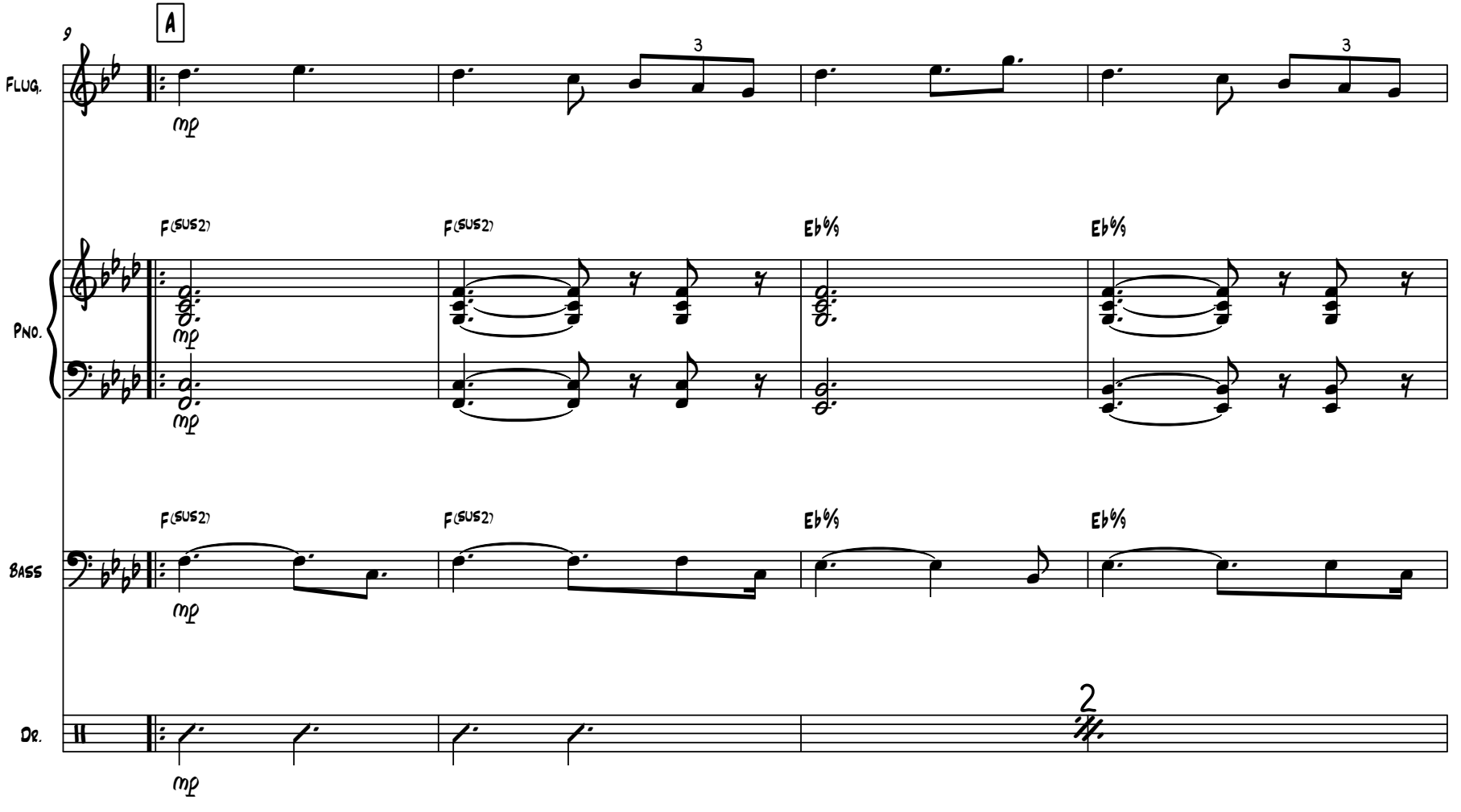

62
Ten. Sax.
D%
Pno.
D%
Bass
Dr.

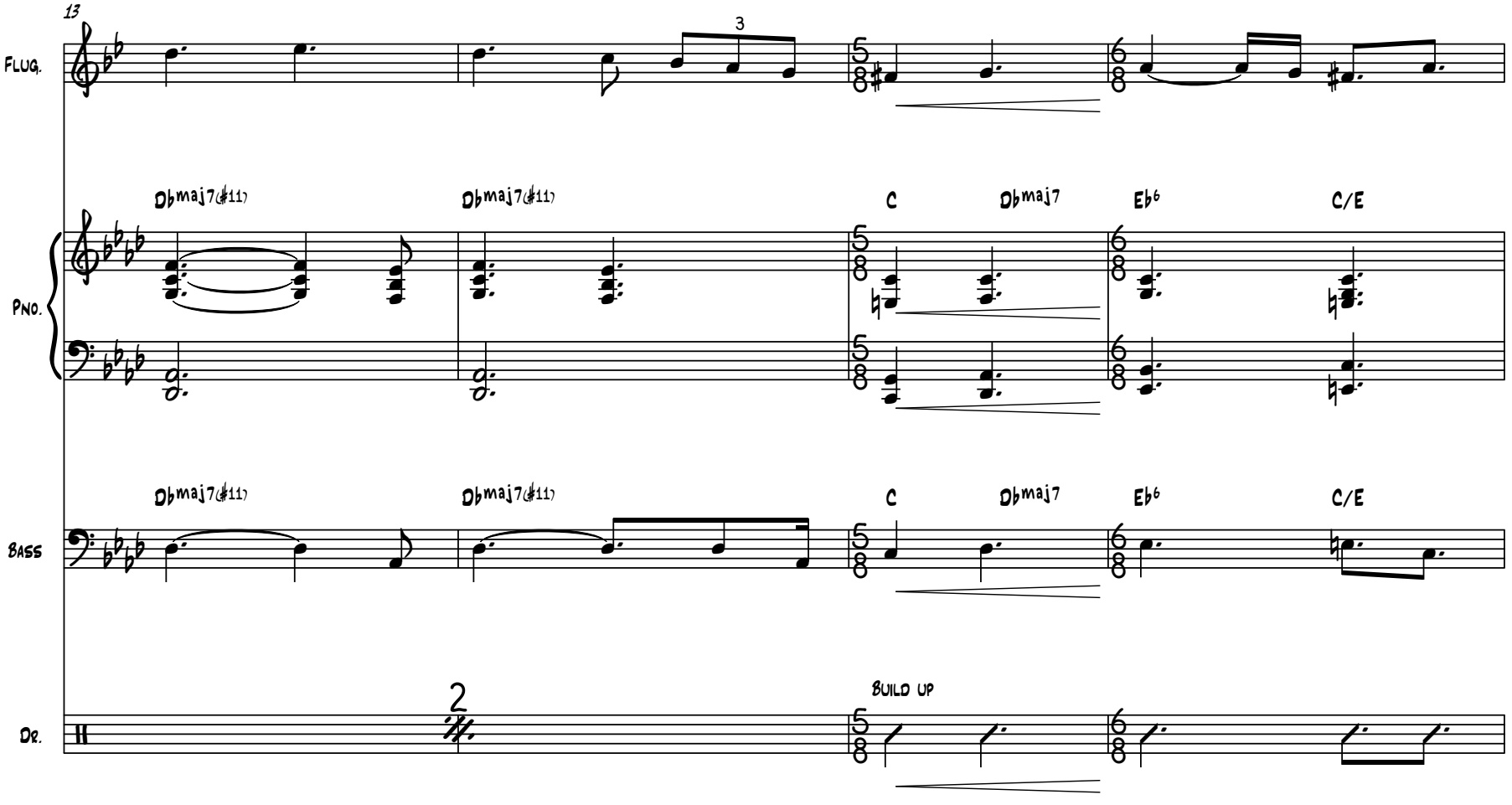
Yamukela

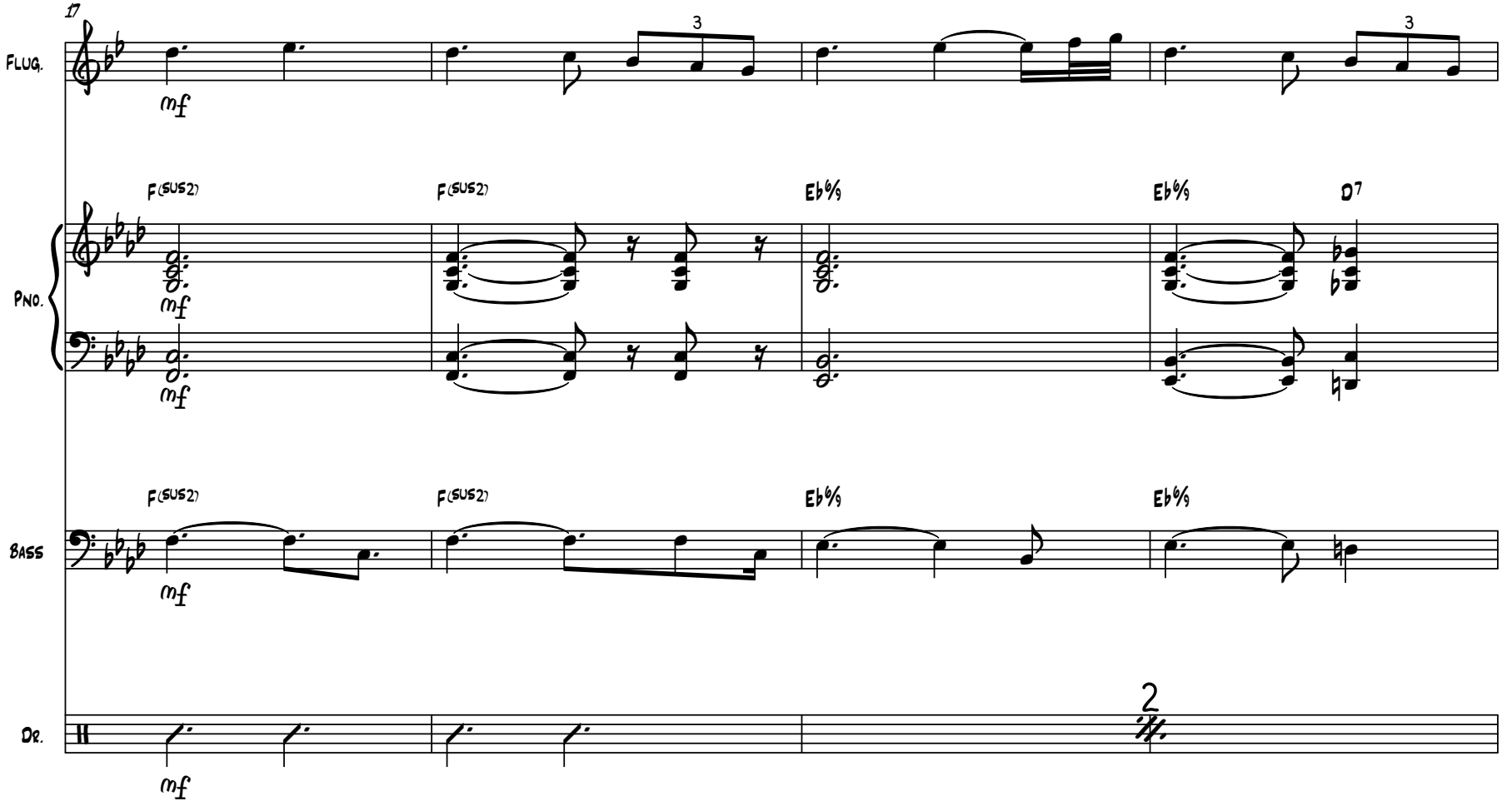
Bonelela Mavuso

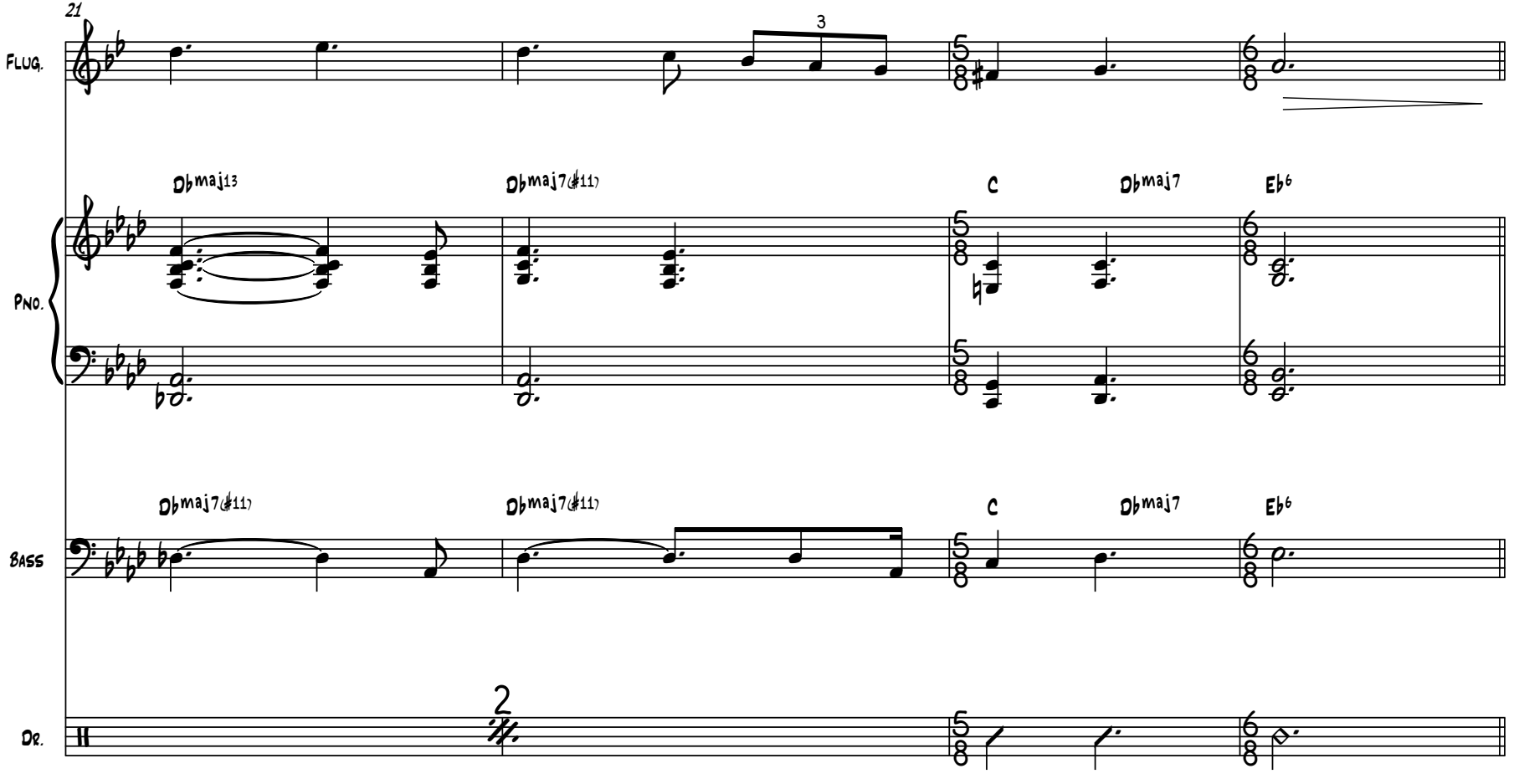


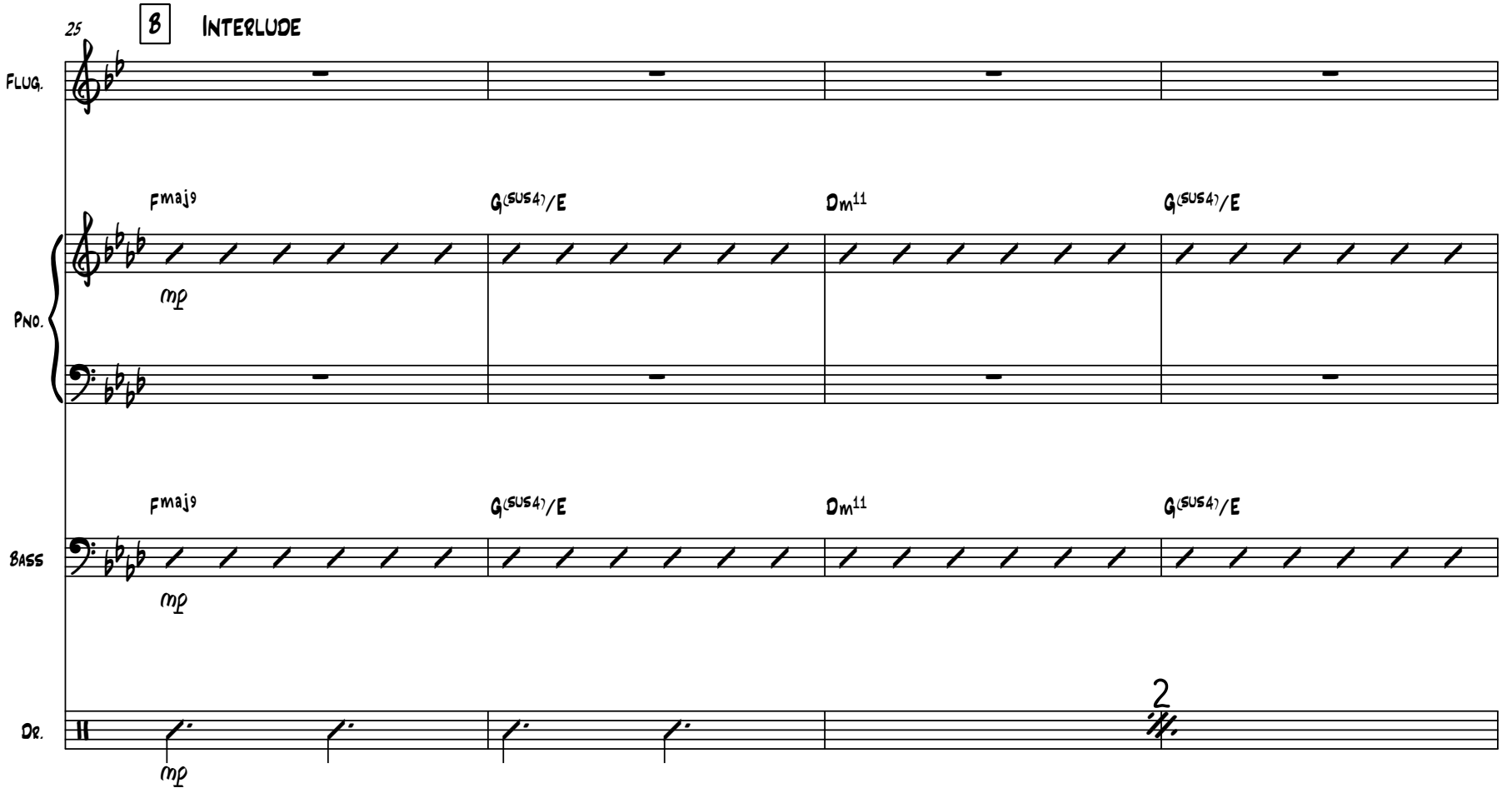

5
1.2.
3.
D
Ebmaj7
F6
Ebmaj7
D
Ebmaj7
F6
D/F#
Flug.
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
C/E
Pno.
p
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
C/E
Bass
p
1.2.
3.
Dr.

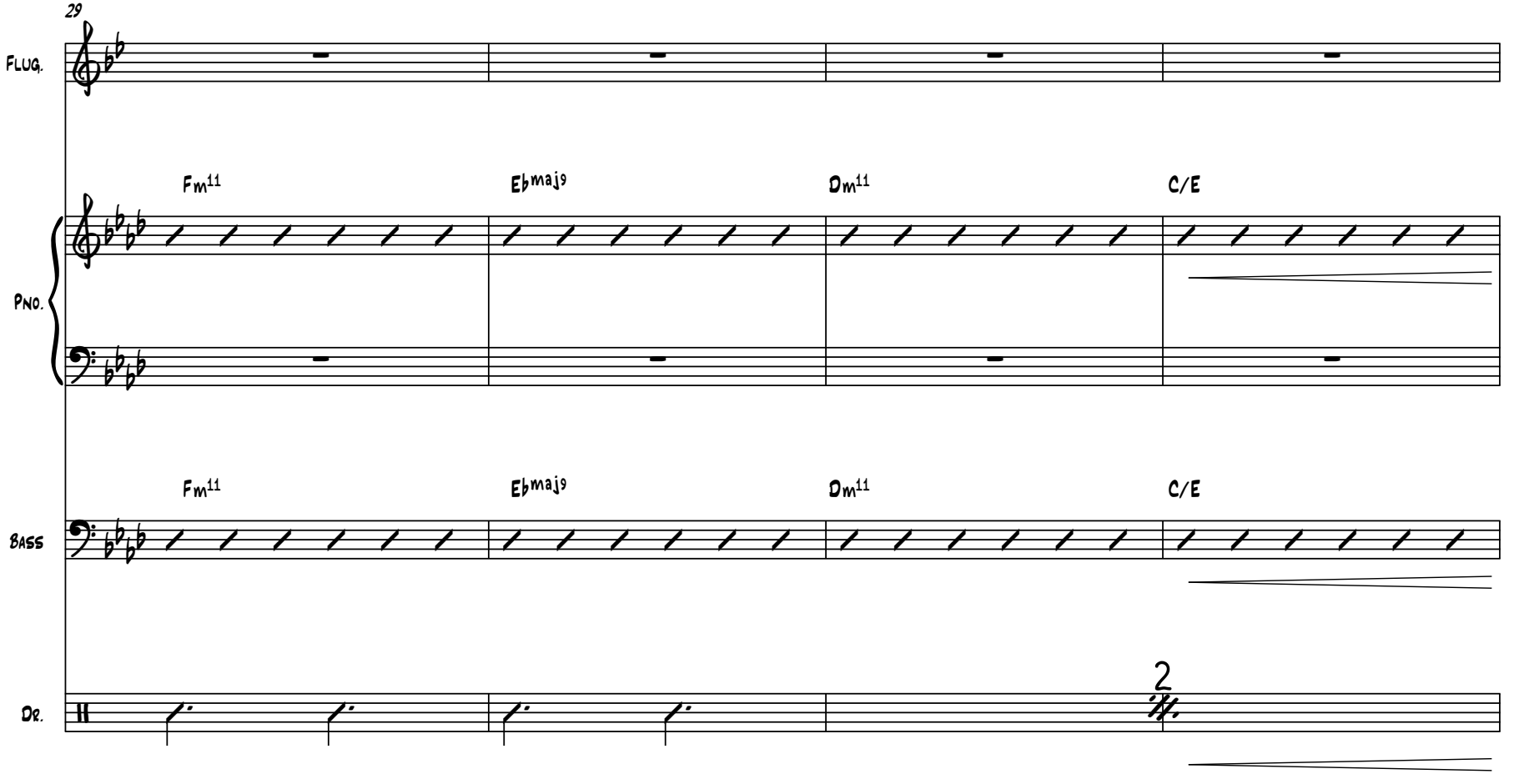

9
A
Flug.
Pno.
Bass
Dr.
mp
3
F(sus2)
Eb6/9
2

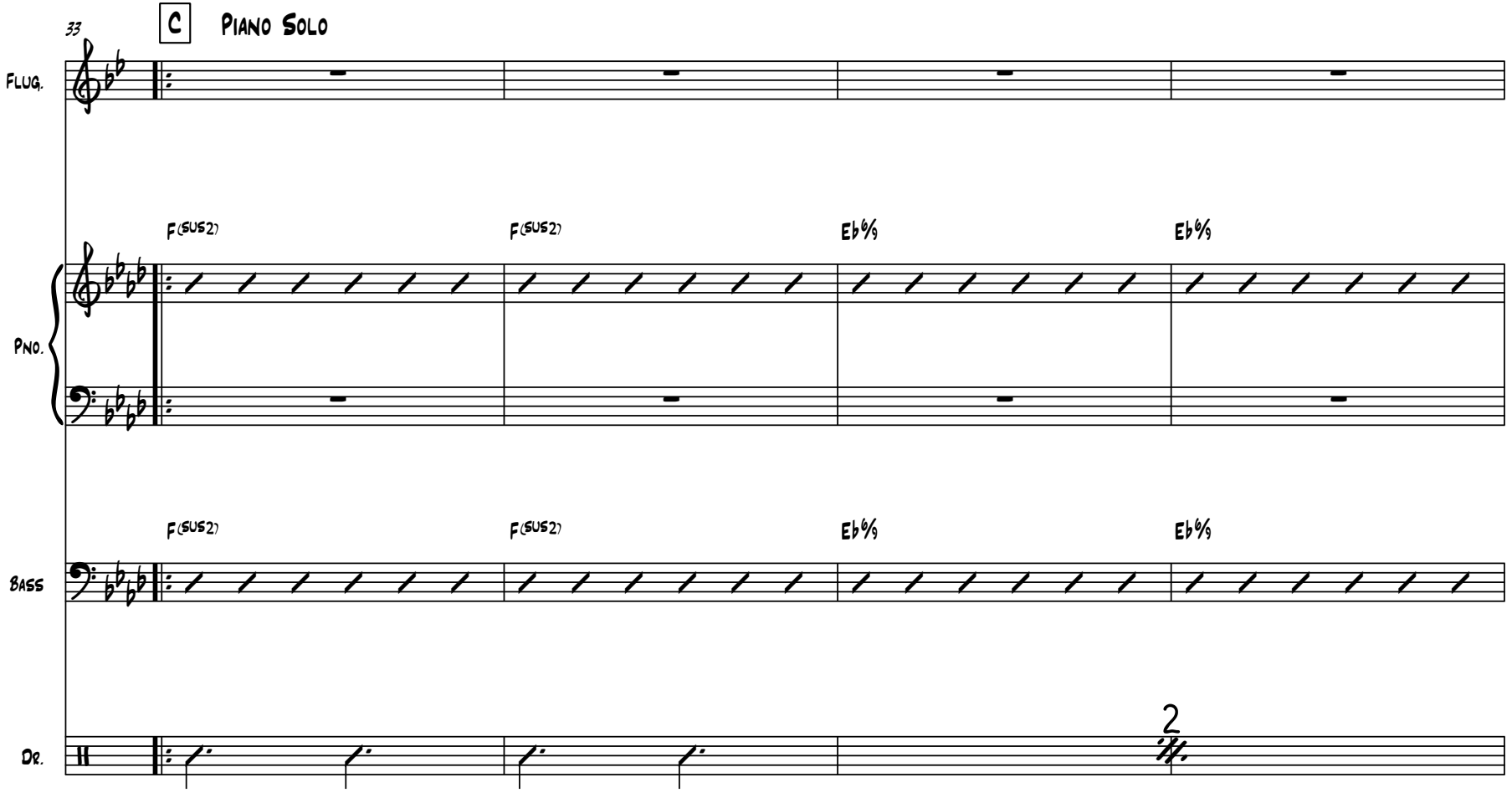

13
FLUG.
3
PNO.
Dbmaj7(♯11)
Dbmaj7(♯11)
C
Dbmaj7
Eb6
C/E
BASS
Dbmaj7(♯11)
Dbmaj7(♯11)
C
Dbmaj7
Eb6
C/E
DR.
2
BUILD UP

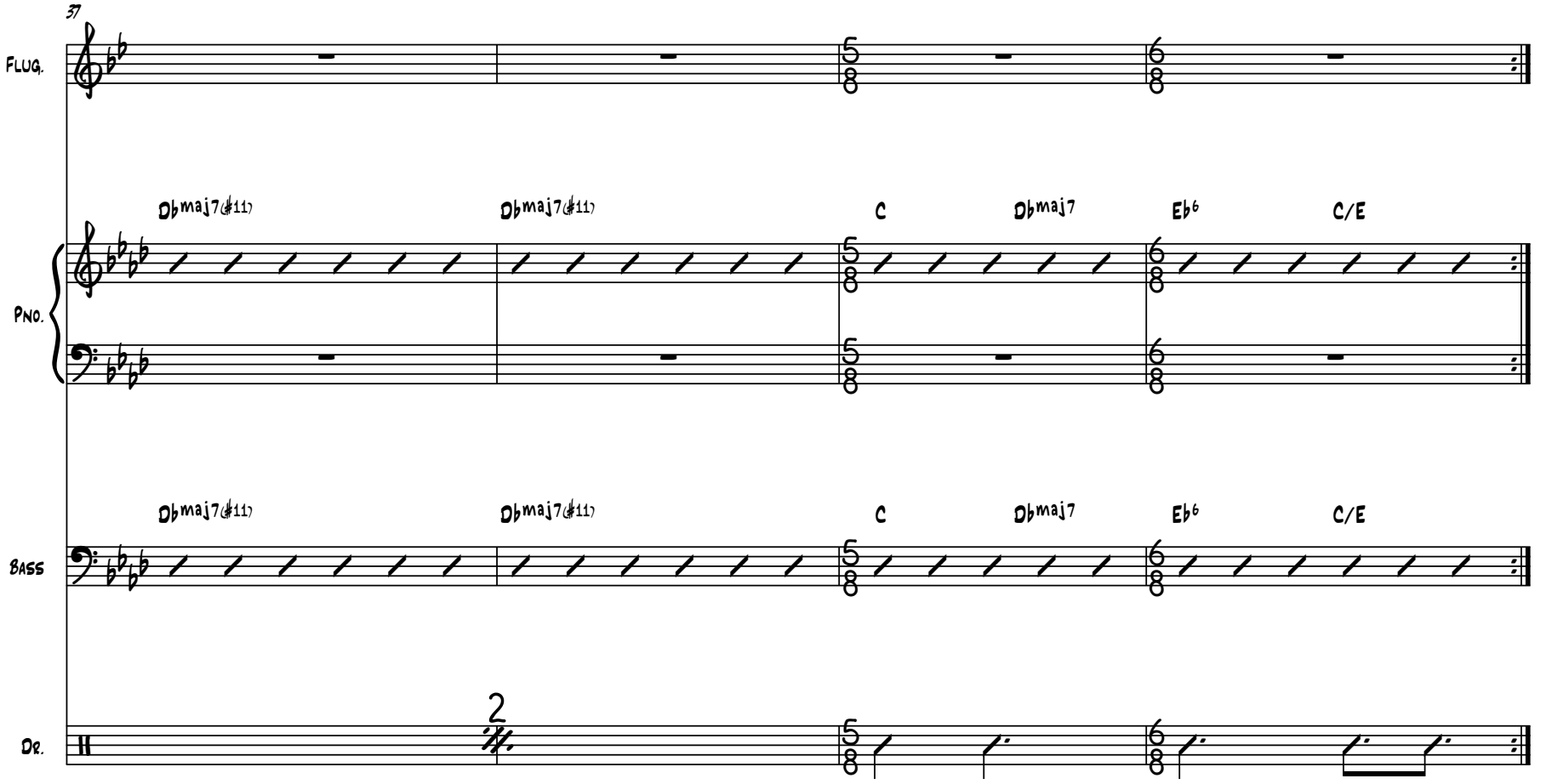

17
Flug.
Pno.
Bass
Dr.
mf
F(sus2)
Eb6/9
D7
3
2

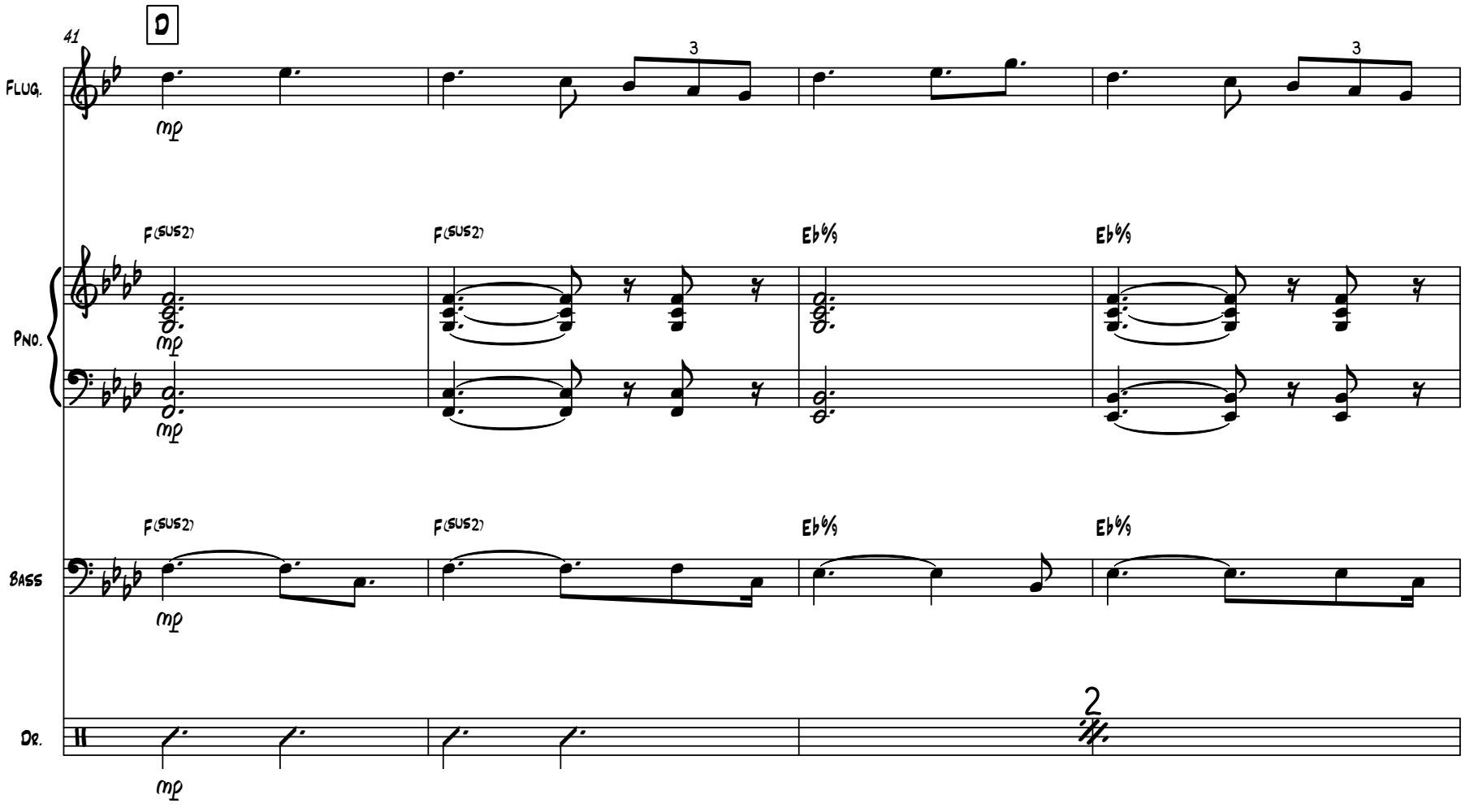

21
FLUG.
3
PNO.
D♭maj13
D♭maj7(♯11)
C
D♭maj7
E♭6
BASS
D♭maj7(♯11)
D♭maj7(♯11)
C
D♭maj7
E♭6
DR.
2

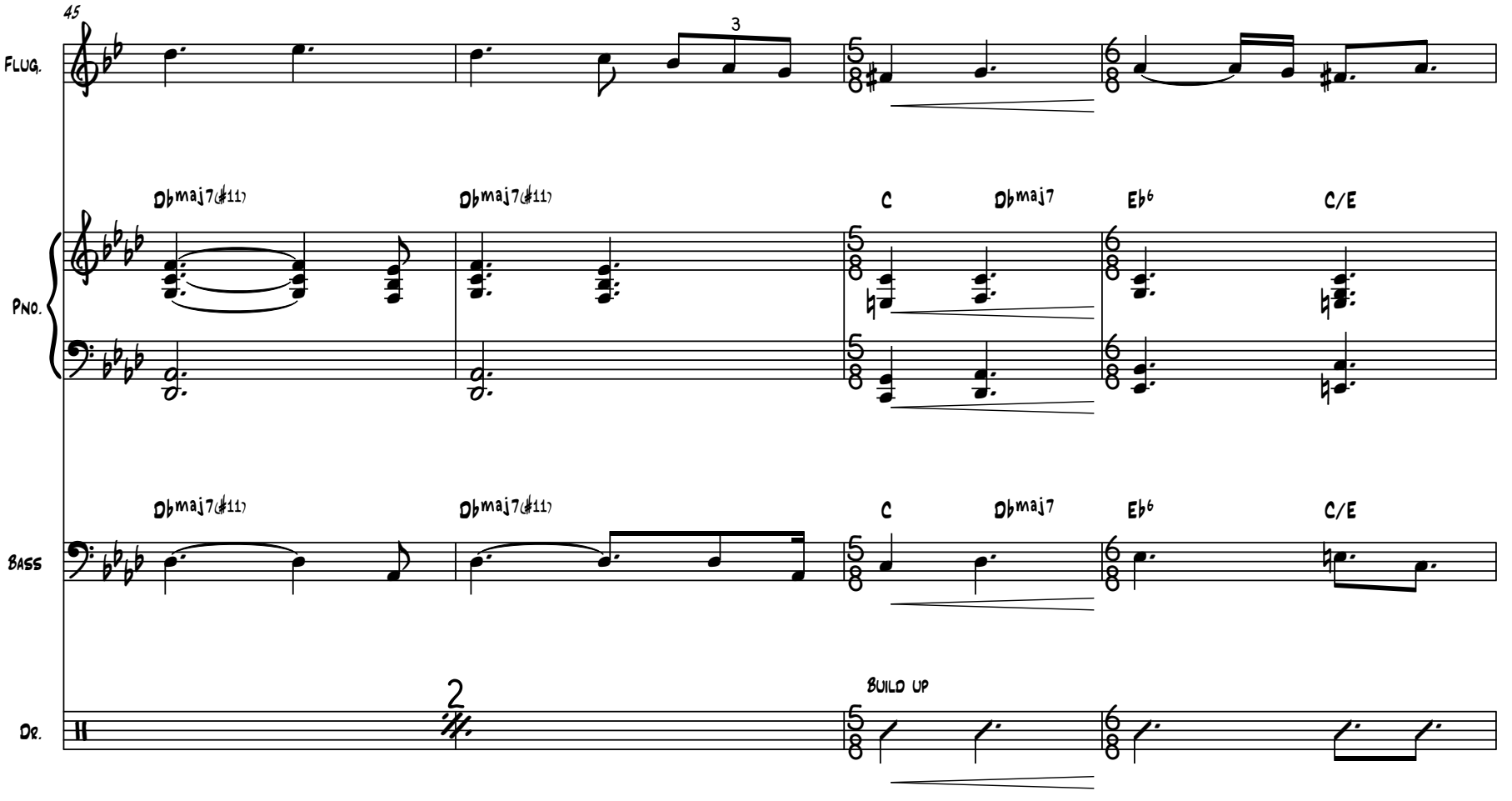

25
B
INTERLUDE
FLUG.
PNO.
BASS
DR.
Fmaj9
G(SUS4)/E
Dm11
G(SUS4)/E
mp
2

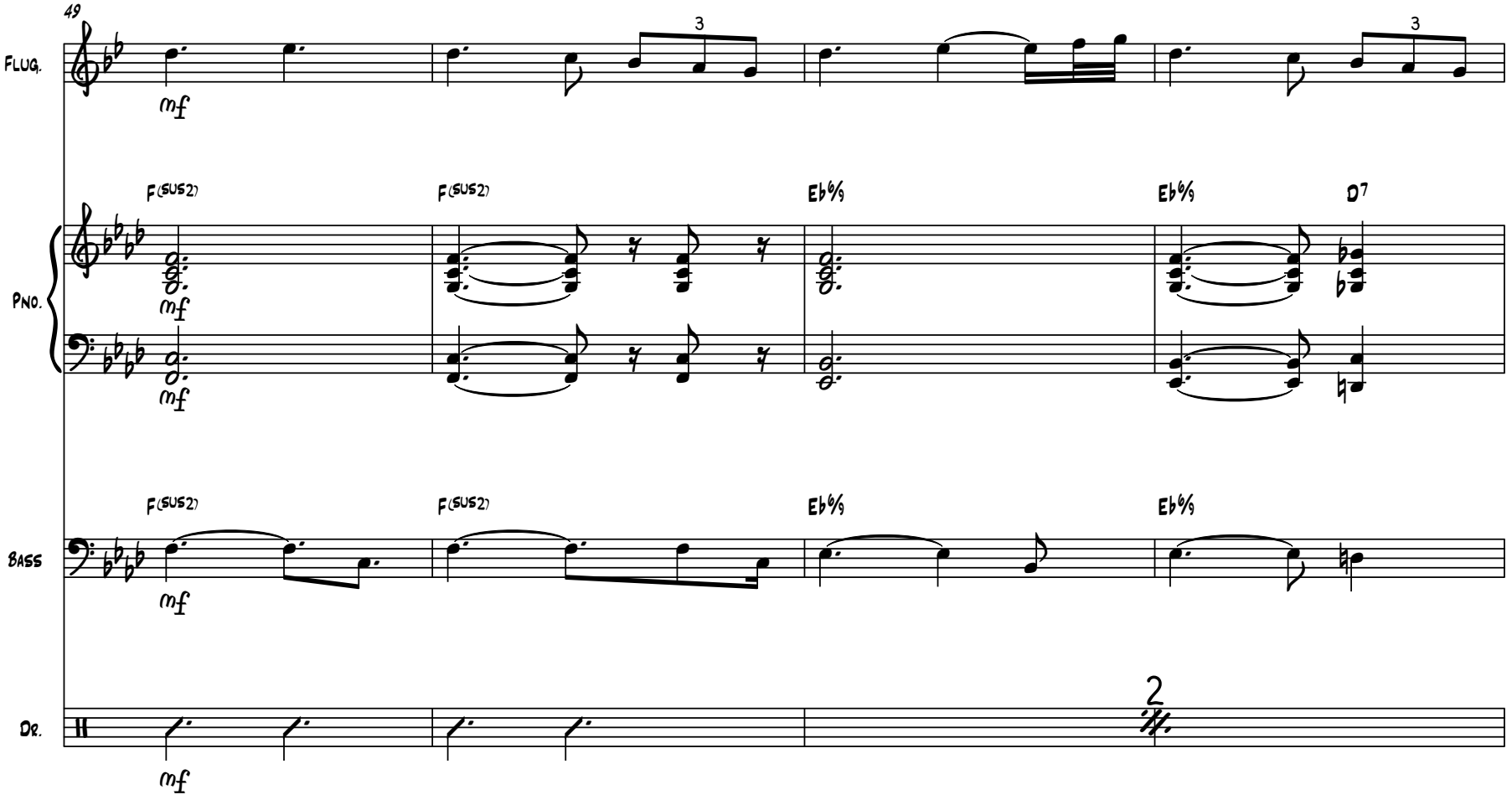

29
Flug.
Fm11
Ebmaj9
Dm11
C/E
Pno.
Fm11
Ebmaj9
Dm11
C/E
Bass
2
Dr.

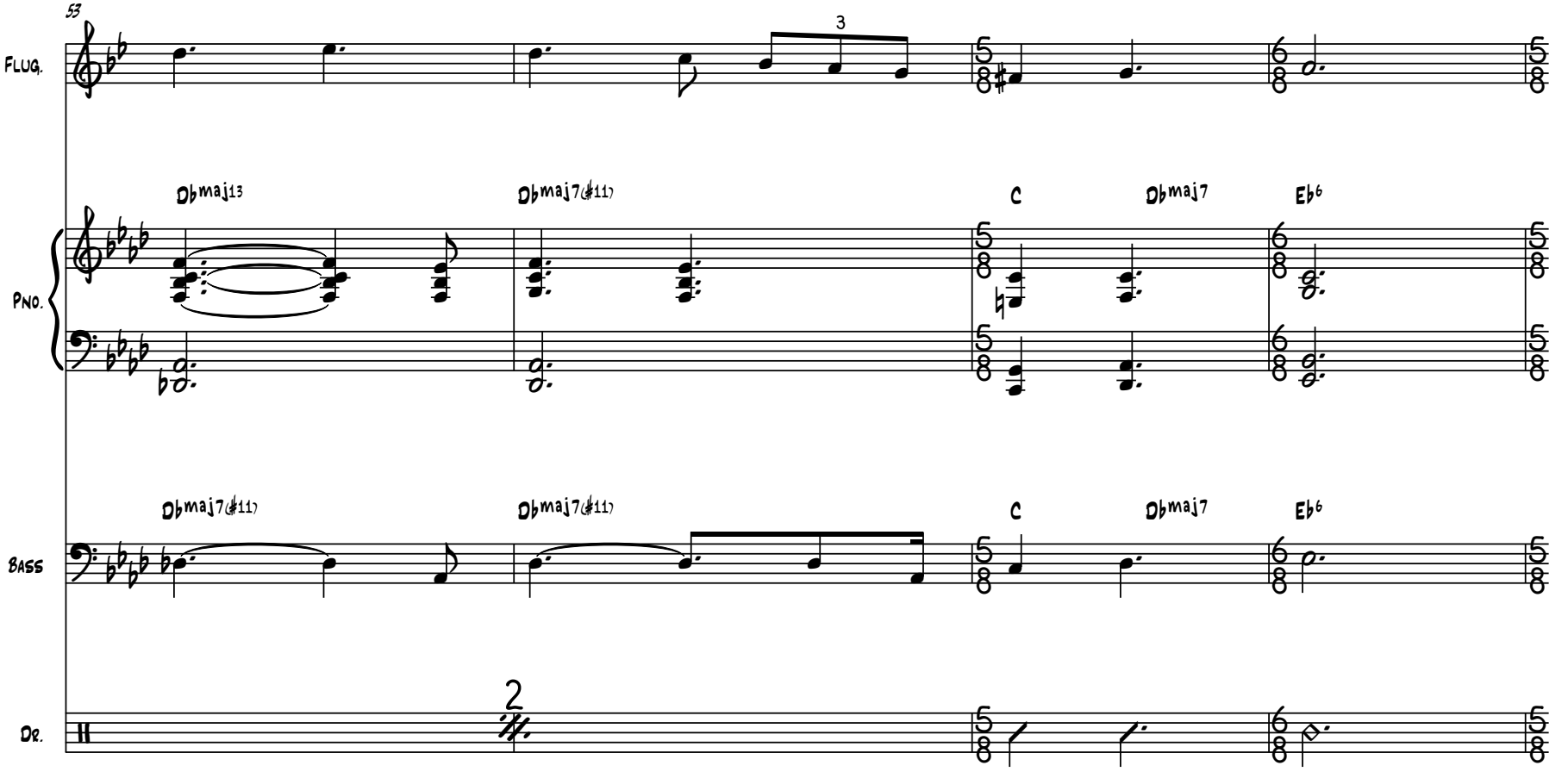

33
C
Piano Solo
Flug.
Pno.
Bass
Dr.
F(sus2)
F(sus2)
Eb6/9
Eb6/9
F(sus2)
F(sus2)
Eb6/9
Eb6/9
2

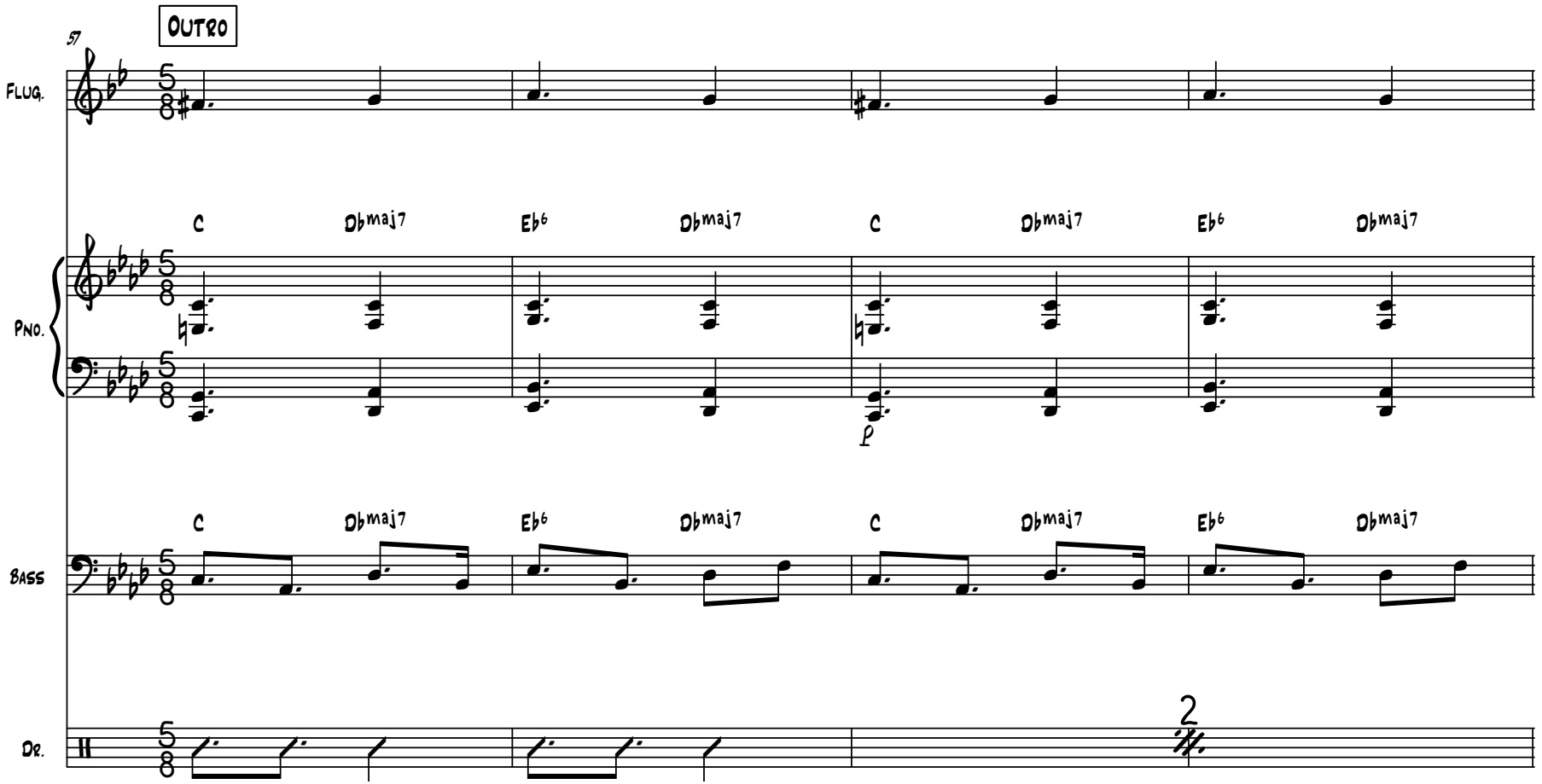

37
Flug.
Pno.
Bass
Dr.
D♭maj7(♯11)
D♭maj7(♯11)
C
D♭maj7
E♭6
C/E
D♭maj7(♯11)
D♭maj7(♯11)
C
D♭maj7
E♭6
C/E
2

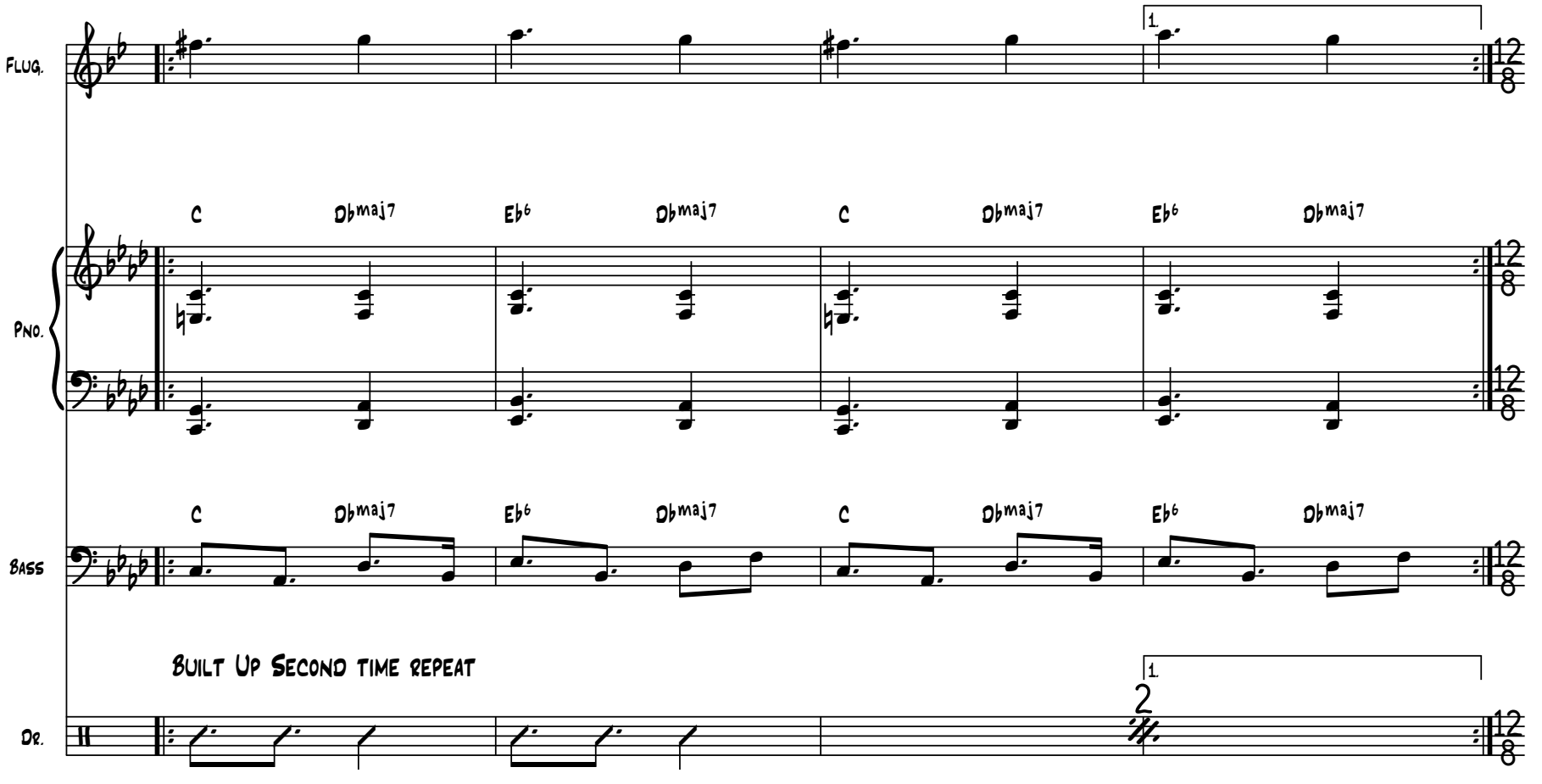

D
41
FLUG.
PNO.
BASS
DR.
mp
3
F(SUS2)
Eb6/9
2

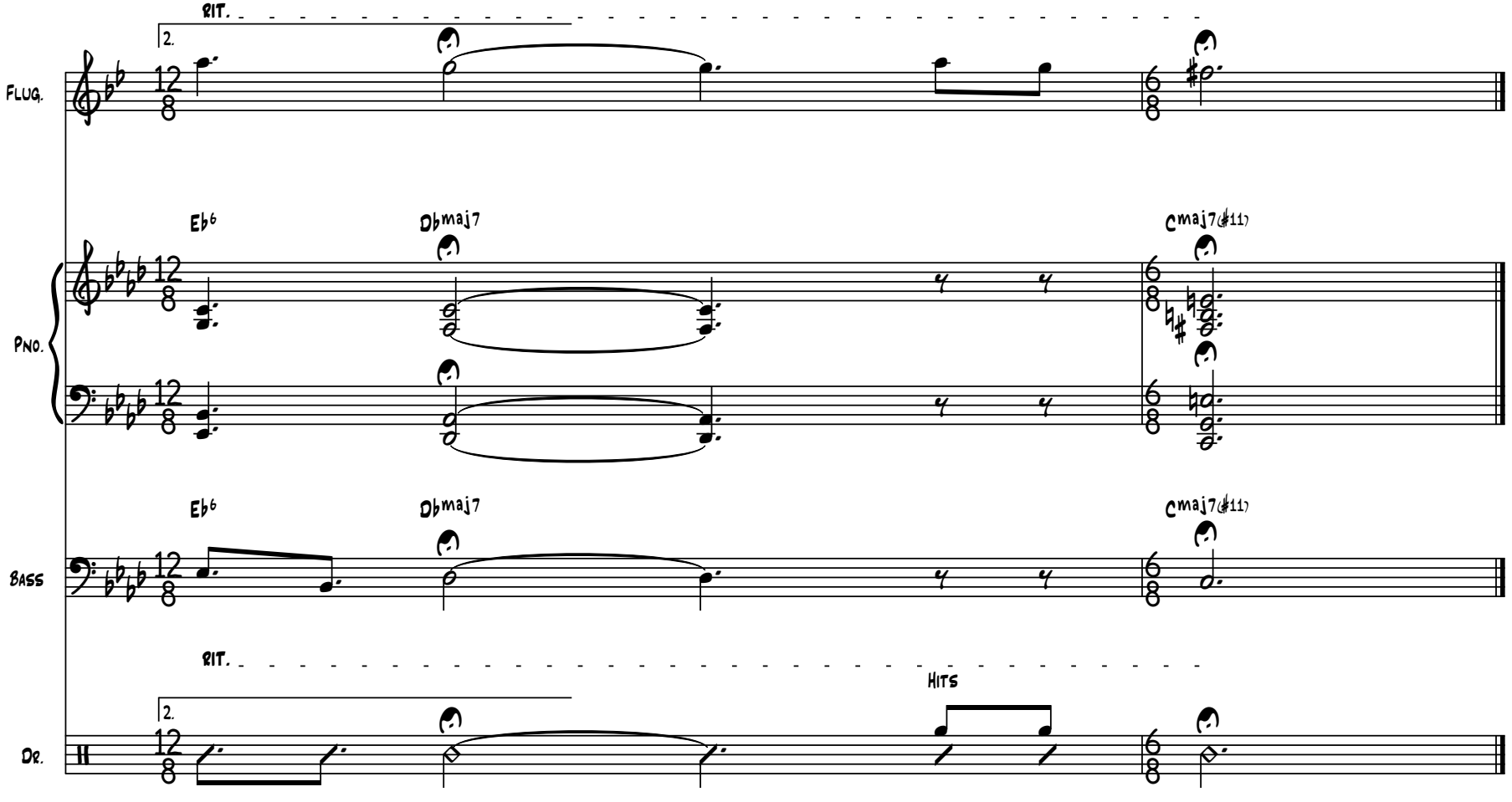

45
FLUG.
3
PNO.
Dbmaj7(♯11)
Dbmaj7(♯11)
C
Dbmaj7
Eb6
C/E
BASS
Dbmaj7(♯11)
Dbmaj7(♯11)
C
Dbmaj7
Eb6
C/E
DR.
2
BUILD UP


49
Flug.
Pno.
Bass
Dr.
mf
F(sus2)
Eb6/9
D7
3
2


53
FLUG.
3
PNO.
Dbmaj13
Dbmaj7(#11)
C
Dbmaj7
Eb6
BASS
Dbmaj7(#11)
Dbmaj7(#11)
C
Dbmaj7
Eb6
DR.
2


OUTRO
57
FLUG.
PNO.
BASS
DR.
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
Dbmaj7
2


Flug.
Pno.
Bass
Dr.
1.
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
Dbmaj7
C
Dbmaj7
Eb6
Dbmaj7
Built Up Second time repeat
1.
2
12/8

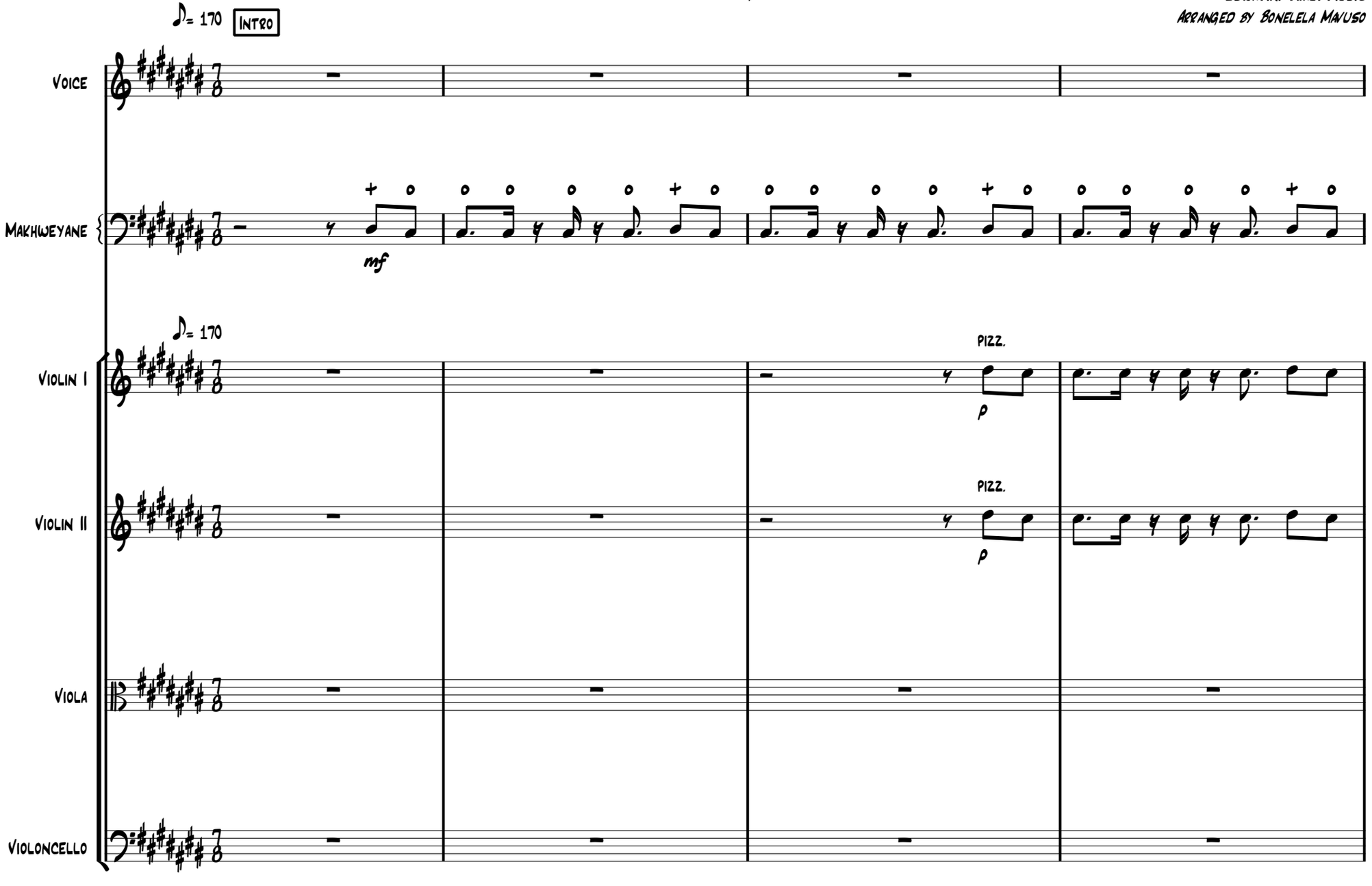

RIT.
2.
Flug.
Eb6
Dbmaj7
Cmaj7(#11)
Pno.
Eb6
Dbmaj7
Cmaj7(#11)
Bass
RIT.
2.
HITS
Dr.

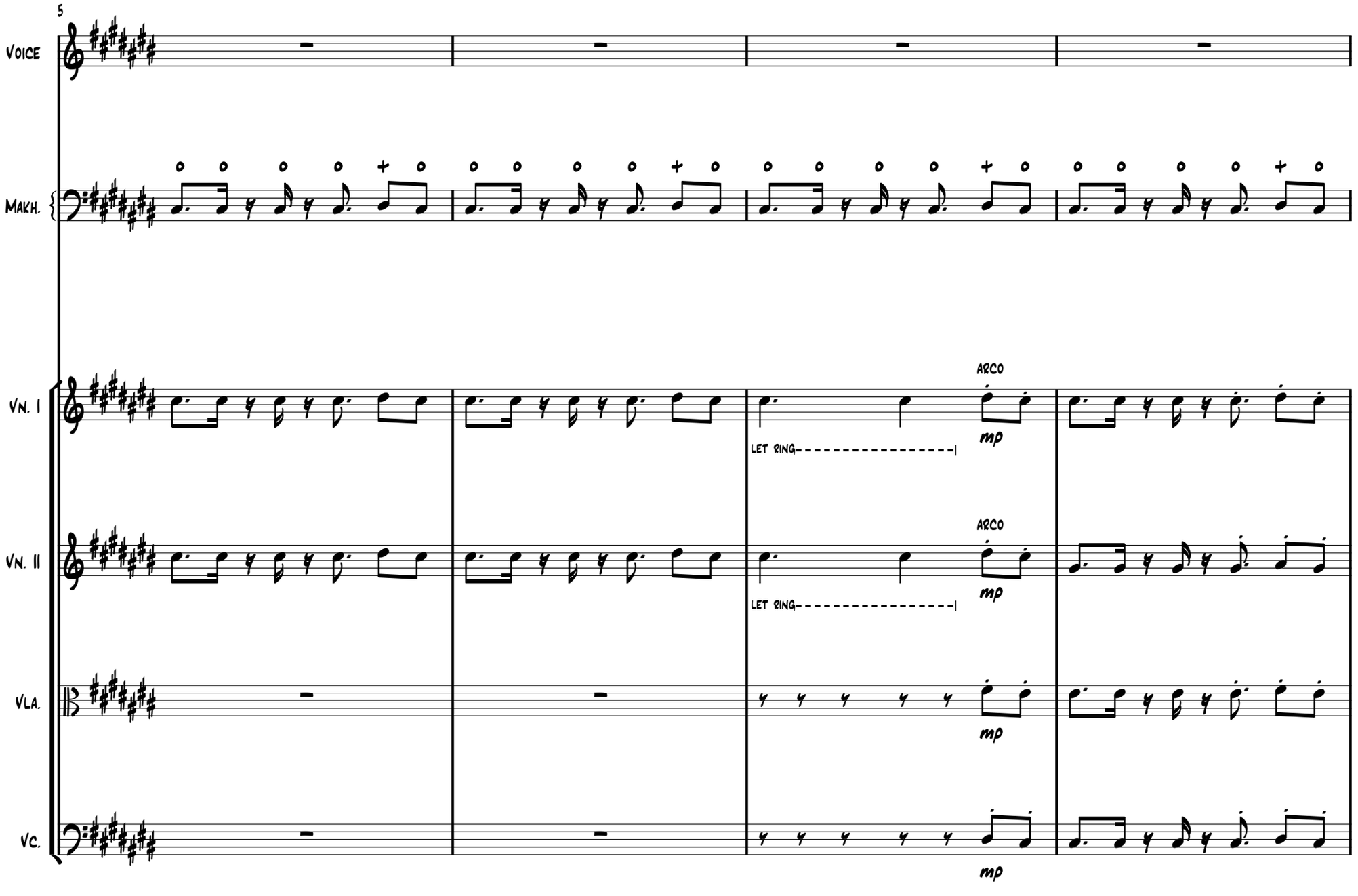
Ngiphekeletele Mntfwana Make

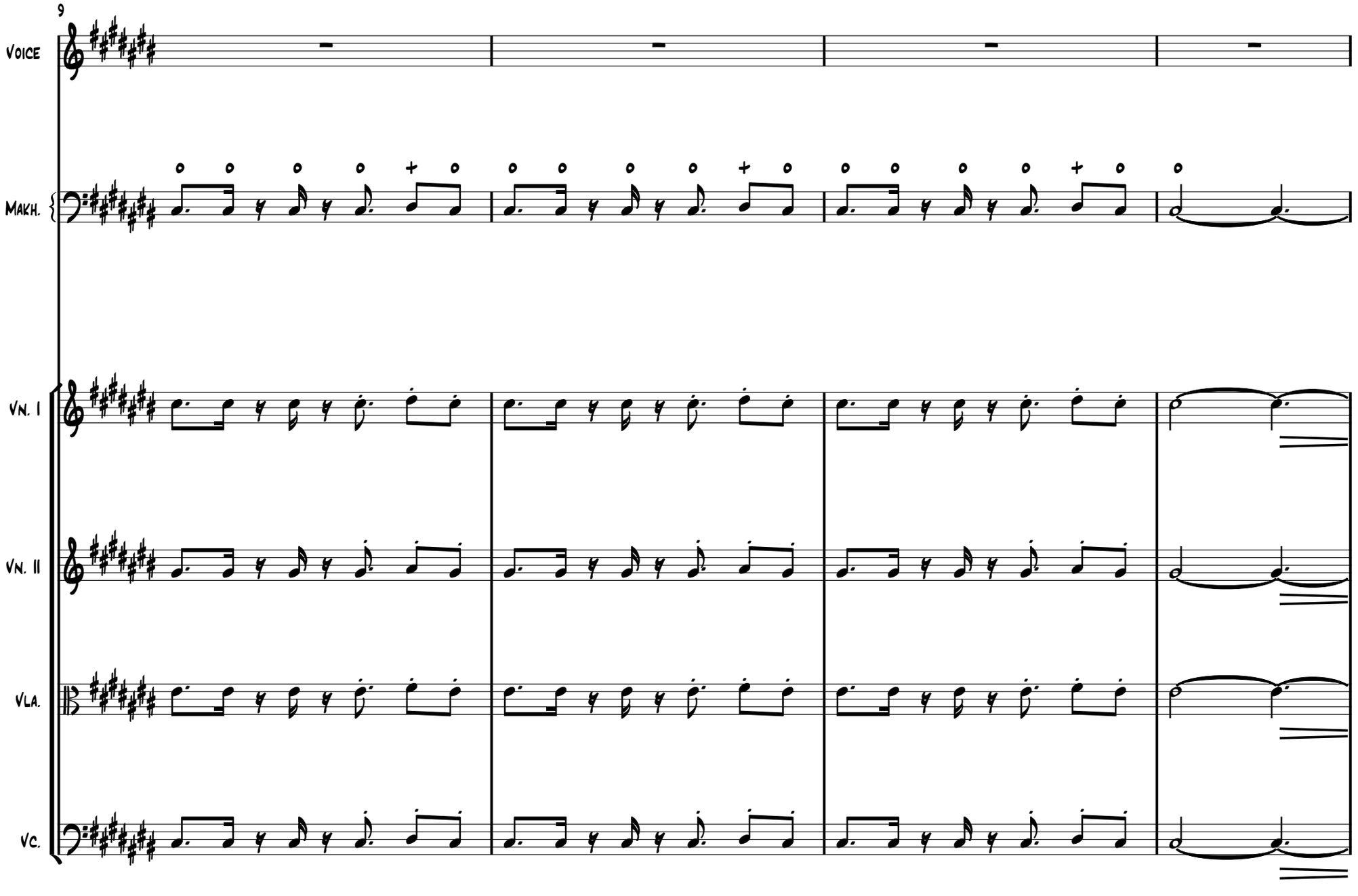
for Makhweyane & String Quartet

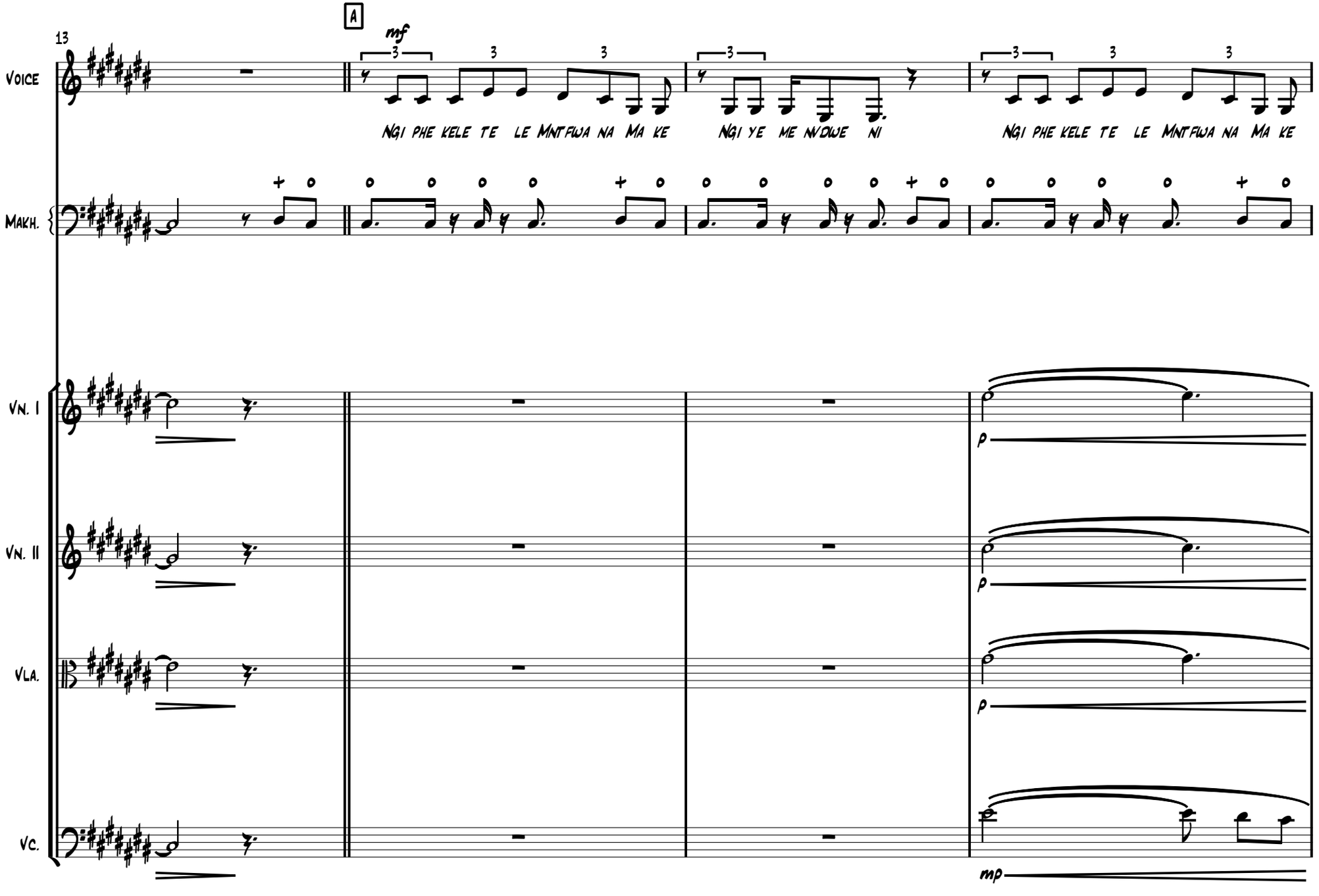
Eswatini Trad. Music

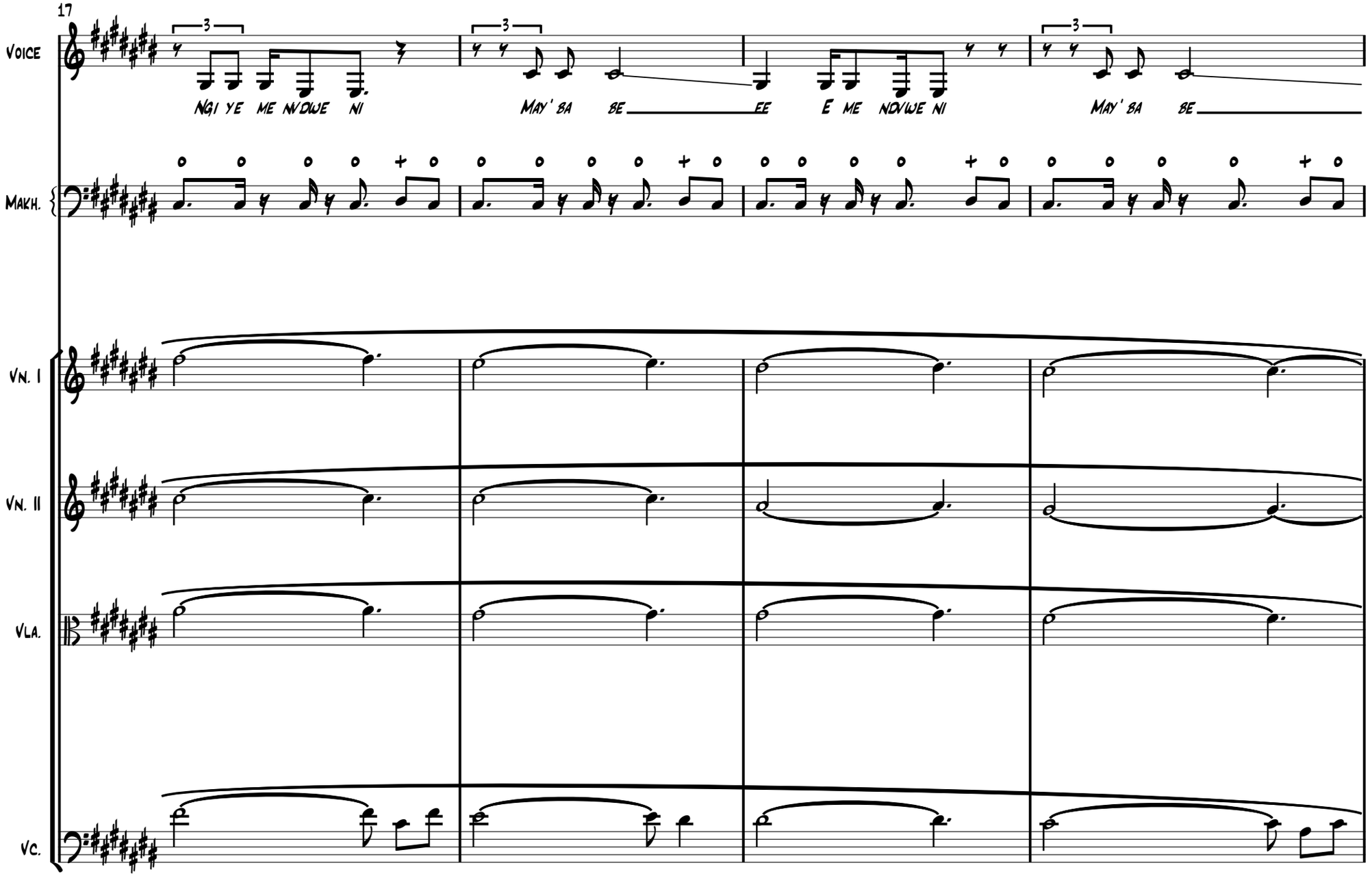
Arranged by Bonelela Mavuso

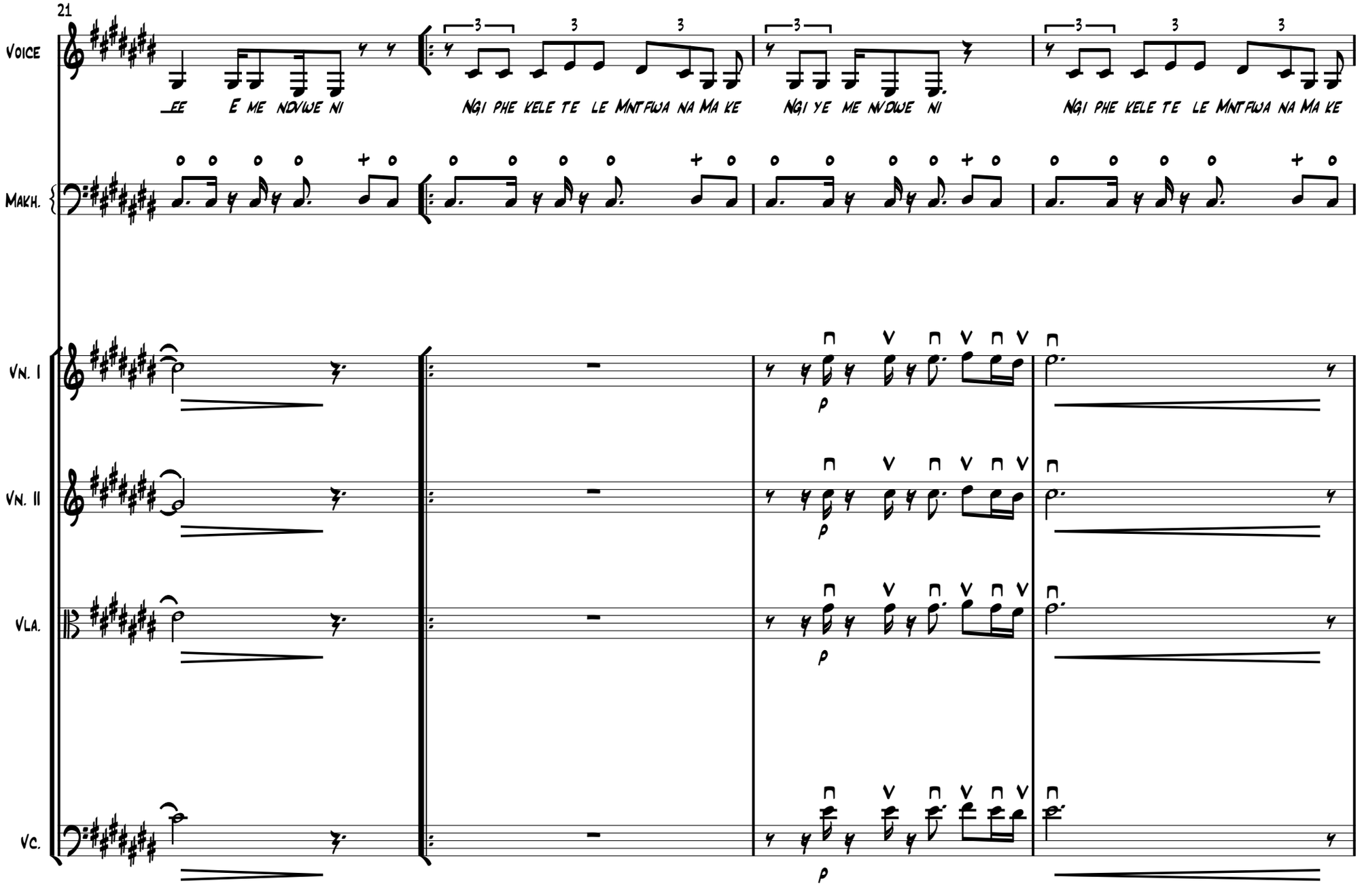


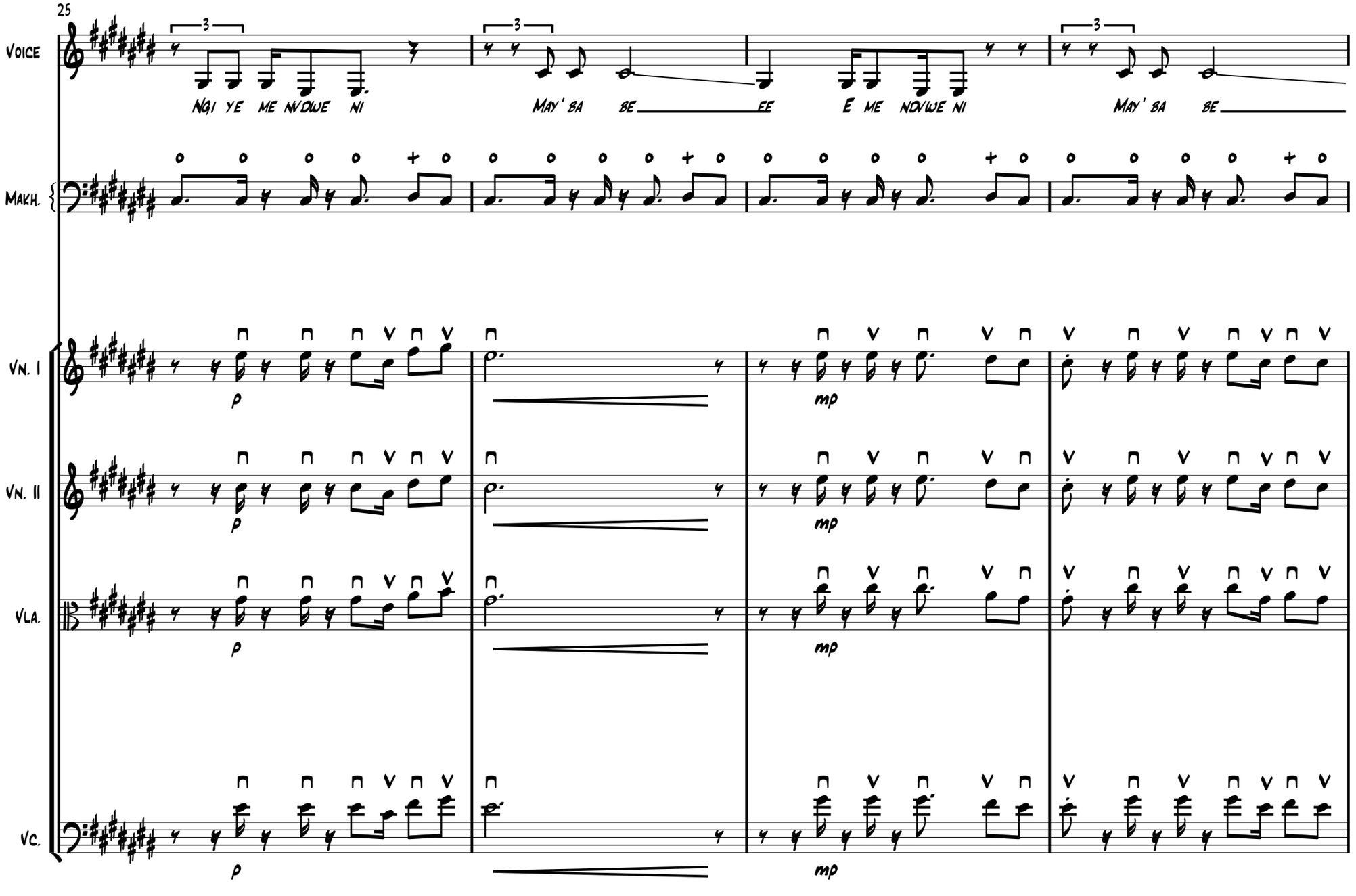

5
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.
ARCO
mp
LET RING
ARCO
mp
LET RING
mp
mp

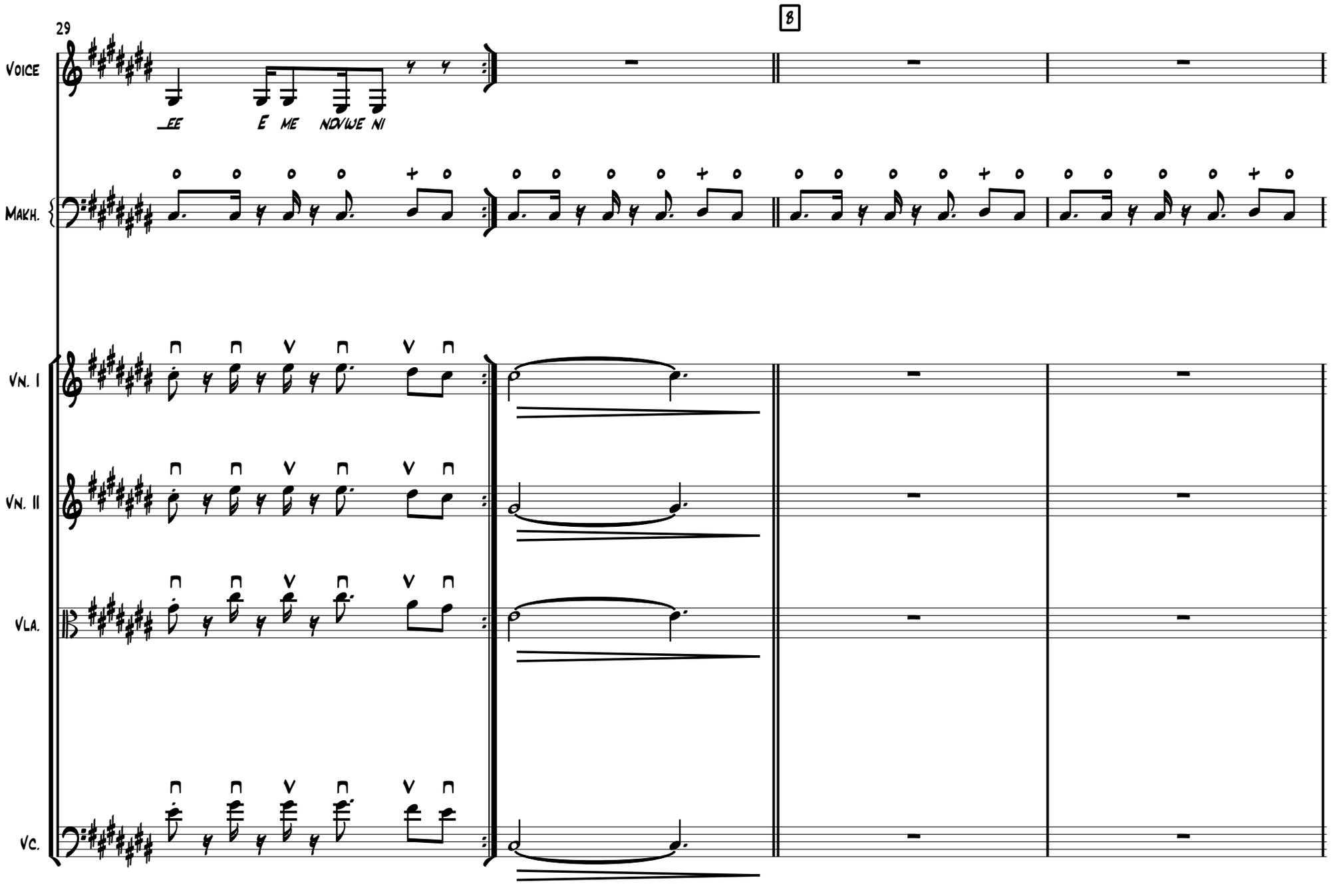

9
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.

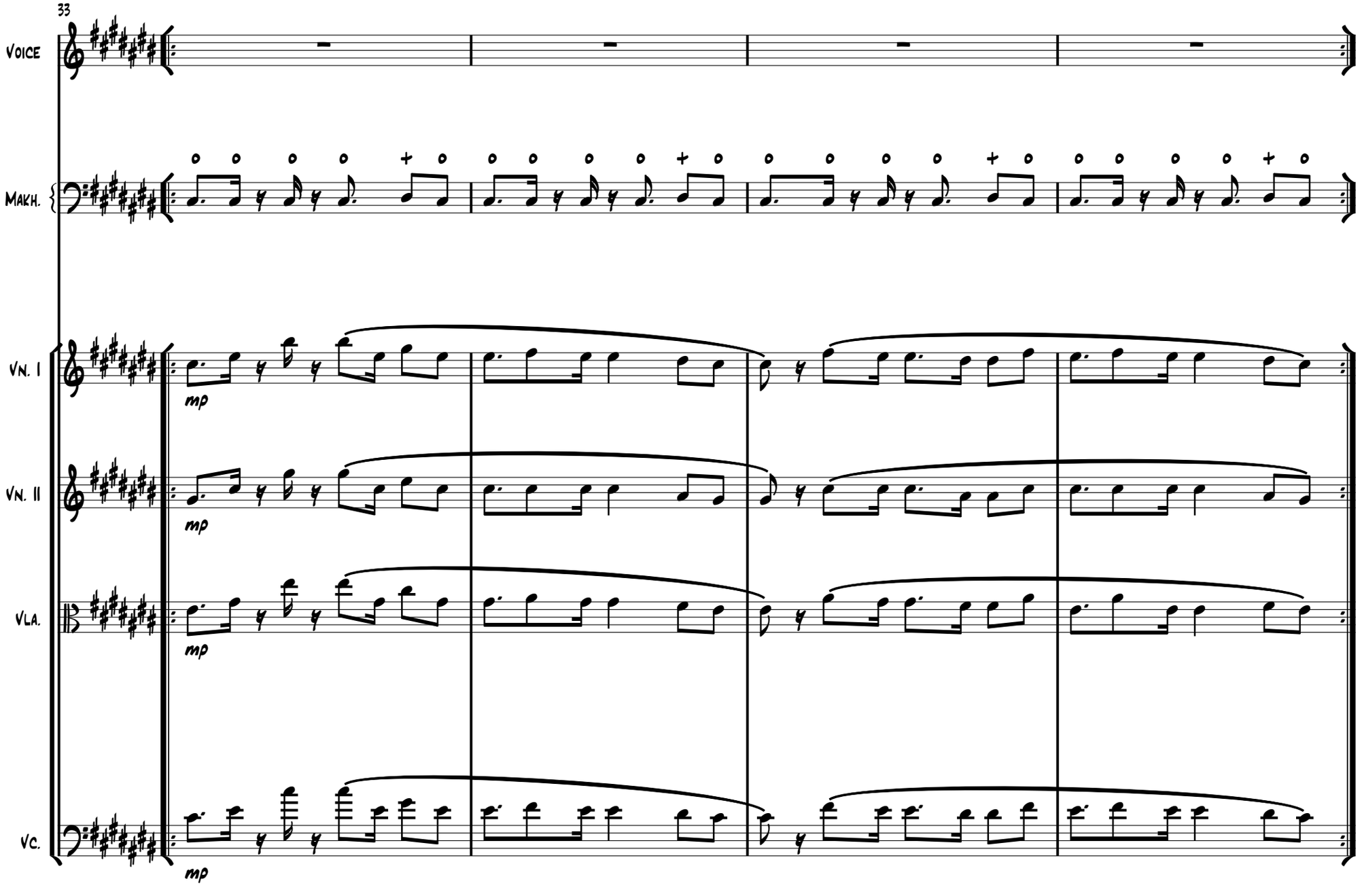

13
A
mf
Voice
Ngi phe kele te le Mntfwa na Ma ke
Ngi ye me nvdwe ni
Ngi phe kele te le Mntfwa na Ma ke
Makh.
Vn. I
Vn. II
Vla.
Vc.
p
p
p
mp

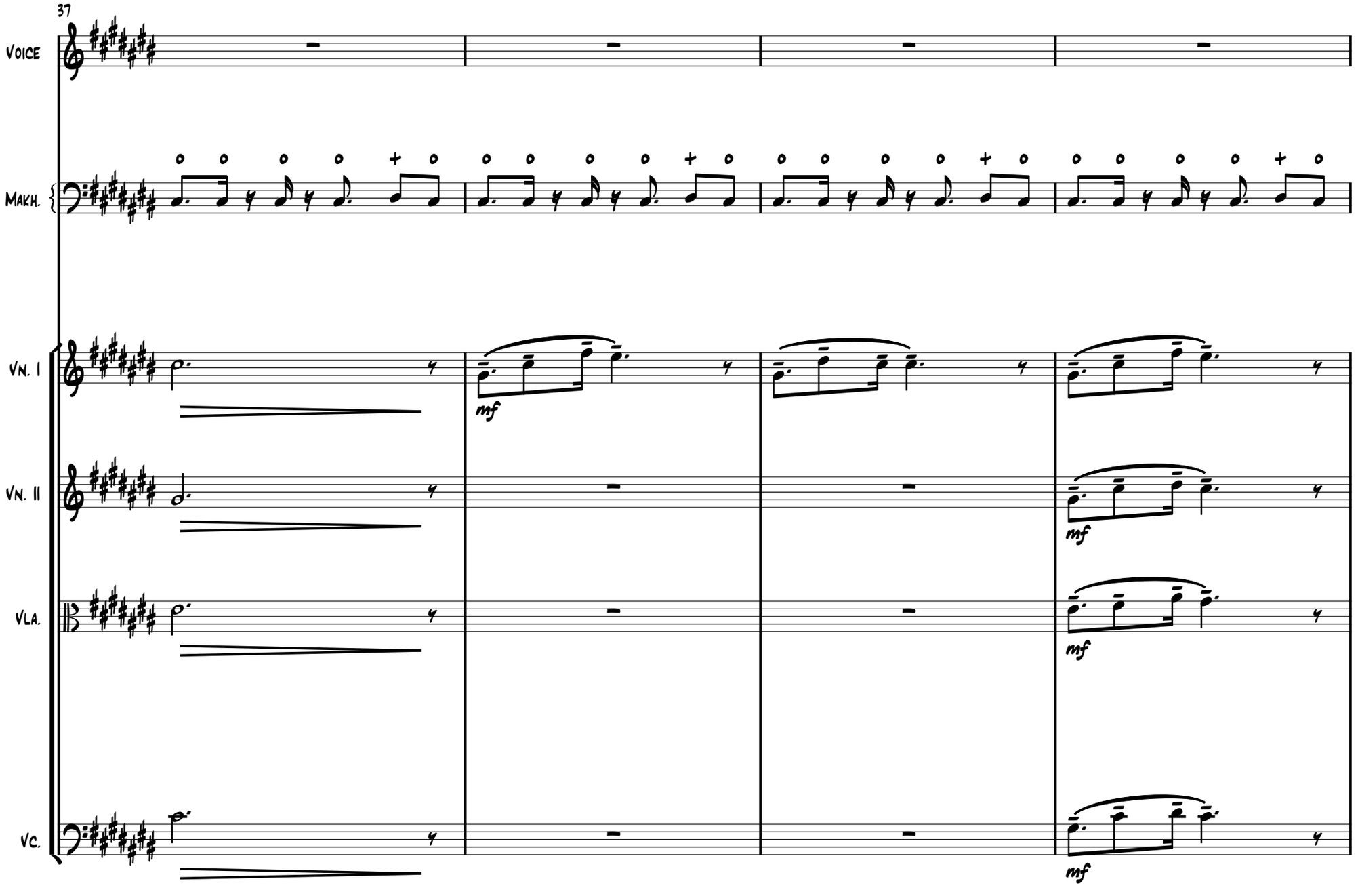

17
Voice
Ngi ye me nvowe ni
May' ba be
ee
E me ndvwe ni
May' ba be
Makh.
Vn. I
Vn. II
Vla.
Vc.

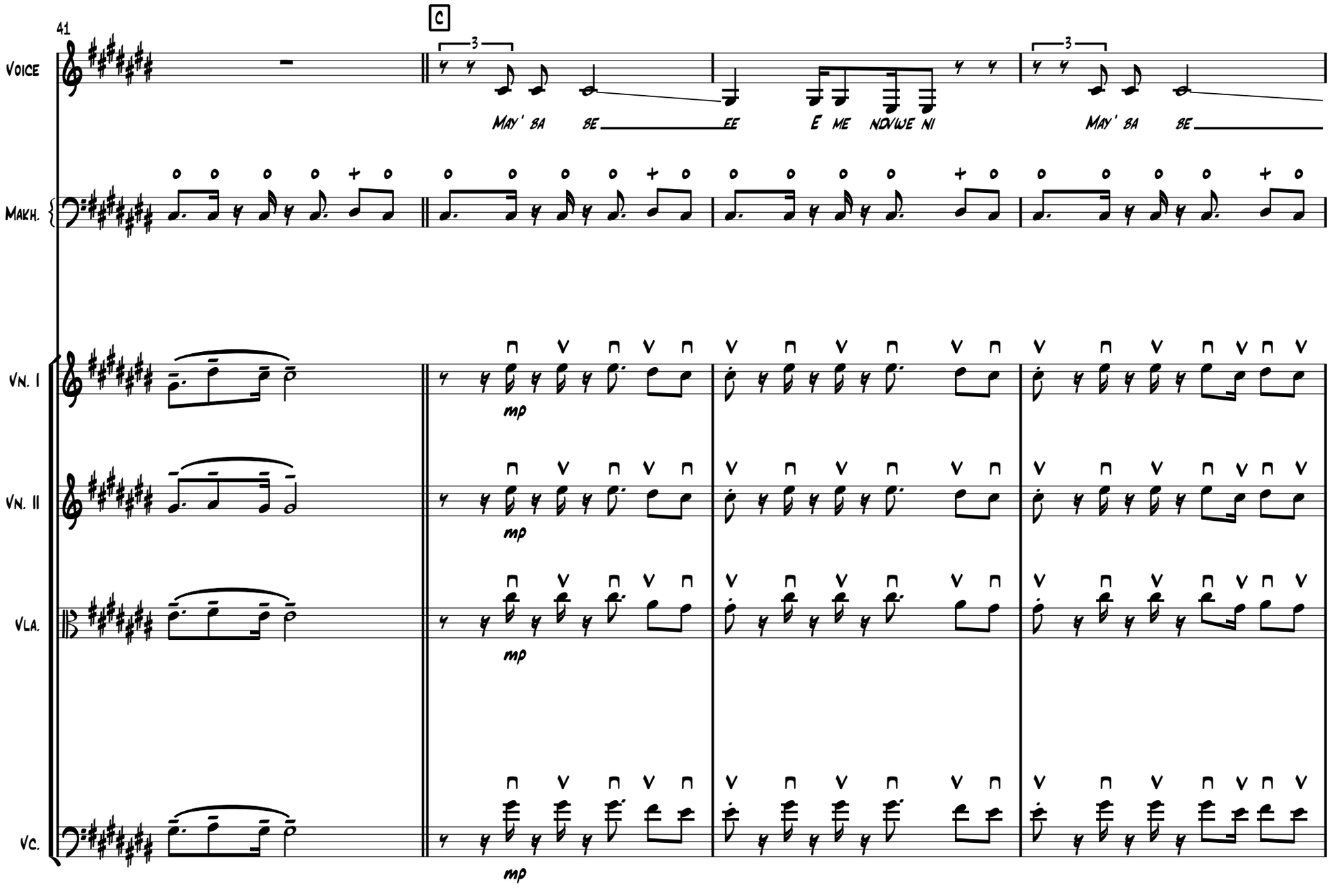

21
VOICE
_EE E ME NDVWE NI
NGI PHE KELE TE LE MNTFWA NA MA KE
NGI YE ME NVDWE NI
NGI PHE KELE TE LE MNTFWA NA MA KE
MAKH.
VN. I
VN. II
VLA.
VC.
p

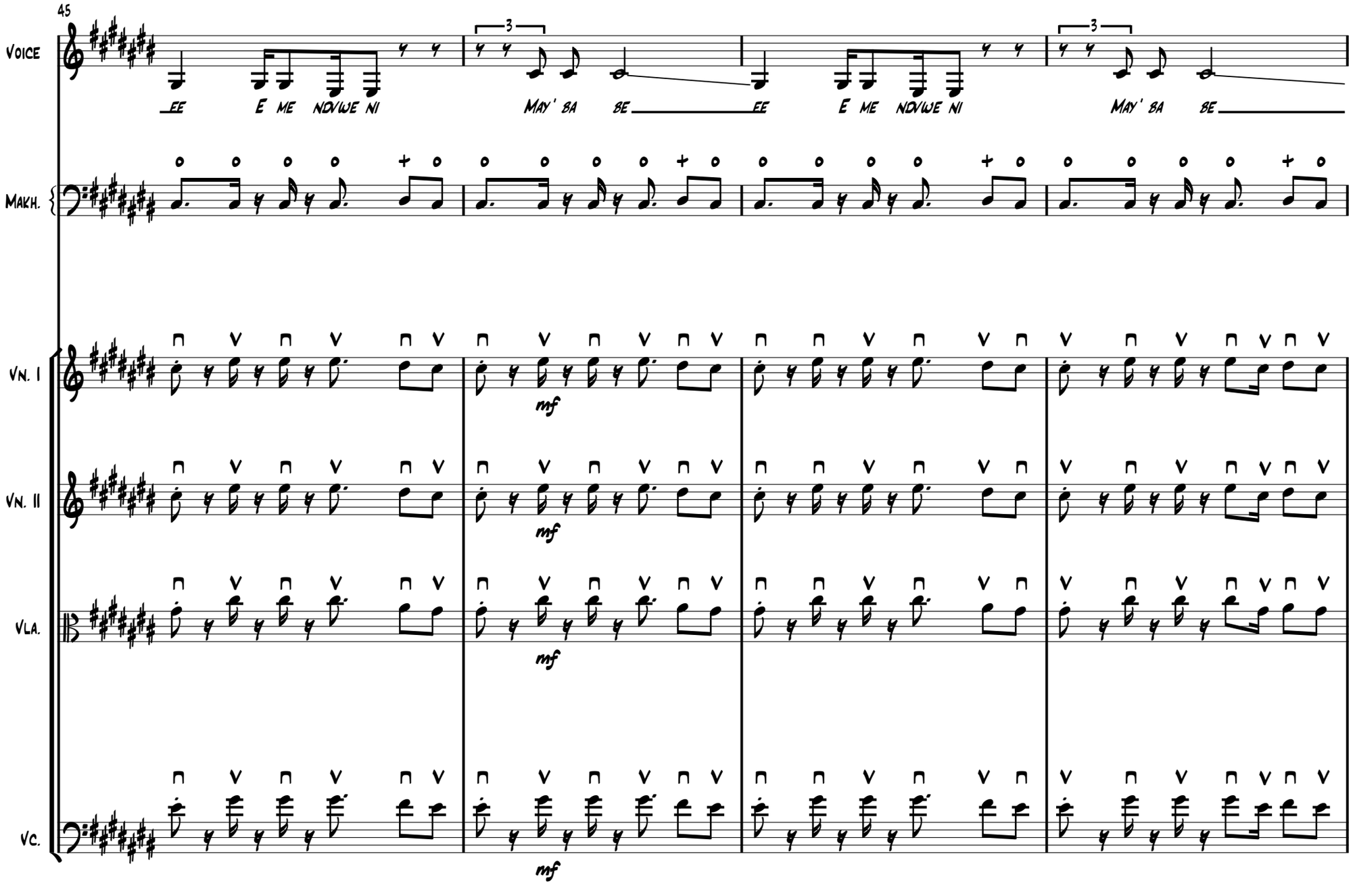

25
Voice
Ngi ye me ndwe ni
May' ba be
ee
E me ndwe ni
May' ba be
Makh.
Vn. I
Vn. II
Vla.
Vc.
p
mp

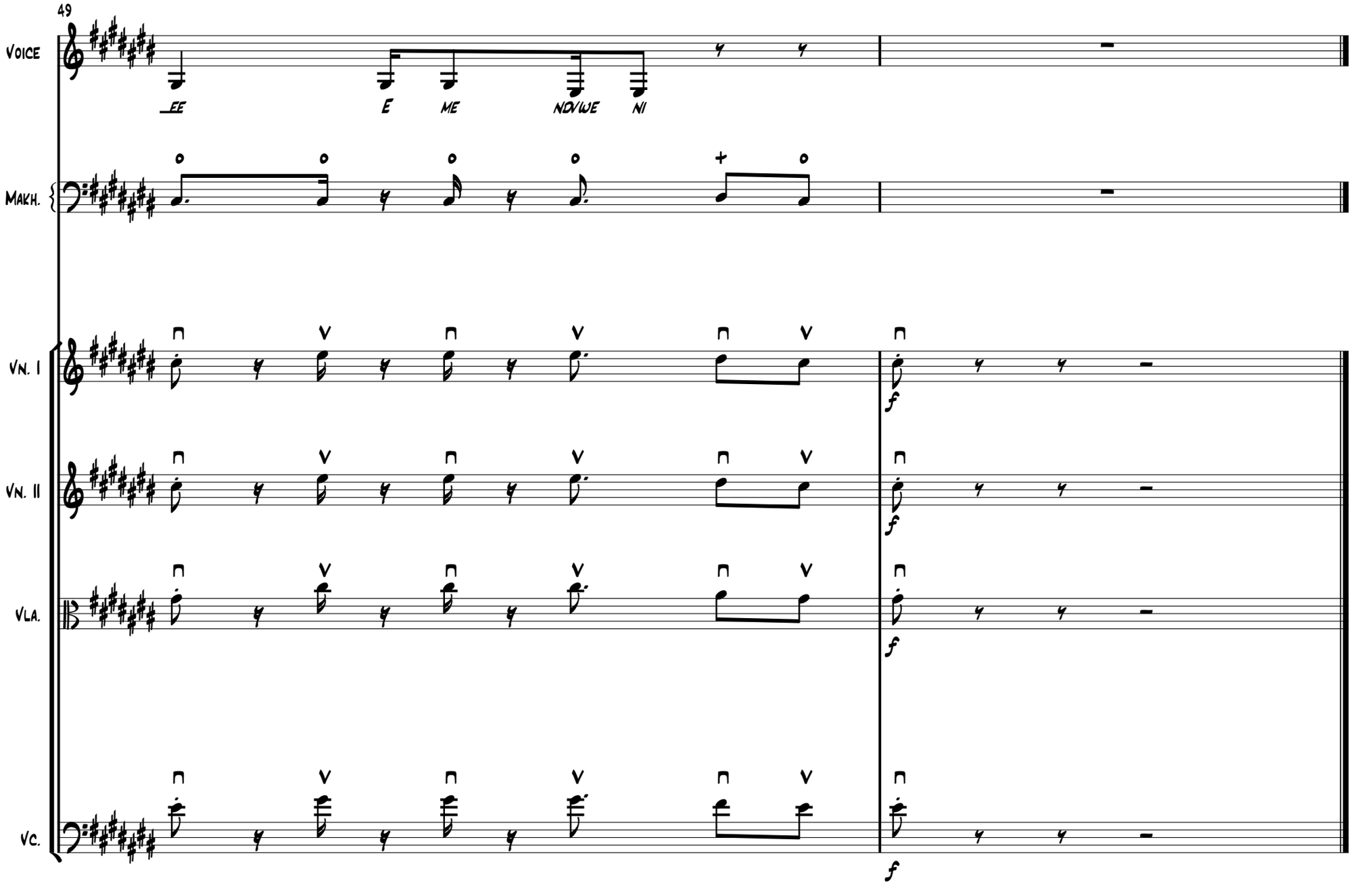

29
8
Voice
_ee
E me ndiwe ni
Makh.
Vn. I
Vn. II
Vla.
Vc.


33
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.
mp
mp
mp
mp


37
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.
mf
mf
mf
mf


41
C
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.
3
May' ba be ee e me nowwe ni
May' ba be
mp


45
Voice
Makh.
Vn. I
Vn. II
Vla.
Vc.
_ee e me ndwe ni
May' ba be _
_ee e me ndwe ni
May' ba be _
3
mf


49
Voice
_EE
E
ME
NOVWE
NI
Makh.
Vn. I
Vn. II
Vla.
Vc.
f

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 inturn 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:

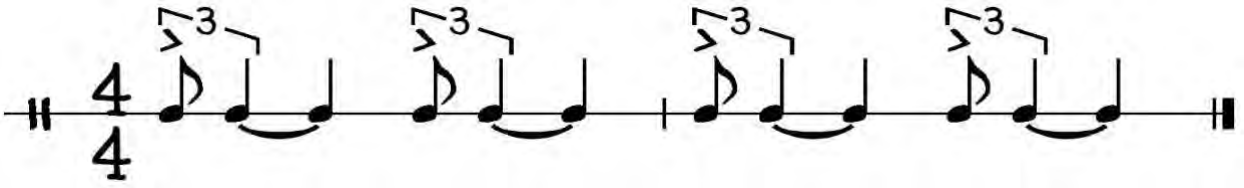
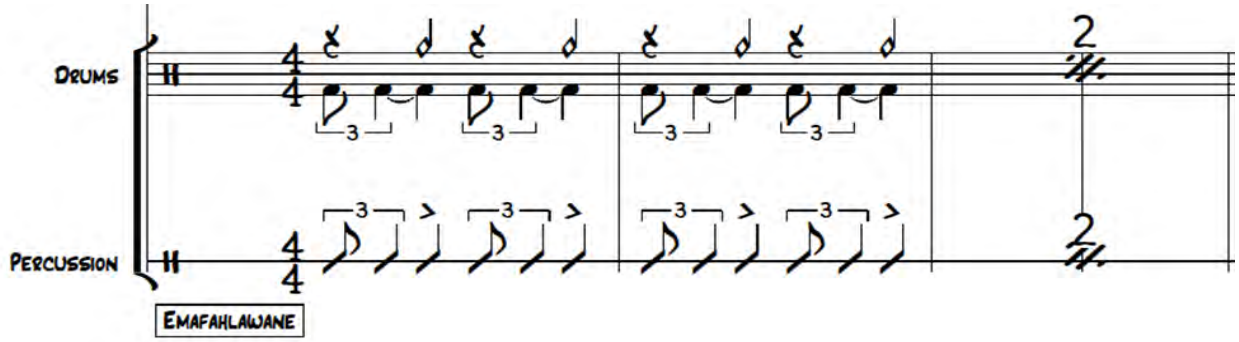


Figure 1: Ummiso Dance Pattern (Eswatini TV, 2022)

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).



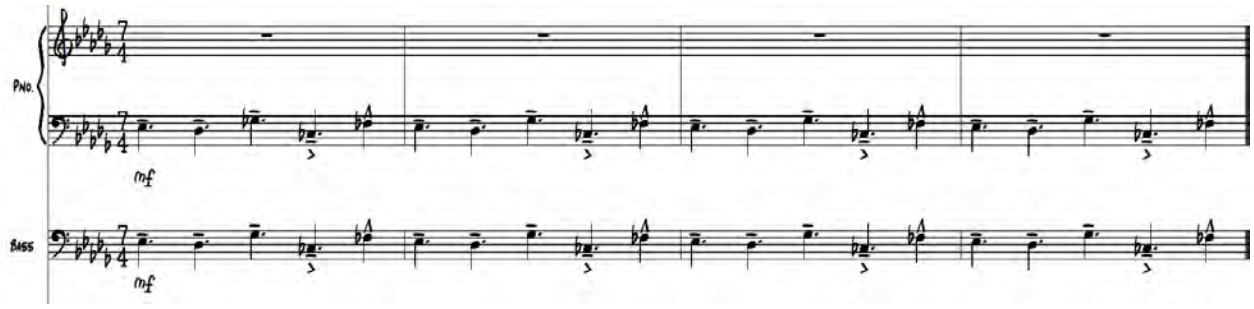
Extract 1 (Part I): ***Four bar Intro***

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

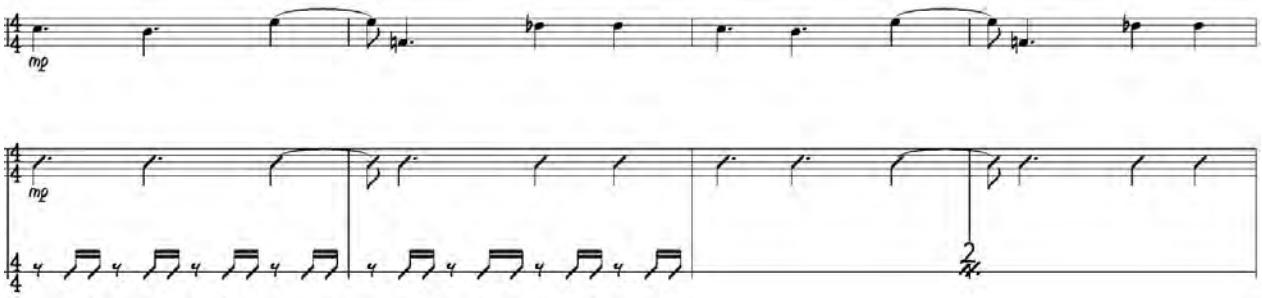
instruments rest upon, with minimum harmonic changes, this is done to represent the minimal movement characteristic of the *Ummiso* dance. The lead melody parts represent the lead singers in Eswatini traditional dance music where it consists of a solo cantor(s) and answered by a chorus (which the other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

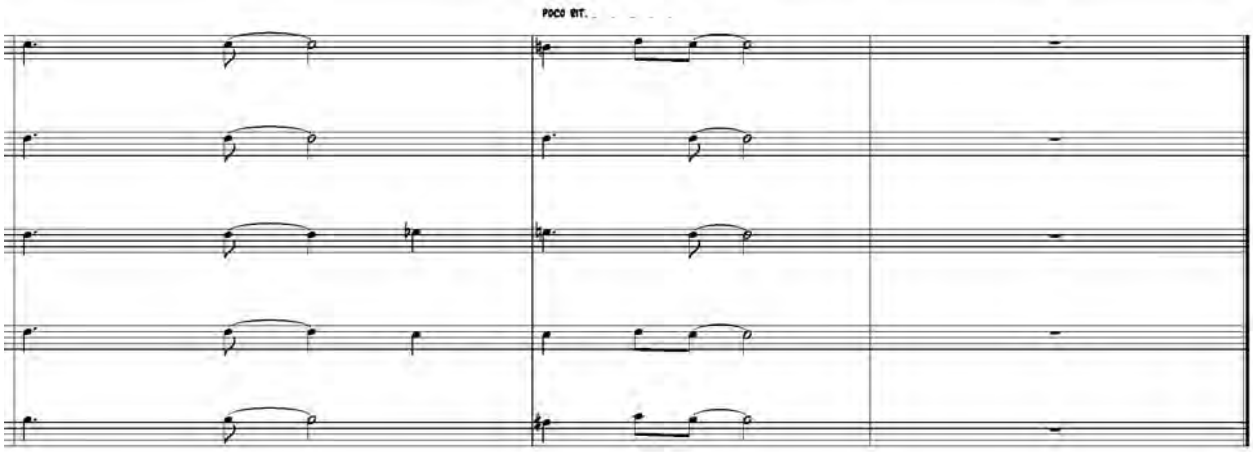


Extract 3 (Part I): ***B Section*** *- Bar 37 - 40*

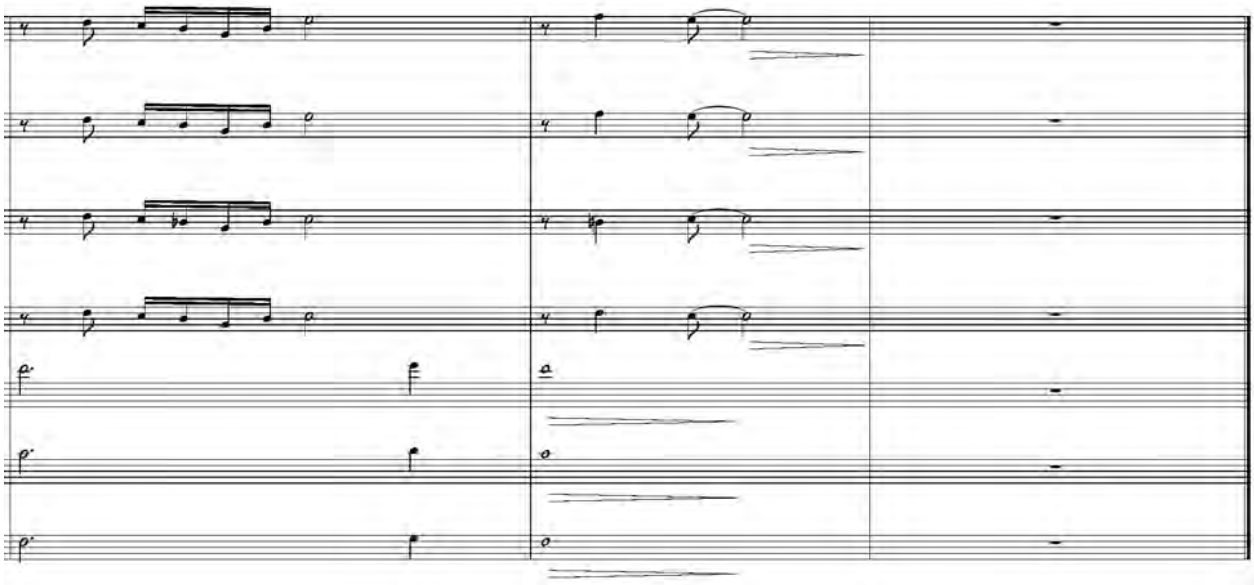
The C section begins with a single measure in 2/4 as a way to break away from the up-tempo of the B section with a fast drum roll leading back to the same melody as the A section. However, an arranging technique called Recapitulation, a final representation of the original theme. The drum and shaker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

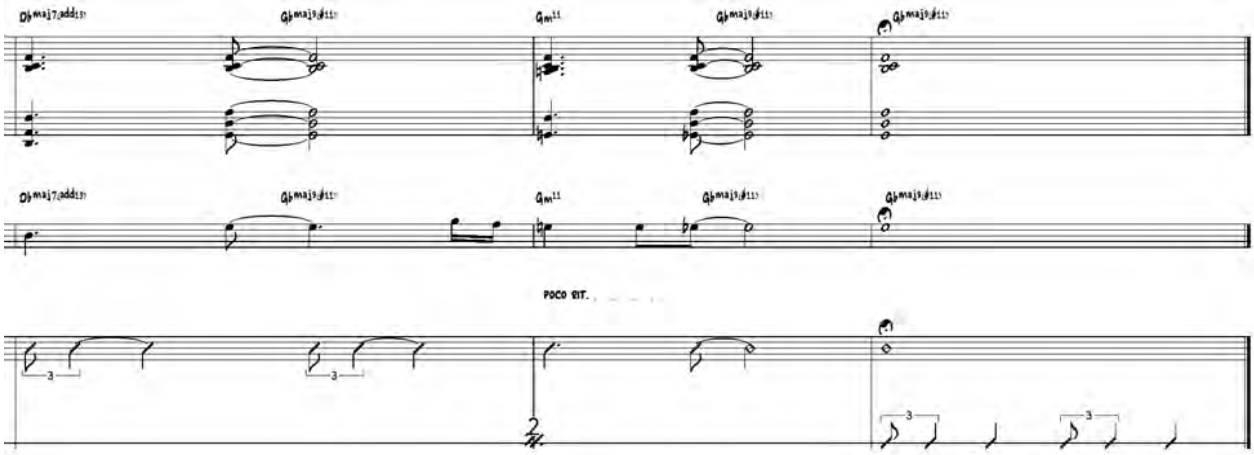
The trumpet section plays a counter-melody around the primary melody, while the Saxophone section 'provides' pads complimented by the harmonic accompaniment from the piano and bass. To end Part 1, the music slows down a little *(Poco Rit)* and the rhythm section ends with a fermata. While the last chord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



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



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



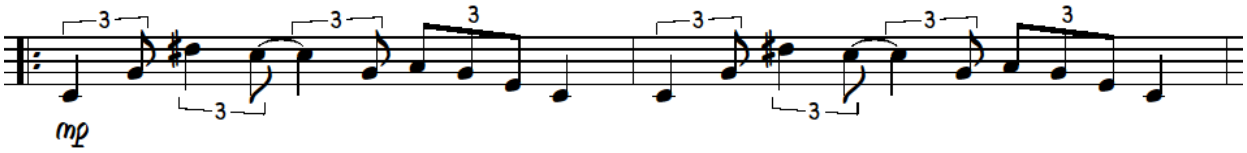
Extract 6 (Part I): ***Rhythm Section*** *- Bar 61-63*

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:

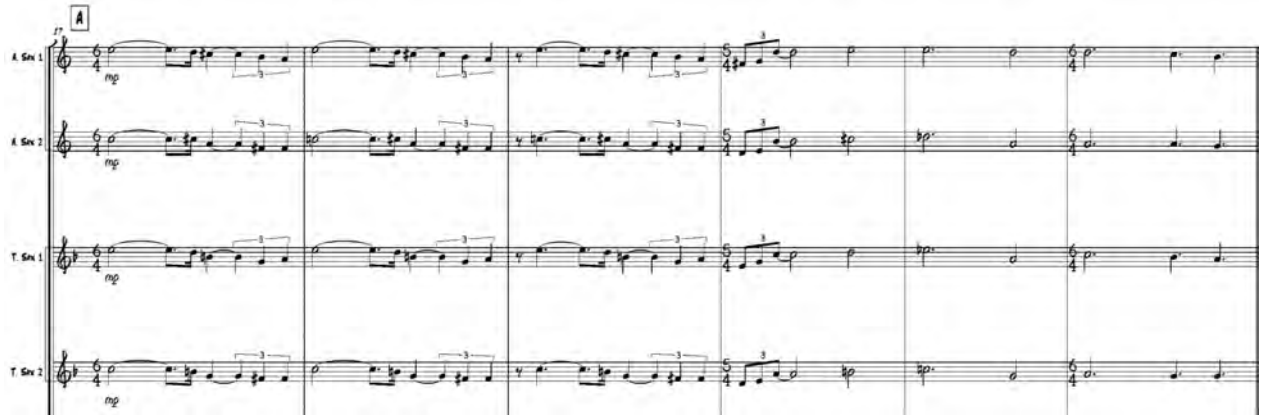
Figure 2: Kutsamba Dance Pattern (The African Royal Families, 2020)

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.



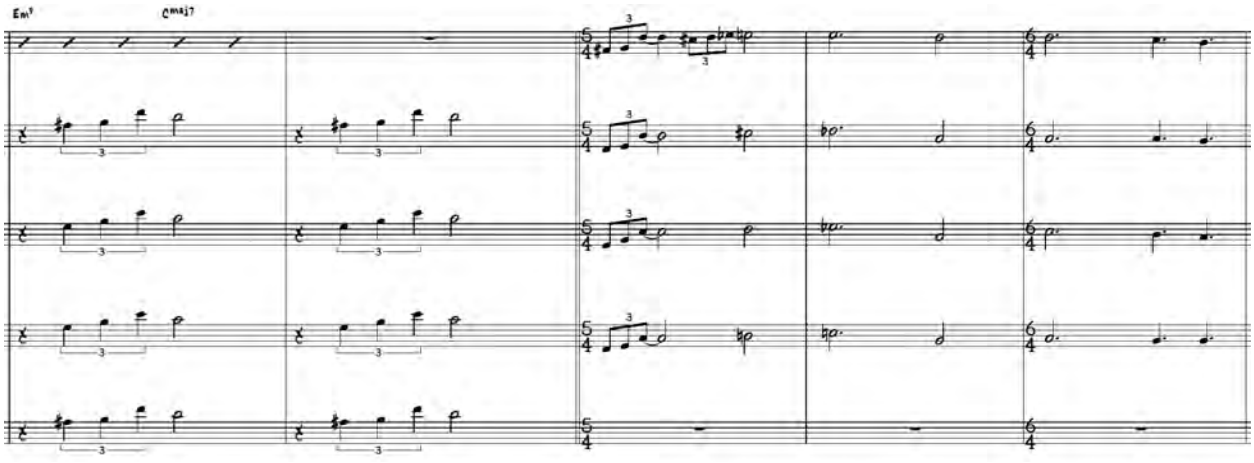
Extract 7 (Part II): ***Bass Part*** *- Bar 46-47*

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=D8BEJ1lZCIw)*, 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.



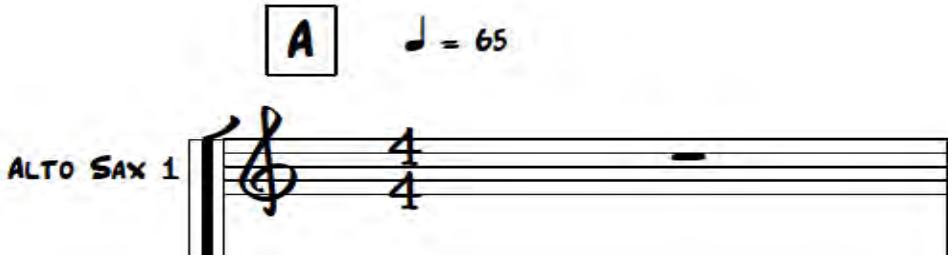
Extract 9 (Part II): ***Saxophone Section*** *- Bar 76-80*

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.

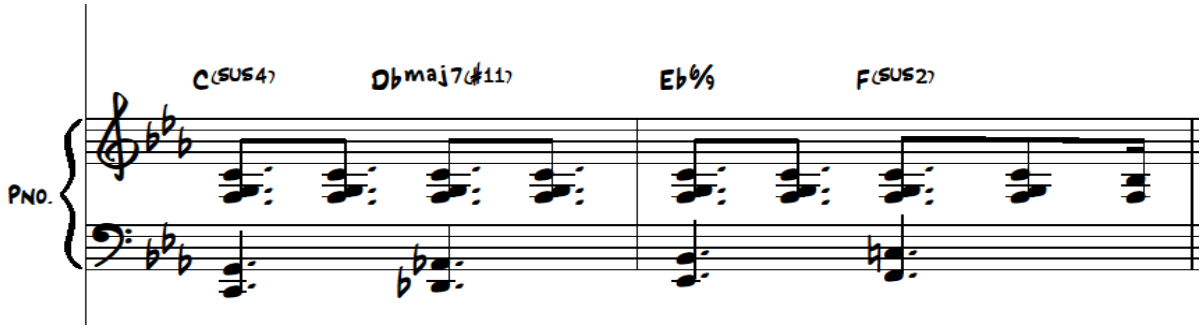
The movement begins with a tremolo over the Csus4 chord (Piano and Bass), with drums filling the spaces with mallets. The time signatures vary because the intention for this section of the piece was for it to sound out of time, emulating the rubato feature found in this dance, hence the slow tempo.



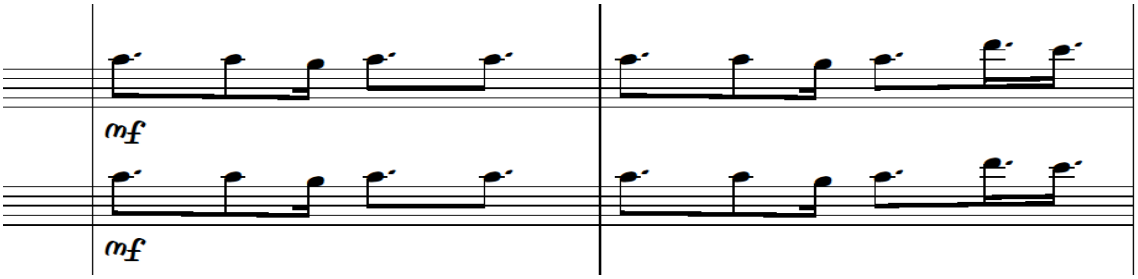
Extract 10 (Part III): ***Tempo Marking***

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.

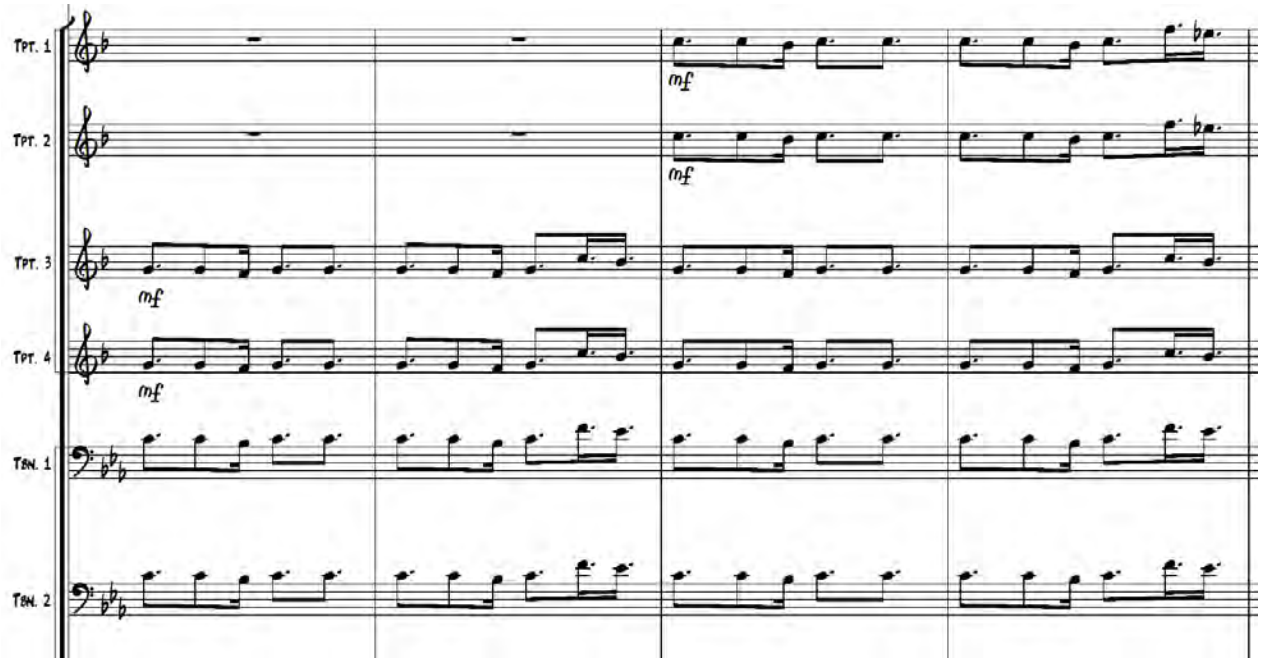
The B section starts on a higher tempo to the A section (70bpm). The piano introduces the four chord sequence which most of Part III is hinged on (Extract 11). The bass and drums join in at bar 26 and using the polyphonic texture, the horns are factored in by adding a layer of each part at a time, after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



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

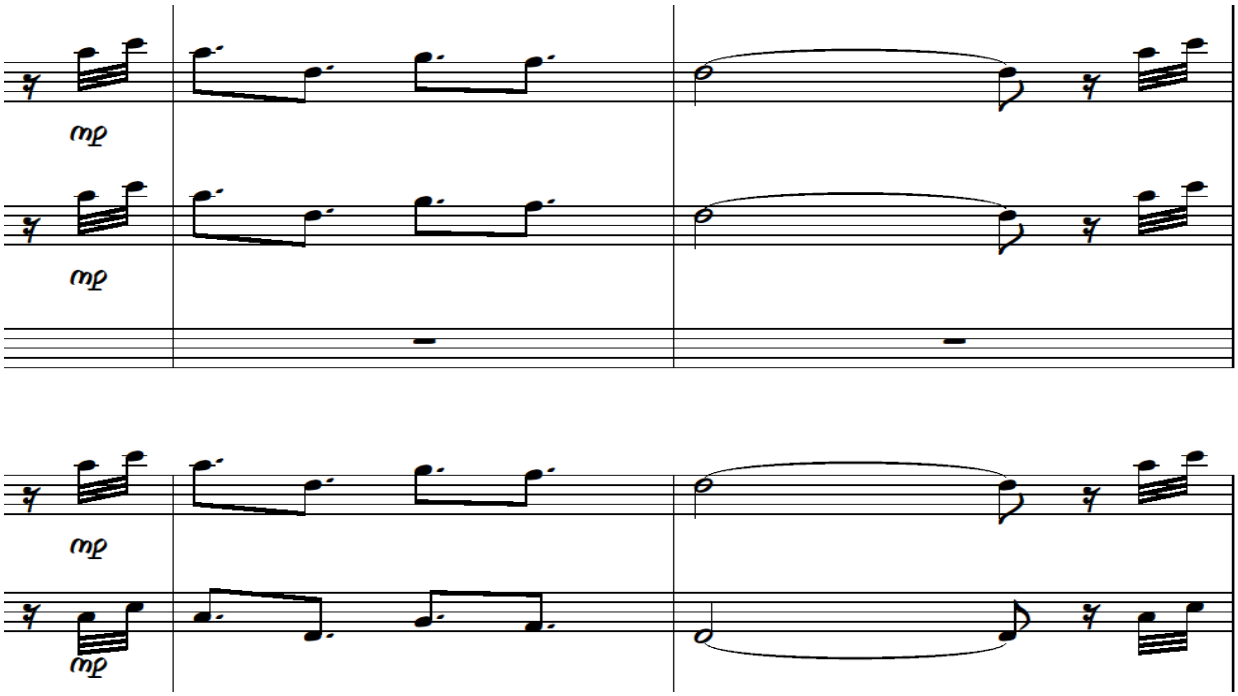


Extract 12 (Part III): ***Trombone 1 & 2*** *- Bar 31-32*

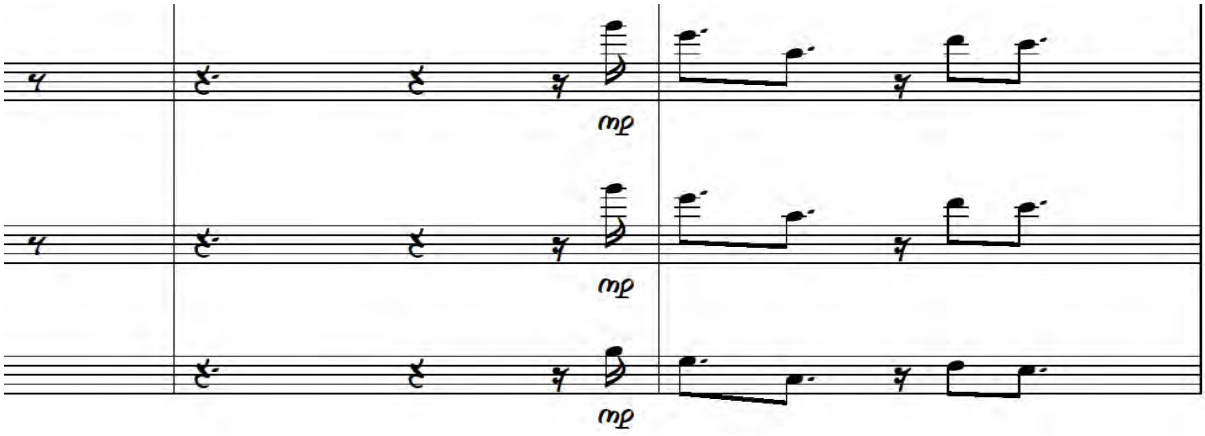


Extract 13 (Part III): ***Trumpet and Trombone Parts*** *- Bar 33-36*

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).



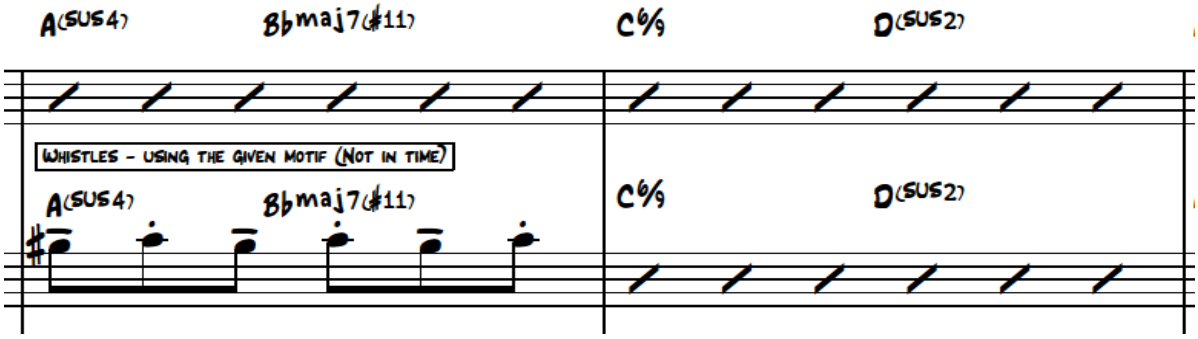
Extract 14 (Part III): ***Trumpet and Tenor Sax Parts (Melody - "Call")*** *- Bar 39-40*



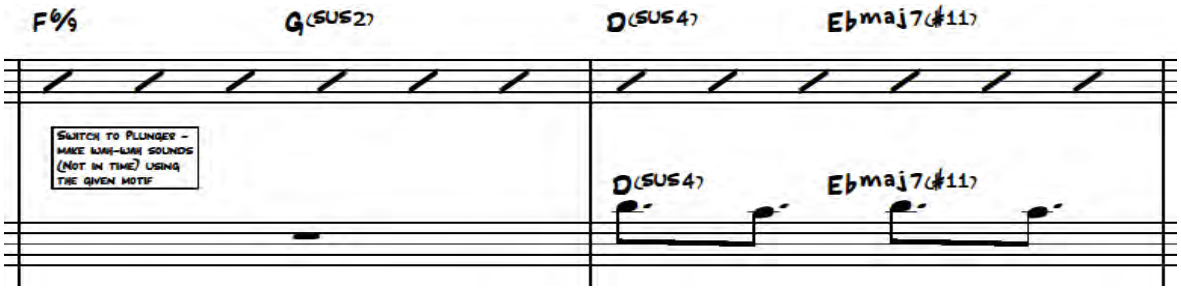
Extract 15 (Part III): ***Trombone Section ("Response")*** *- Bar 39-40*

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).

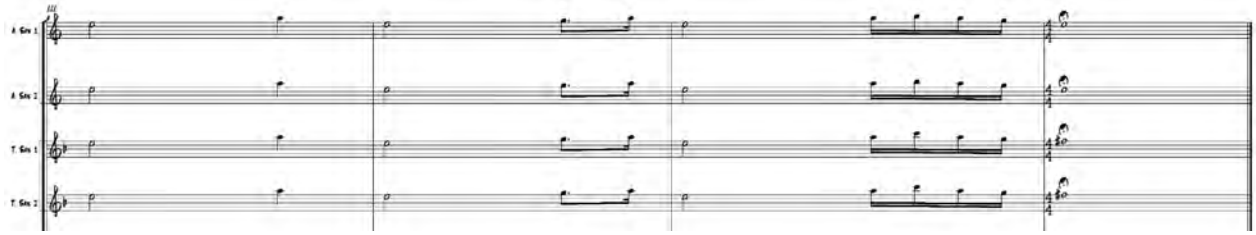


Extract 16 (Part III): ***Alto Sax 2 ("whistles")*** *- Bar 83-84*



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 Sidvwaba 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
Umgubho	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 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

Soprano Saxophone

Alto Sax 2

Tenor Sax 1

Tenor Sax 2

Baritone Sax

Trumpet 1

Trumpet 2

Trumpet 3

Trumpet 4

Trombone 1

Trombone 2

Trombone 3

Piano

Bass

Drums

Percussion

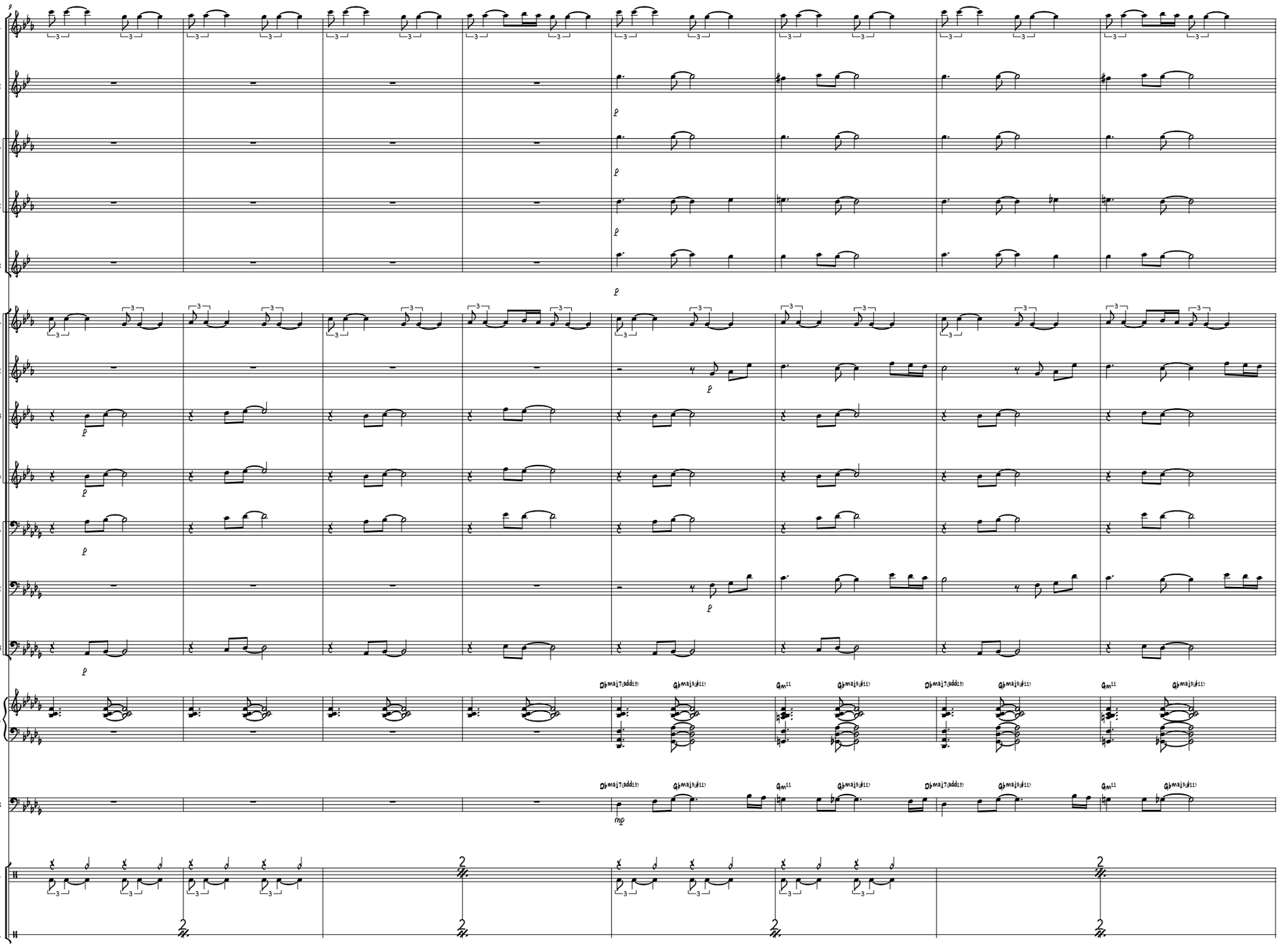
mp (Unis.)

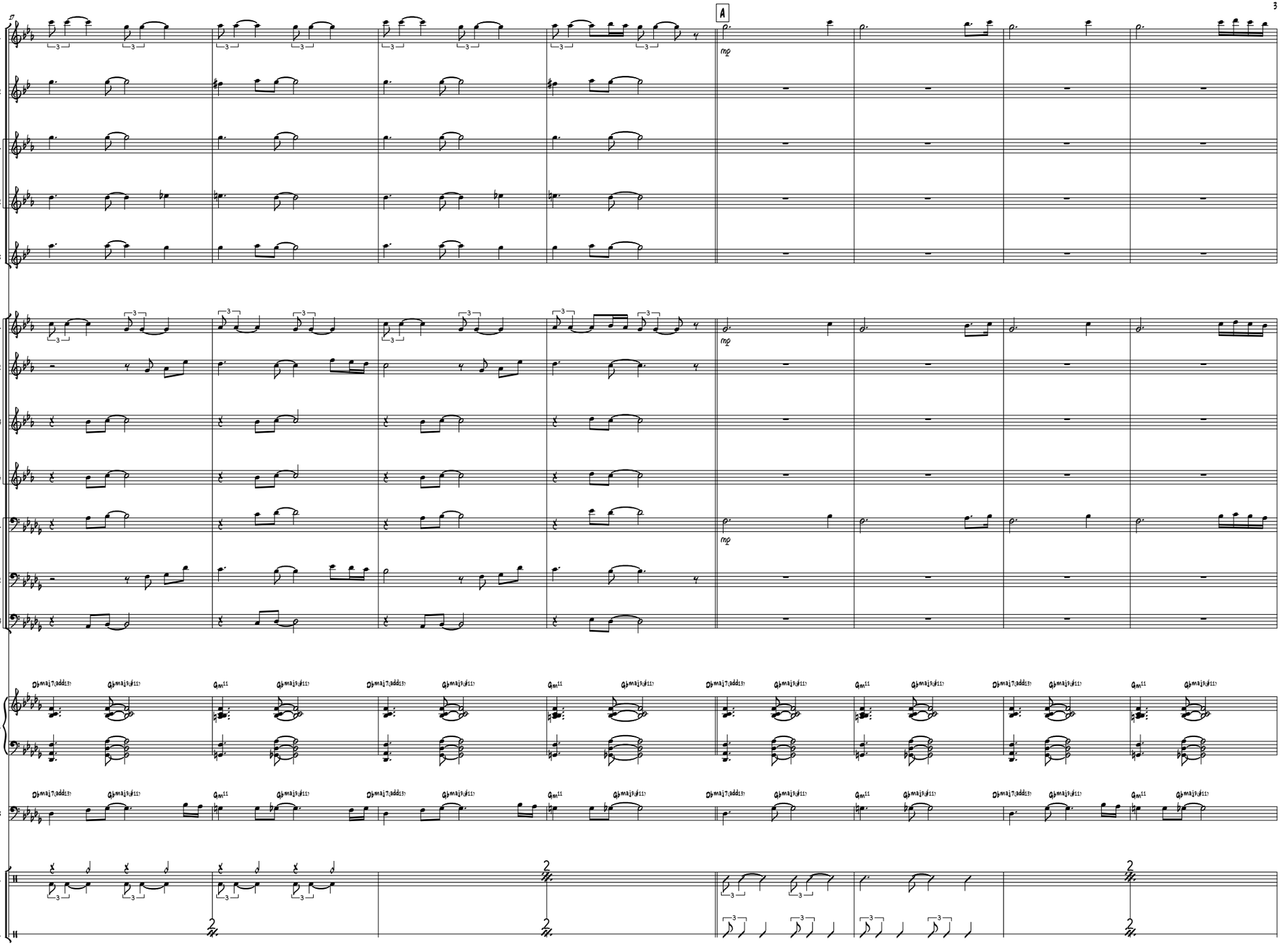
mp (Unis.)

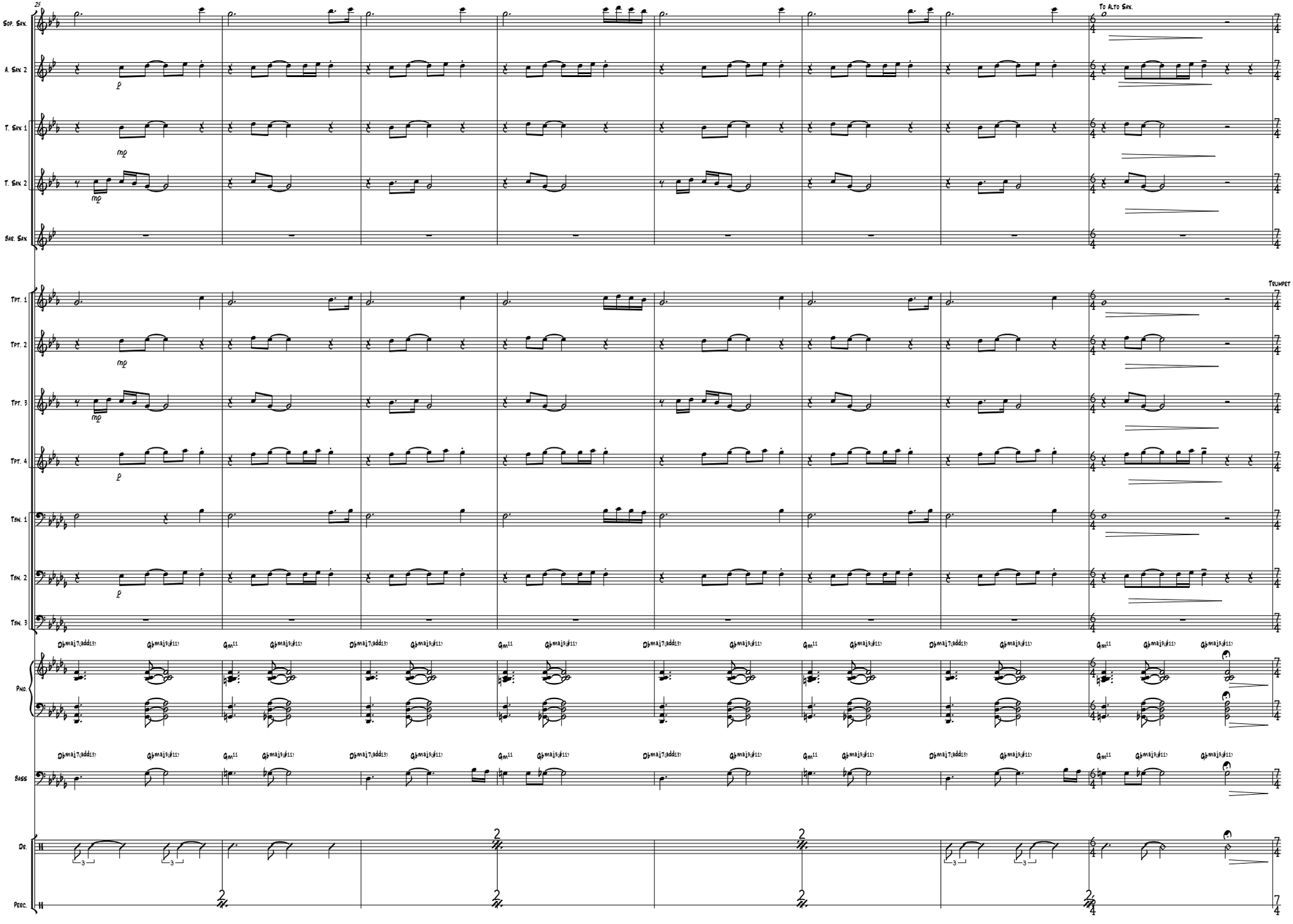
Dbmaj7(add13)

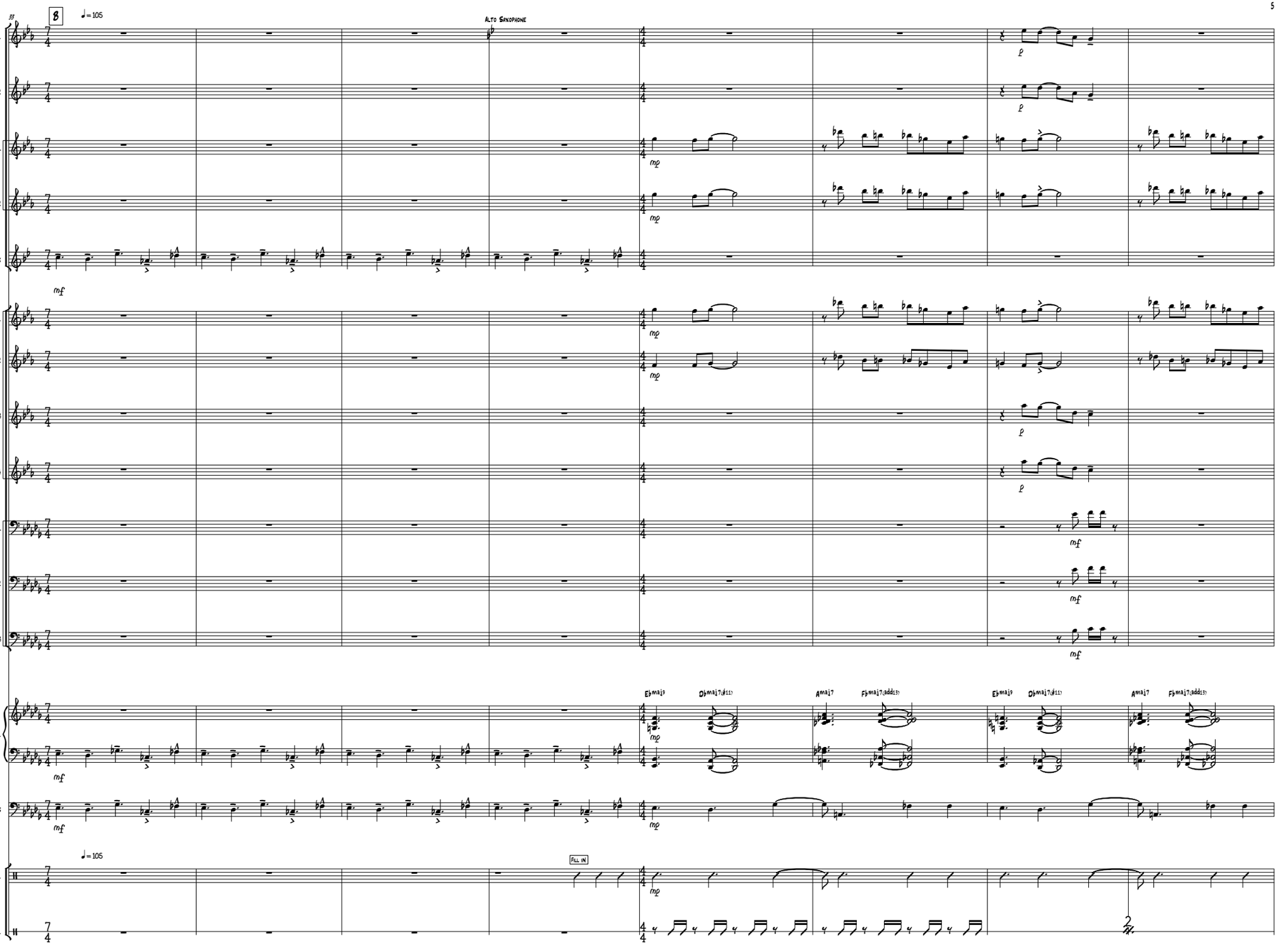
mp

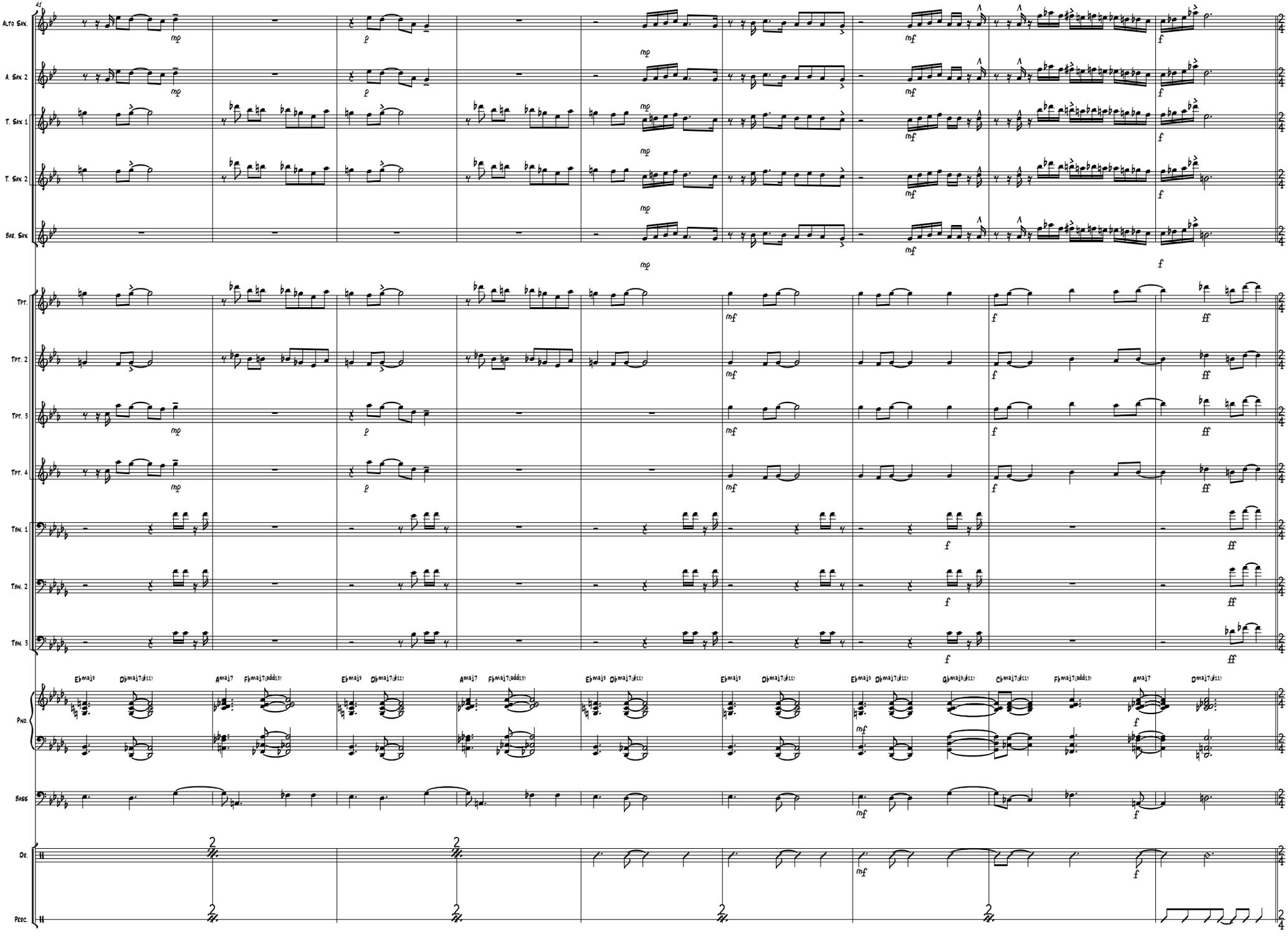
Emafahlawane

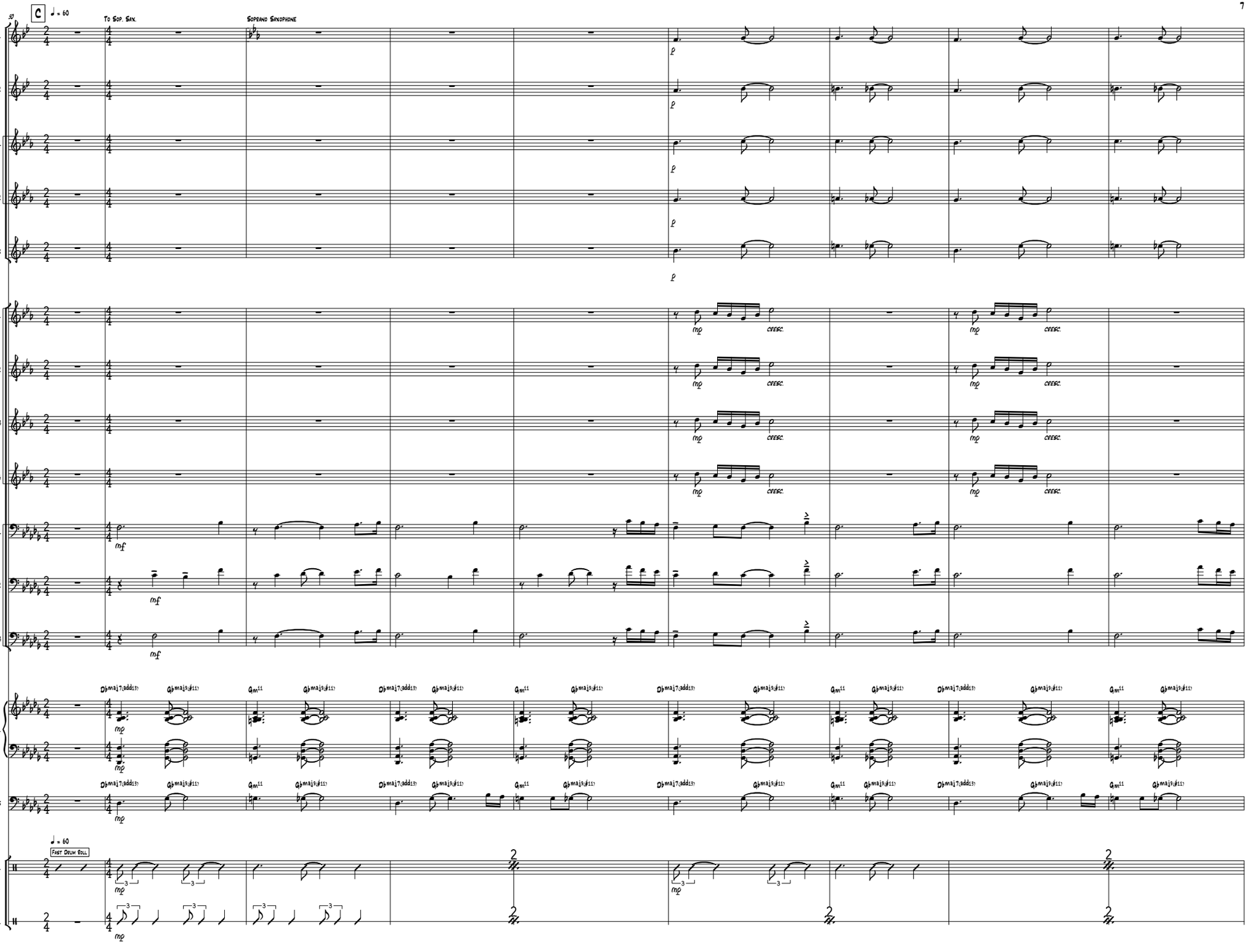

Sop. Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Perc.
Dbmaj7(add13)
Gbmaj9(#11)
Gbm11
Gbmaj9(#11)
Dbmaj7(add13)
Gbmaj9(#11)
Gbm11
Gbmaj9(#11)
Dbmaj7(add13)
Gbmaj9(#11)
Gbm11
Gbmaj9(#11)
mp


A
mp
Sop. Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Perc.
Db maj7(add13)
Gb maj9(#11)
Gbm11


25
Sop. Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
To Alto Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Trumpet in B♭
Pno.
Bass
Dr.
Perc.


8
♩ = 105
Alto Saxophone
Sop. Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt.
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Perc.
Fill in
E♭maj9
D♭maj7(♯11)
Amaj7
F♭maj7(add13)
mp
mf
p


41
Alto Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt.
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Perc.
Ebmaj9
Dbmaj7(#11)
Amaj7
Fbmaj7(add13)
Gbmaj9(#11)
Cbmaj7(#11)
Dmaj7(#11)


10
C
♩ = 60
To Sop. Sax.
Soprano Saxophone
Alto Sax.
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt.
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Perc.
♩ = 60
Fast Drum Roll
mp
cresc.
mf
Db maj7(add13)
Gb maj9(#11)
Gm11

59

POCO RIT. - - - - - -

Sop. Sax.

A. Sax 2

T. Sax 1

T. Sax 2

Bar. Sax

Tpt.

Tpt. 2

Tpt. 3

Tpt. 4

mp CRESC.

Tbn. 1

Tbn. 2

Tbn. 3

Pno.

Db maj7(add13) Gb maj9(#11) Gm11 Gb maj9(#11)

Bass

Dr.

Perc.

3

2

SAXOPHONE

Soprano Saxophone
Alto Saxophone

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

4

mp (Unis.)

8

12

16

20

A

mp

24

28

32

To Alto Sax.

B

♩ = 105

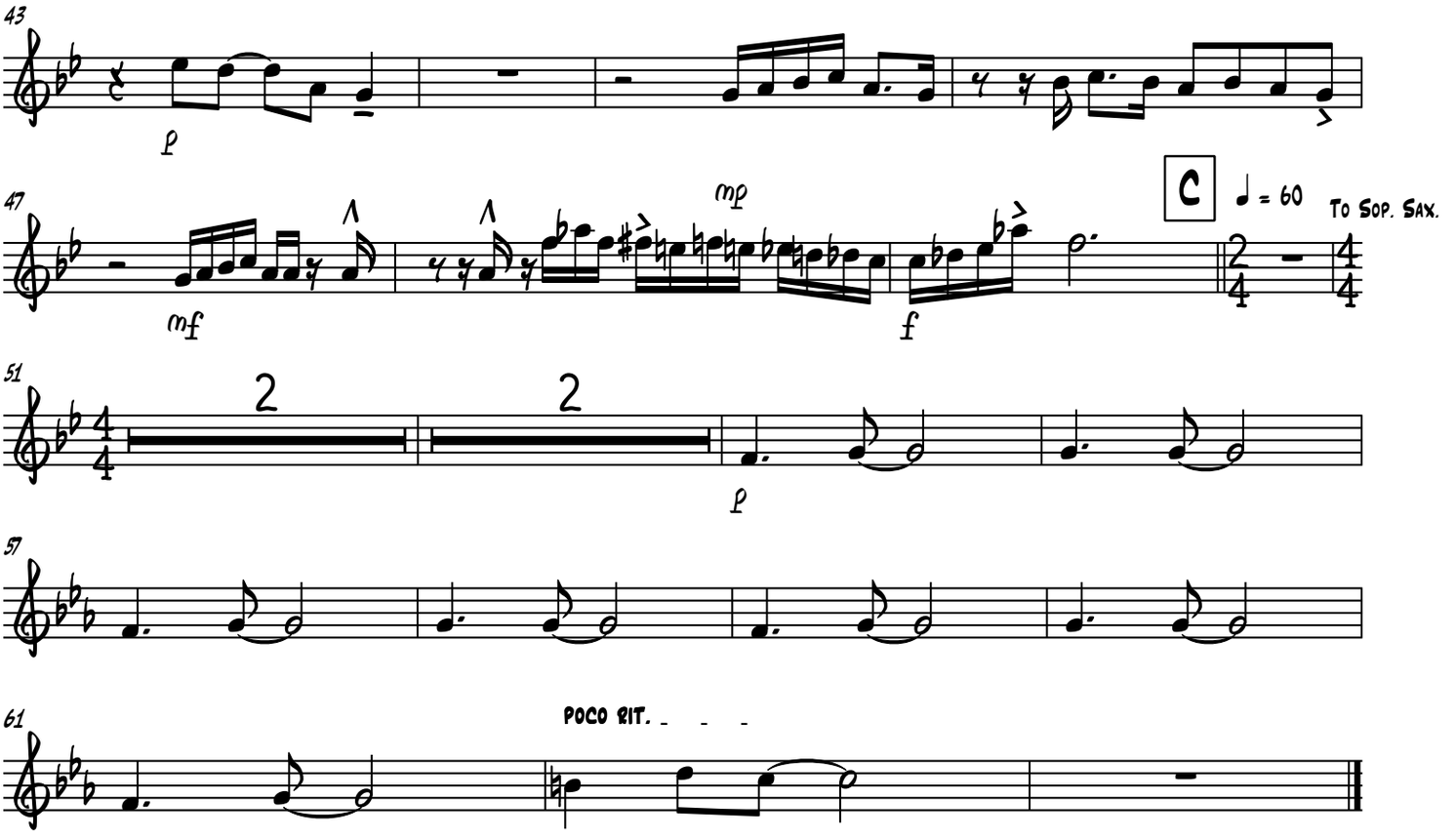
3

2

39

p

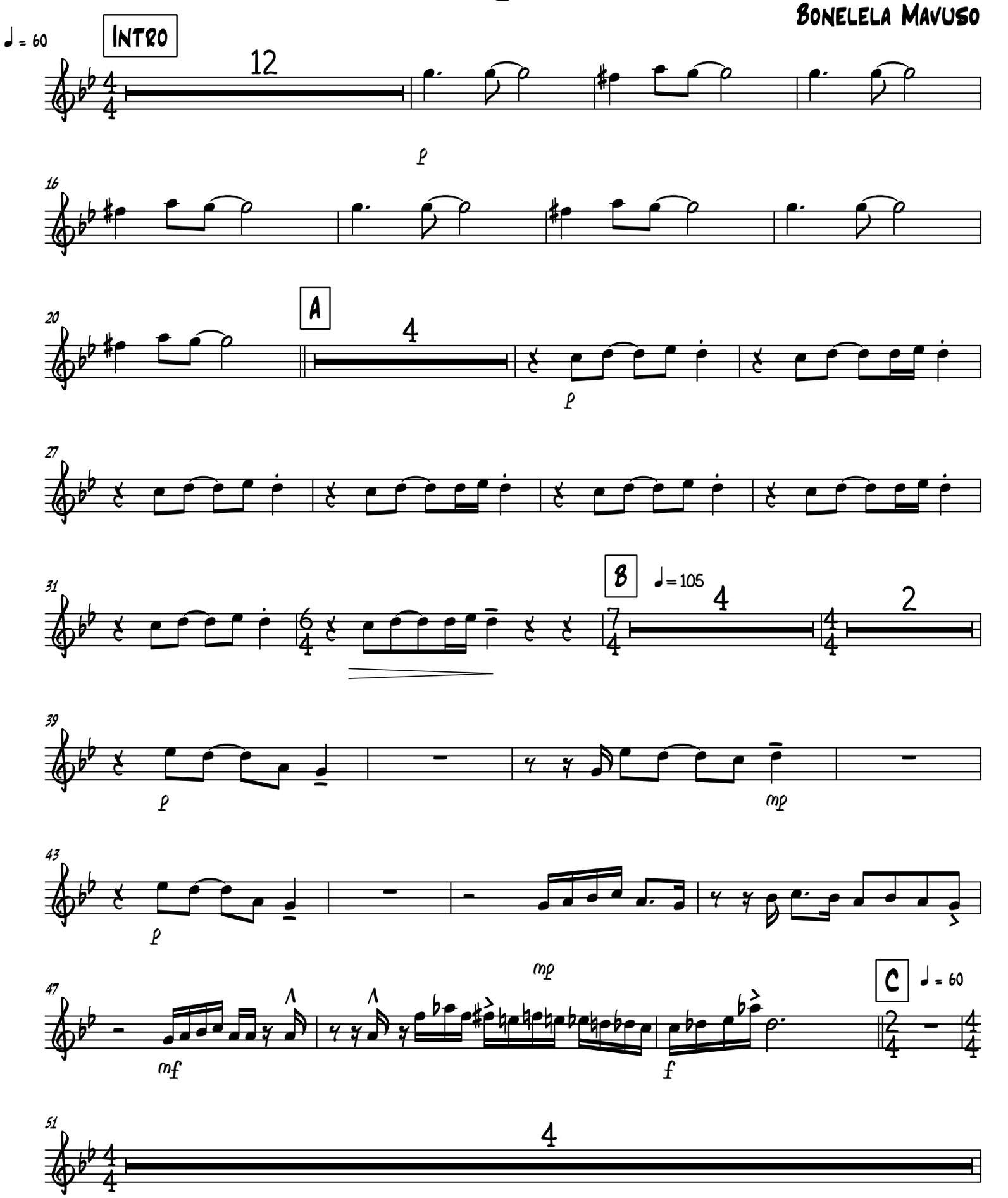
mp


43
p
47
mf
mp
f
C
♩ = 60
To Sop. Sax.
51
2
2
p
57
61
poco rit.

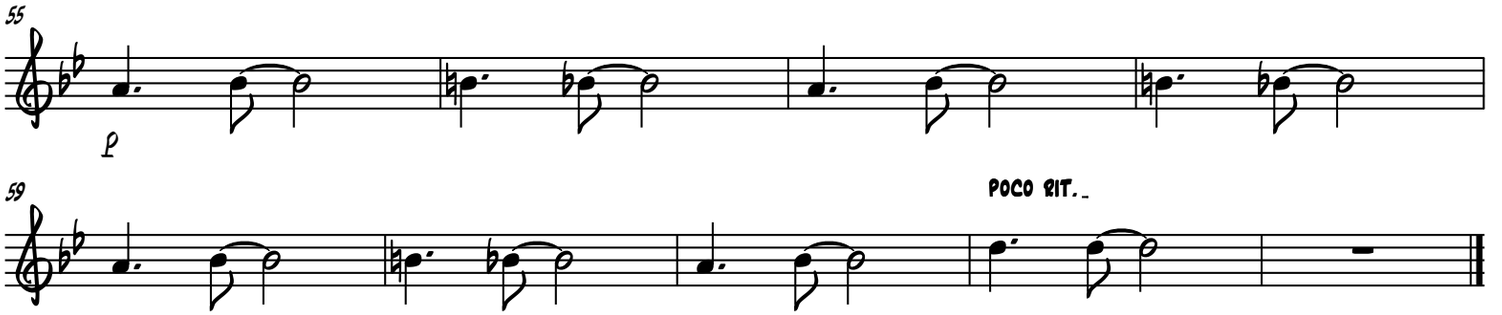
Alto Sax 2

Part 1 (Ummiso)

Bonelela Mavuso



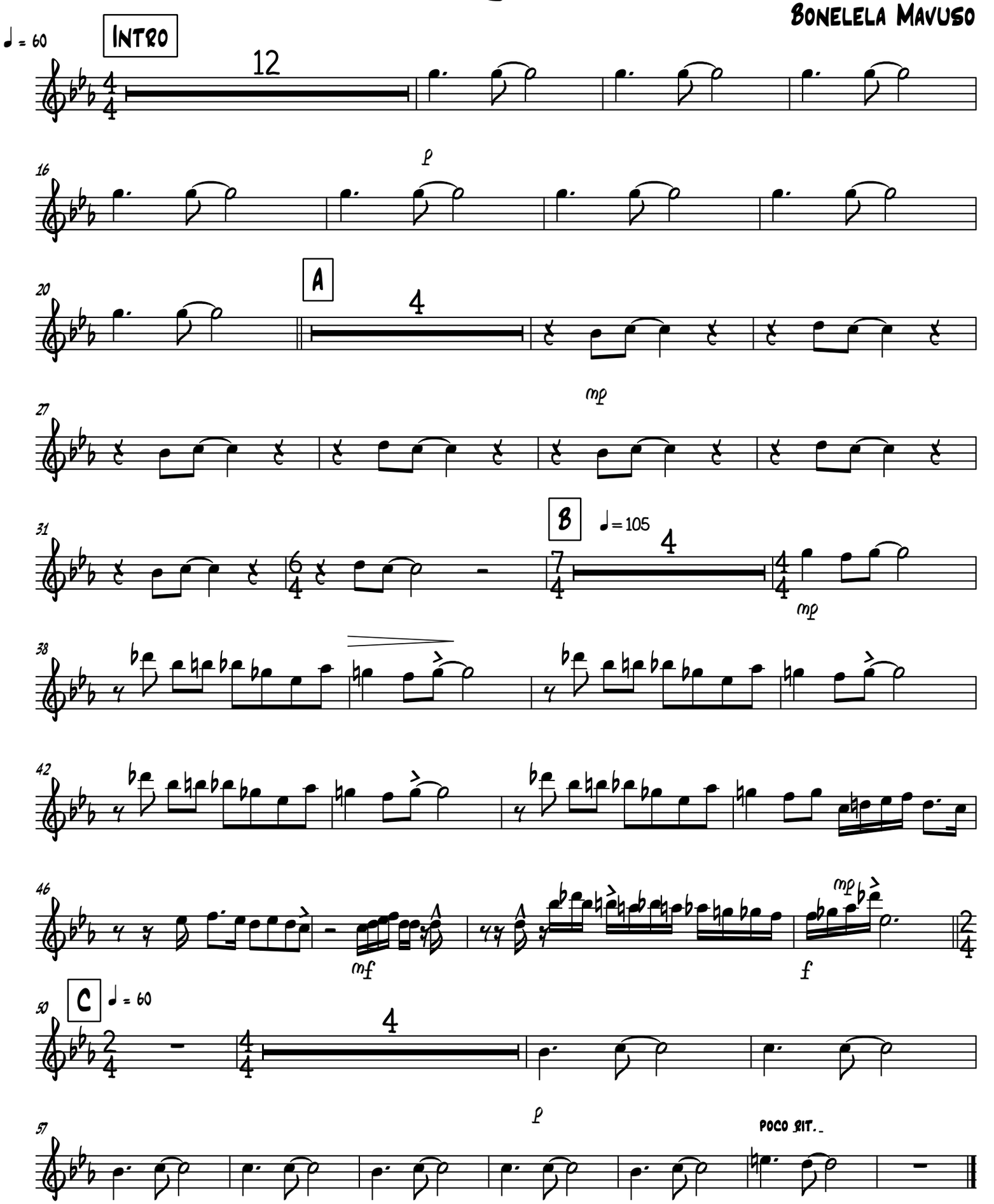
Alto Sax 2



Tenor Sax 1

Part 1 (Ummiso)

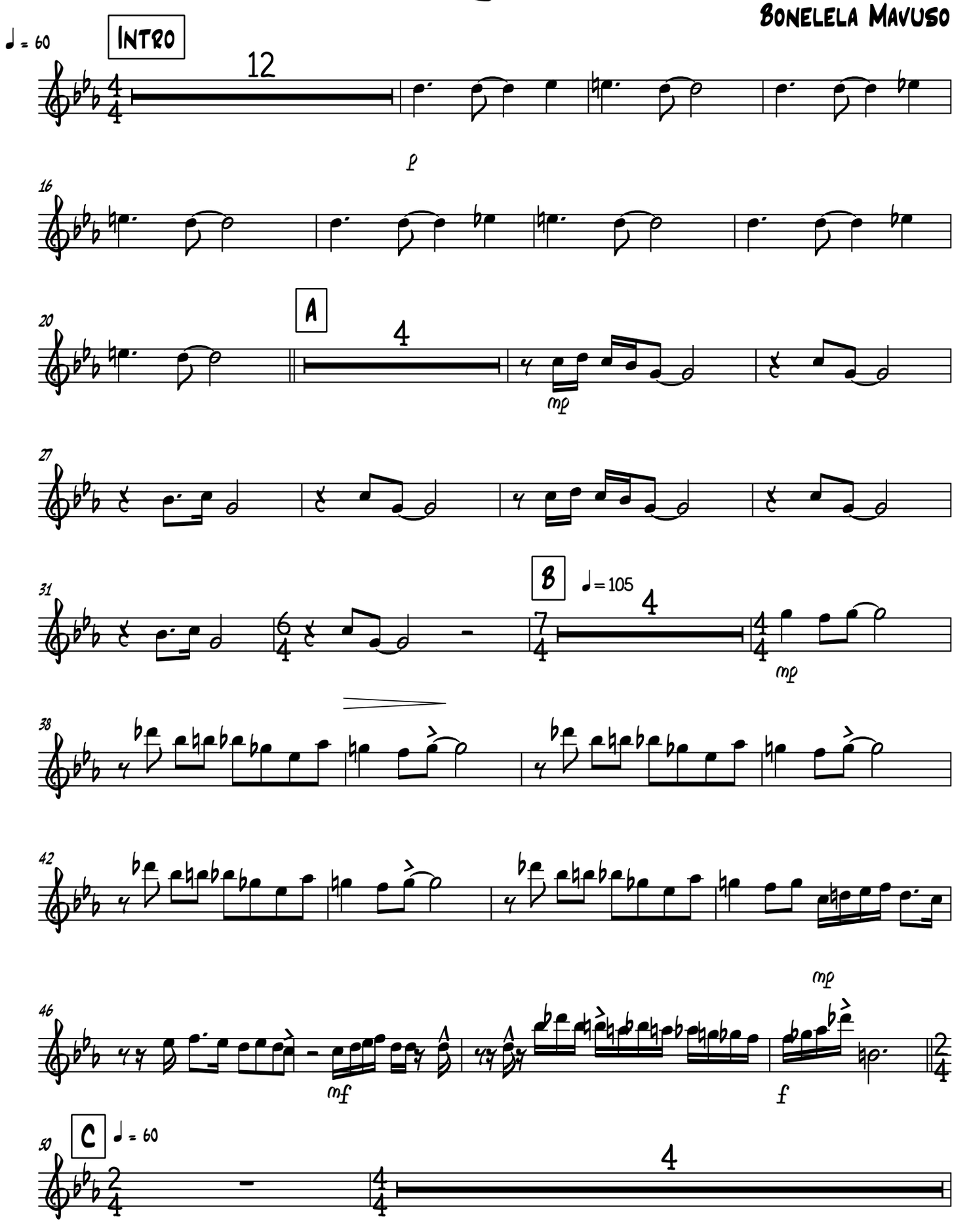
Bonelela Mavuso

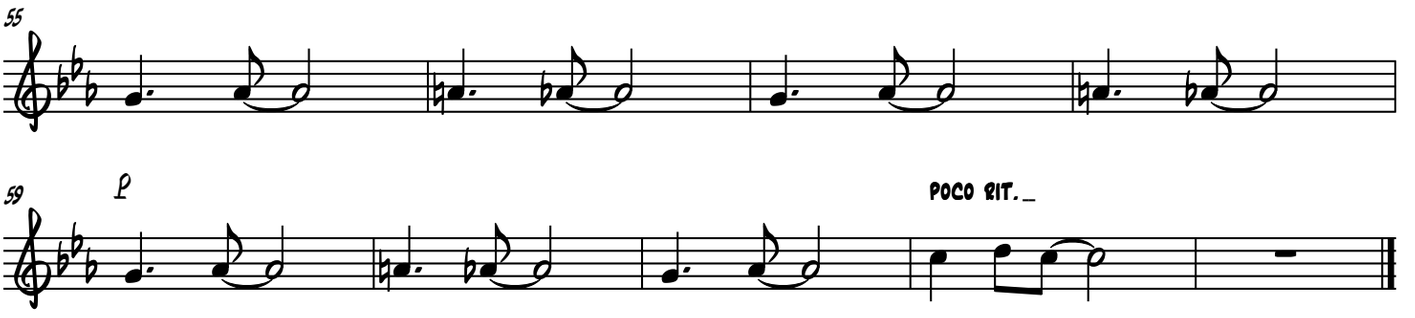


Tenor Sax 2

Part 1 (Ummiso)

Bonelela Mavuso




55

59
p
poco rit._

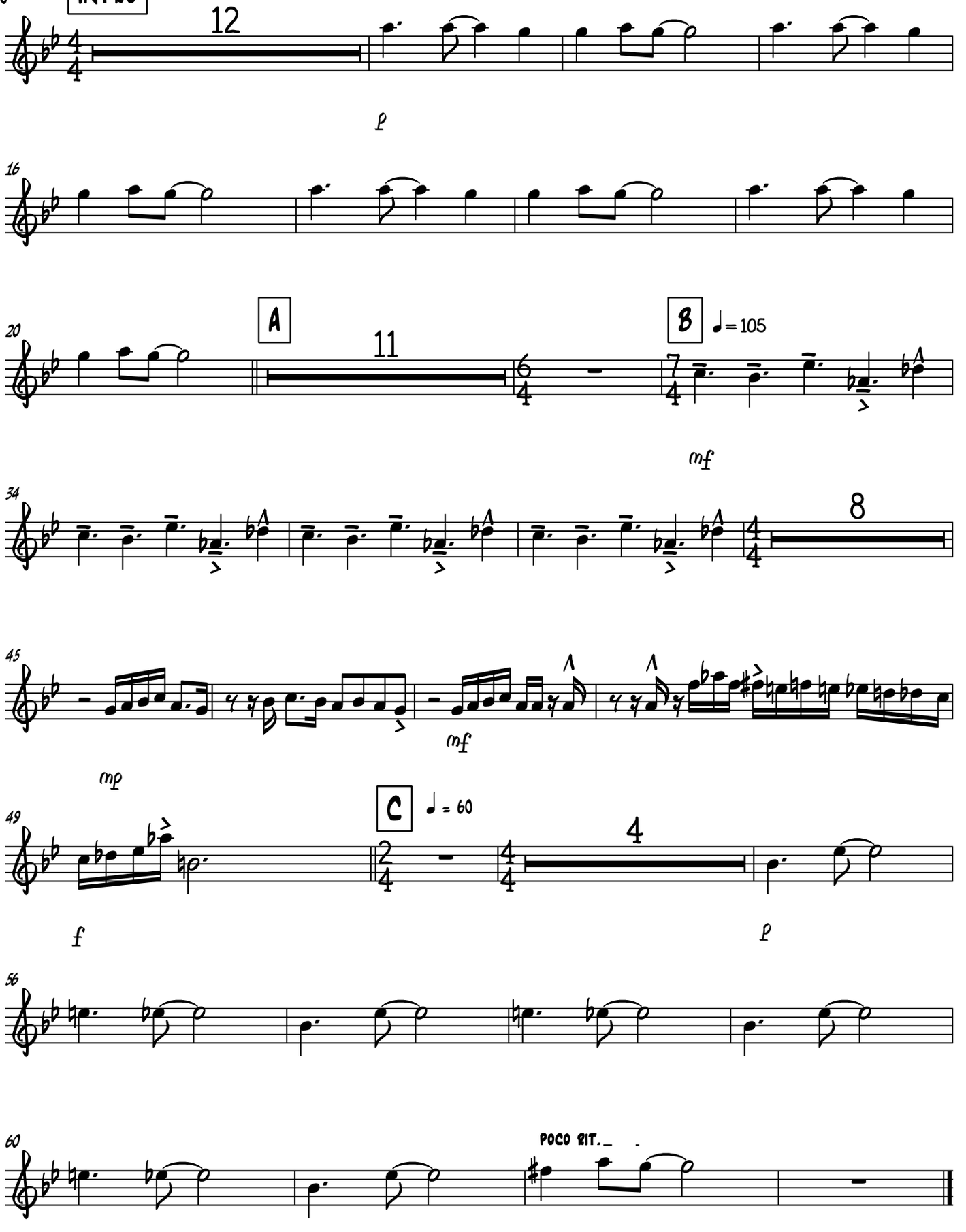
Baritone Sax

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro



TRUMPET

Trumpet 1

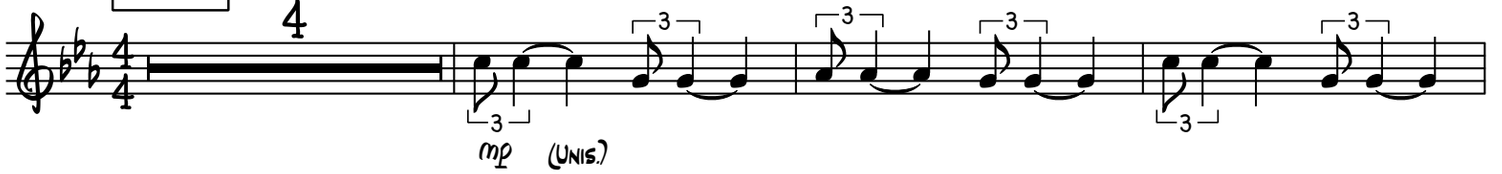
Trumpet in Bb

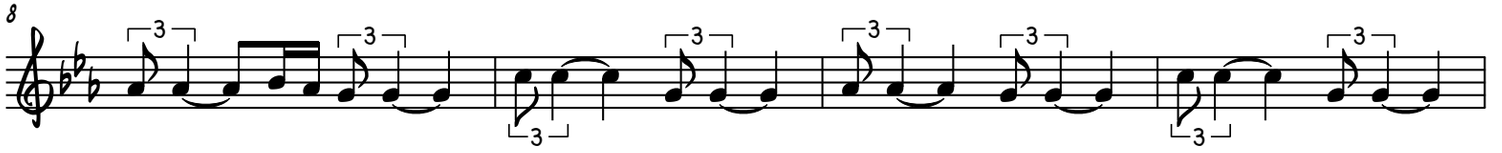
Part 1 (Ummiso)

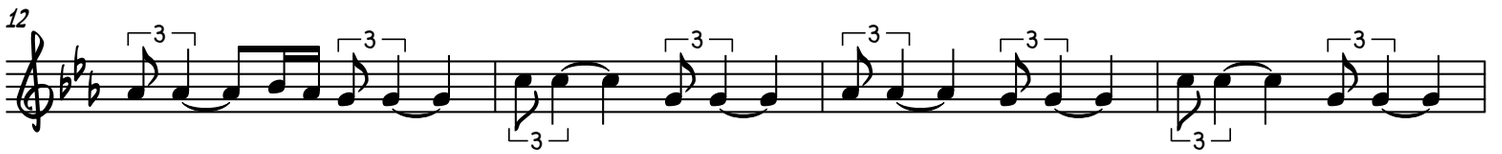
Bonelela Mavuso

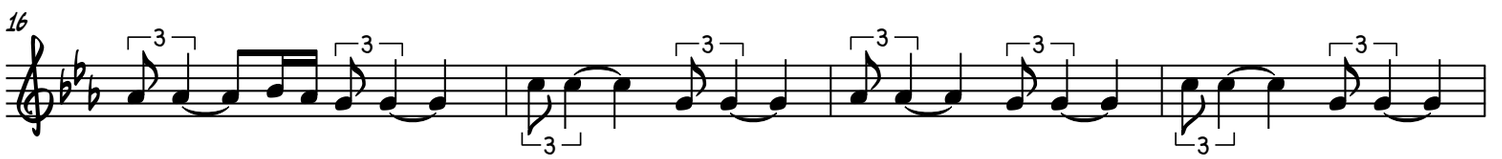
♩ = 60

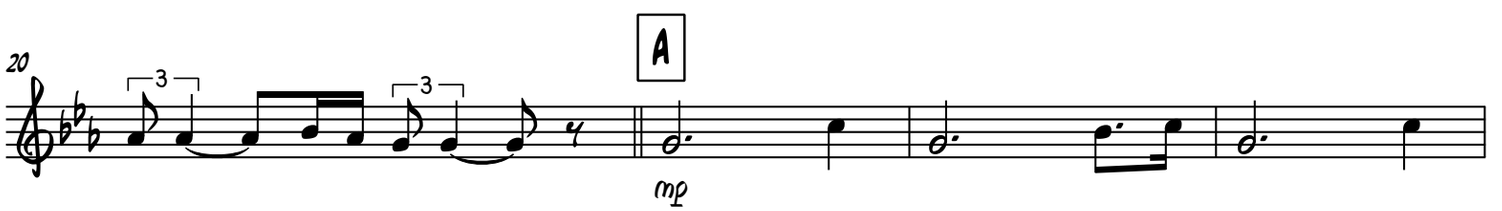
Intro

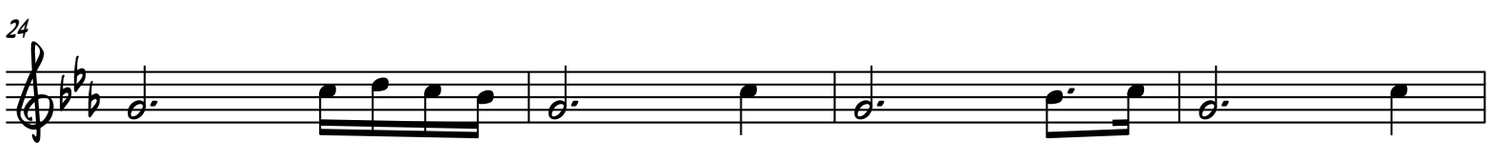


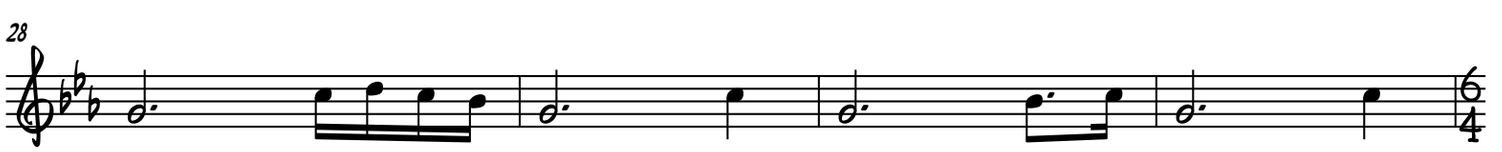


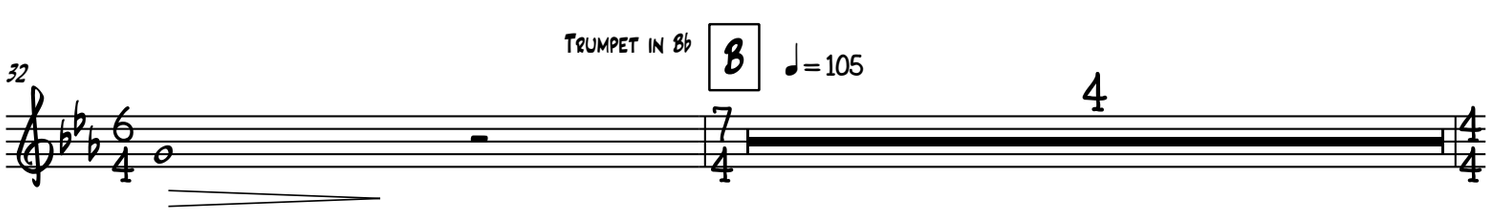




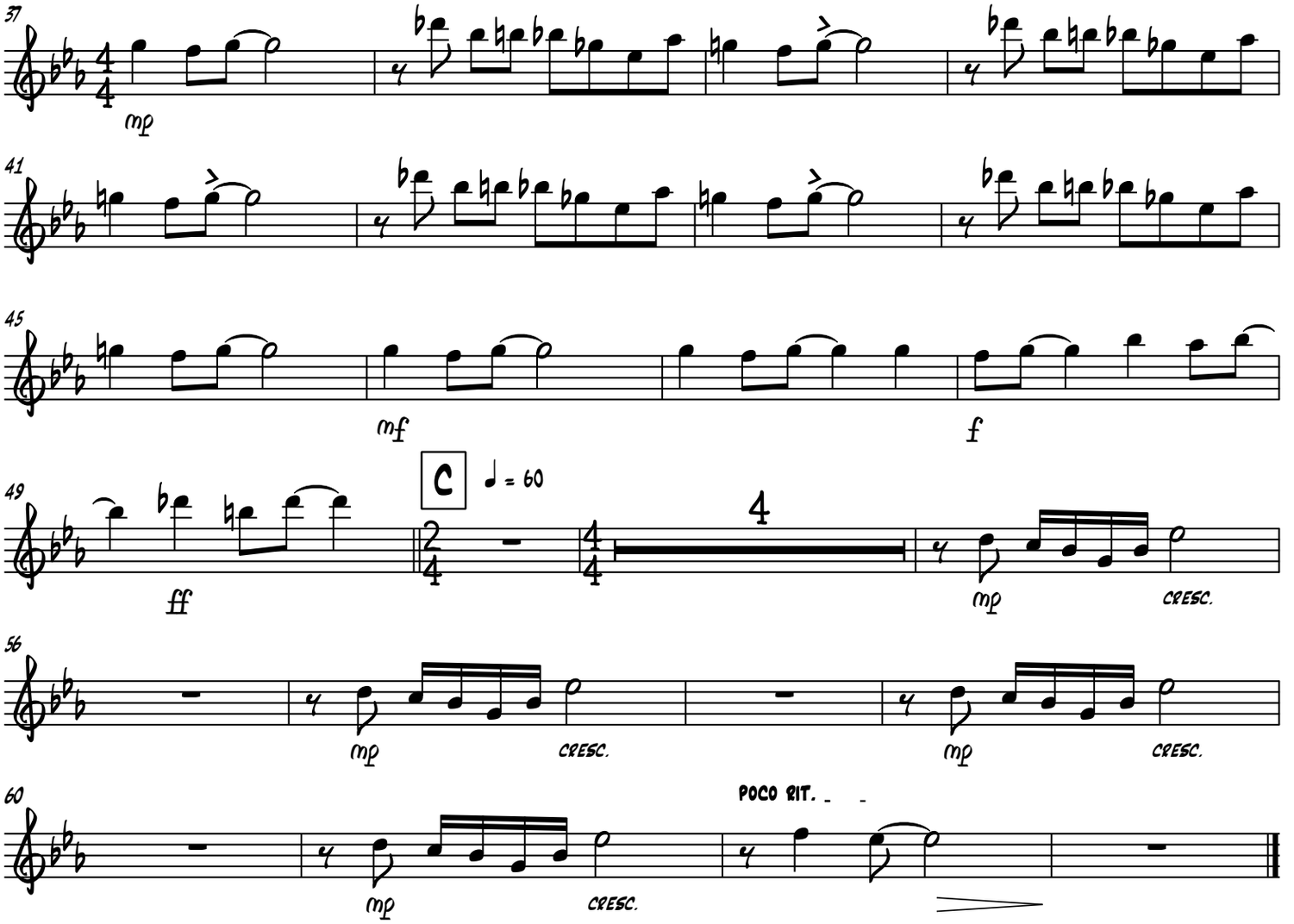








Trumpet 1, Trumpet in Bb



Trumpet 2

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

12

p

16

20

A

4

mp

27

31

B ♩ = 105

4

mp

38

42

46

mf *f* *ff*

50

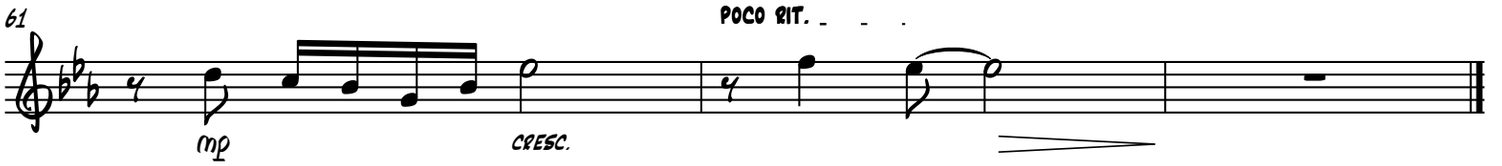
C ♩ = 60

4

mp *cresc.*

57

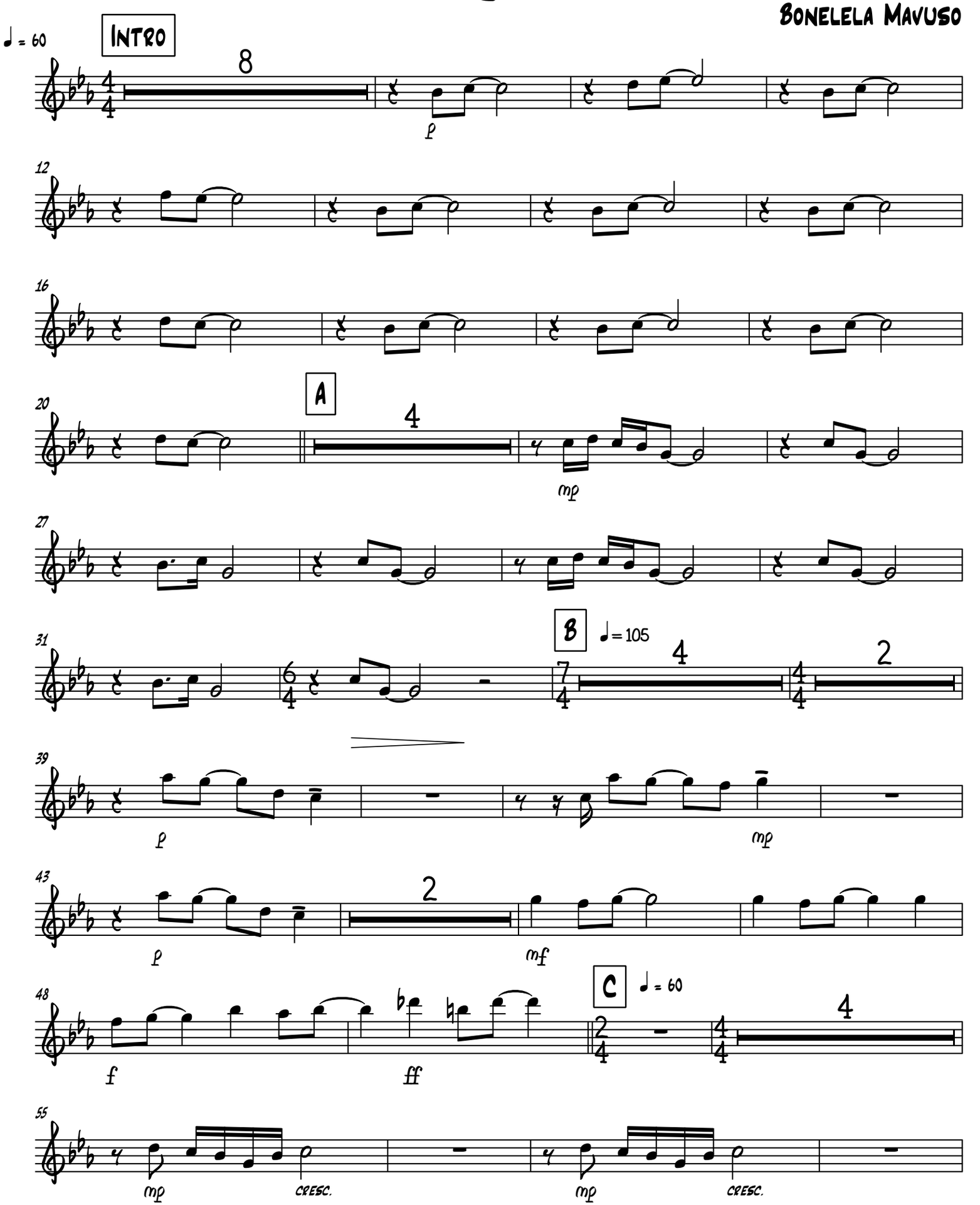
mp *cresc.* *mp* *cresc.*

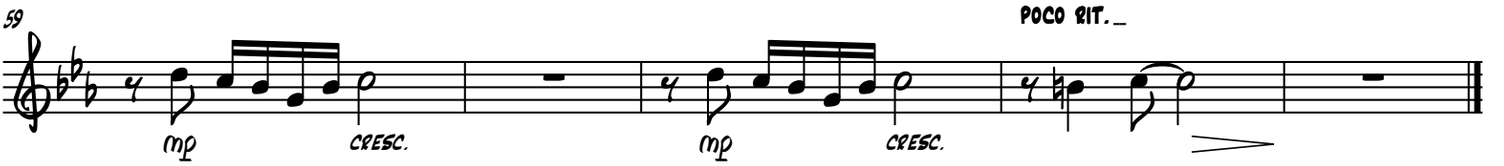

61
mp
cresc.
poco rit.

Trumpet 3

Part 1 (Ummiso)

Bonelela Mavuso




59
mp
cresc.
mp
cresc.
poco rit._

Trumpet 4

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

8

p

12

16

A

20

4

p

27

B ♩ = 105

31

4

2

39

p *mp*

43

p

2

mf

C ♩ = 60

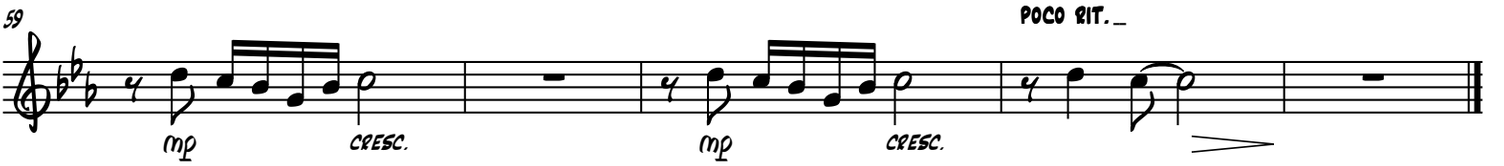
48

f *ff*

4

55

mp *cresc.* *mp* *cresc.*

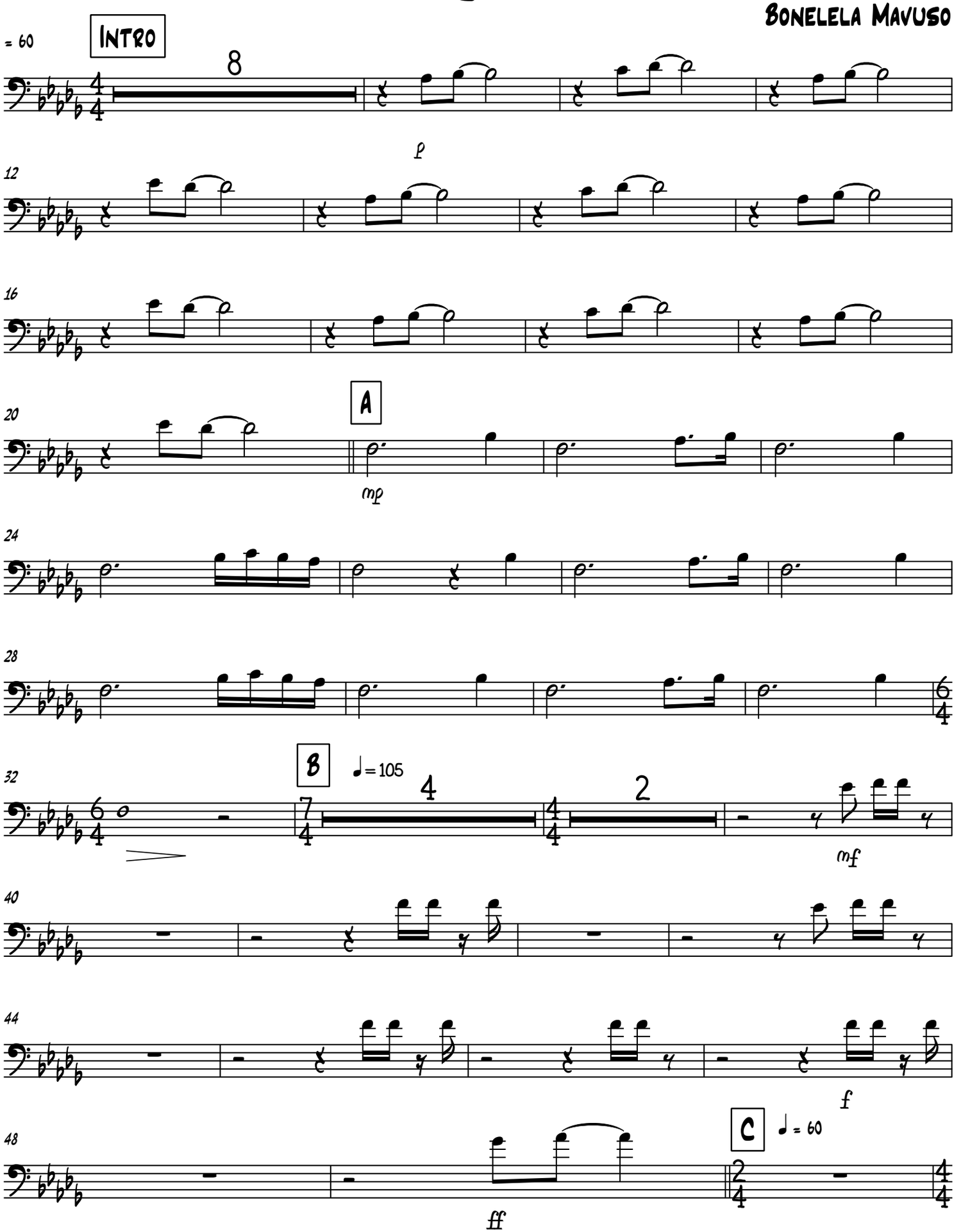

59
mp
cresc.
mp
cresc.
poco rit._

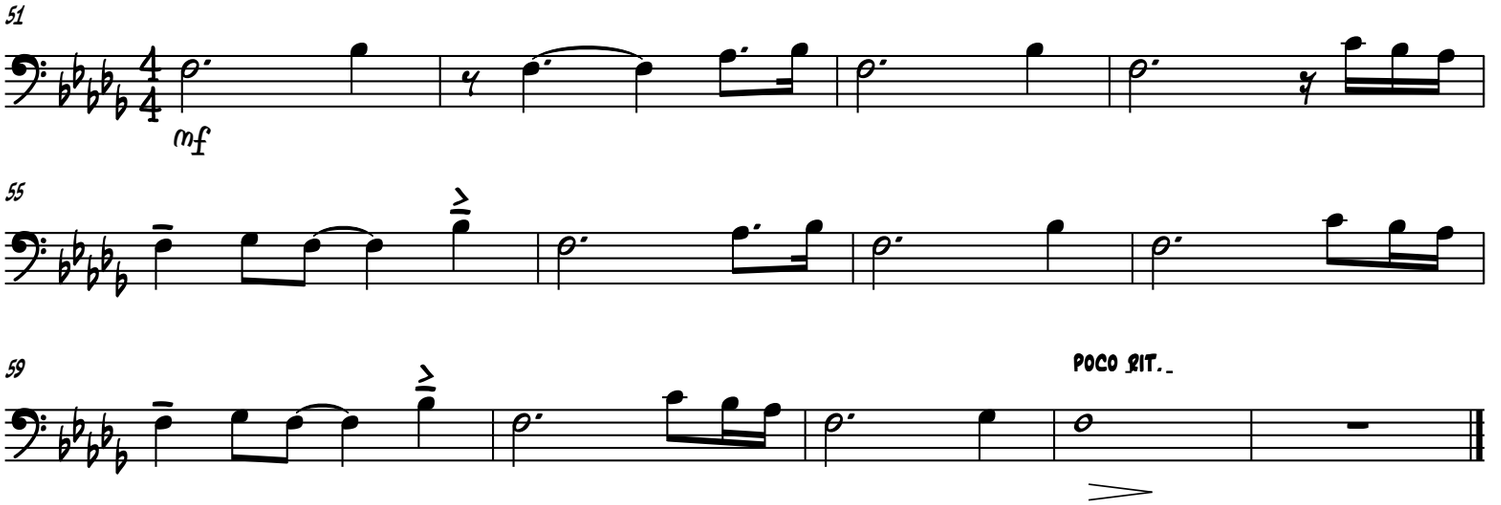
TROMBONE

Trombone 1

Part 1 (Ummiso)

Bonelela Mavuso




51
mf
55
59
poco rit.

Trombone 2

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

12

p

16

20

A

4

p

27

31

B ♩ = 105

4

2

39

mf

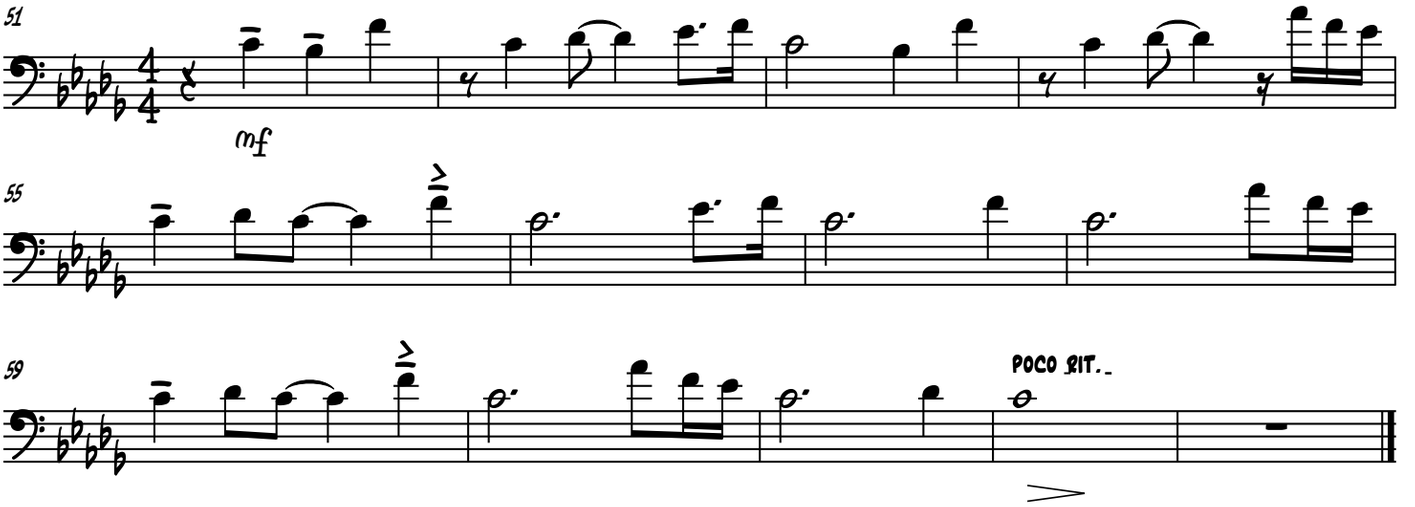
43

47

f

ff

C ♩ = 60


51
mf
55
59
poco rit.

Trombone 3

Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro

8

p

12

16

A

20

11

B ♩ = 105

4

37

2

mf

42

46

f

ff

C ♩ = 60

50

mf

54

58

poco rit.

RHYTHM SECTION

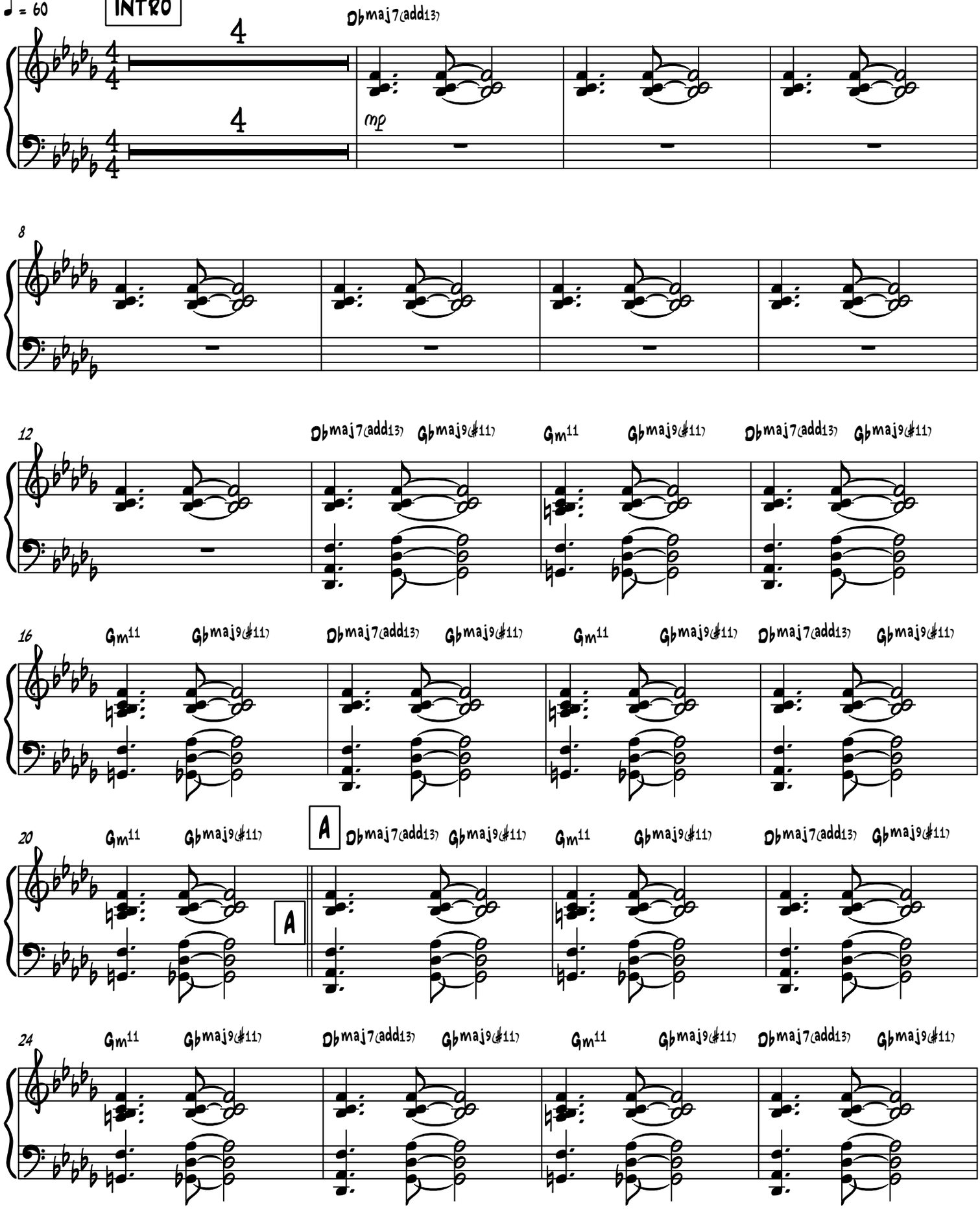
Piano

Part 1 (Ummiso)

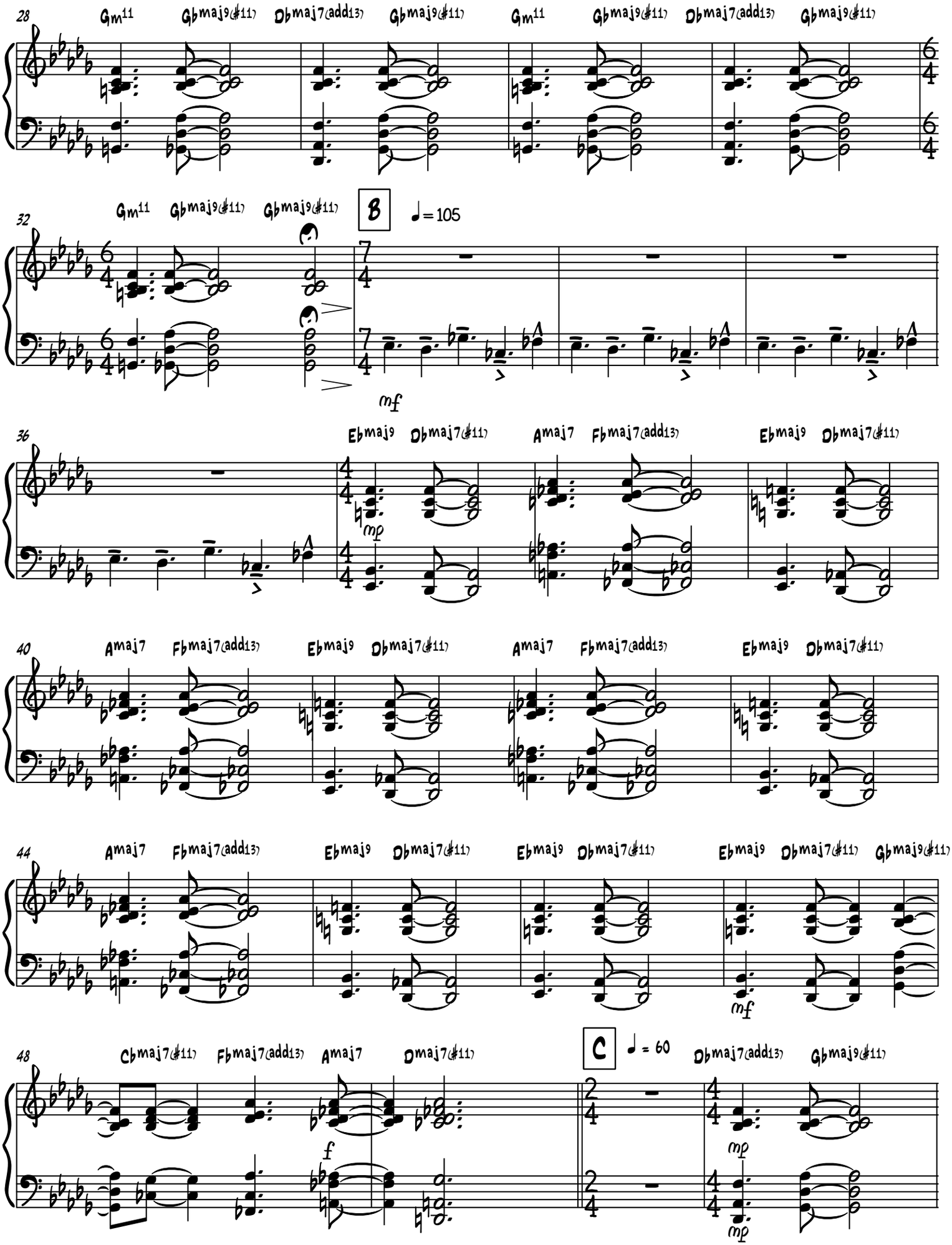
Bonelela Mavuso

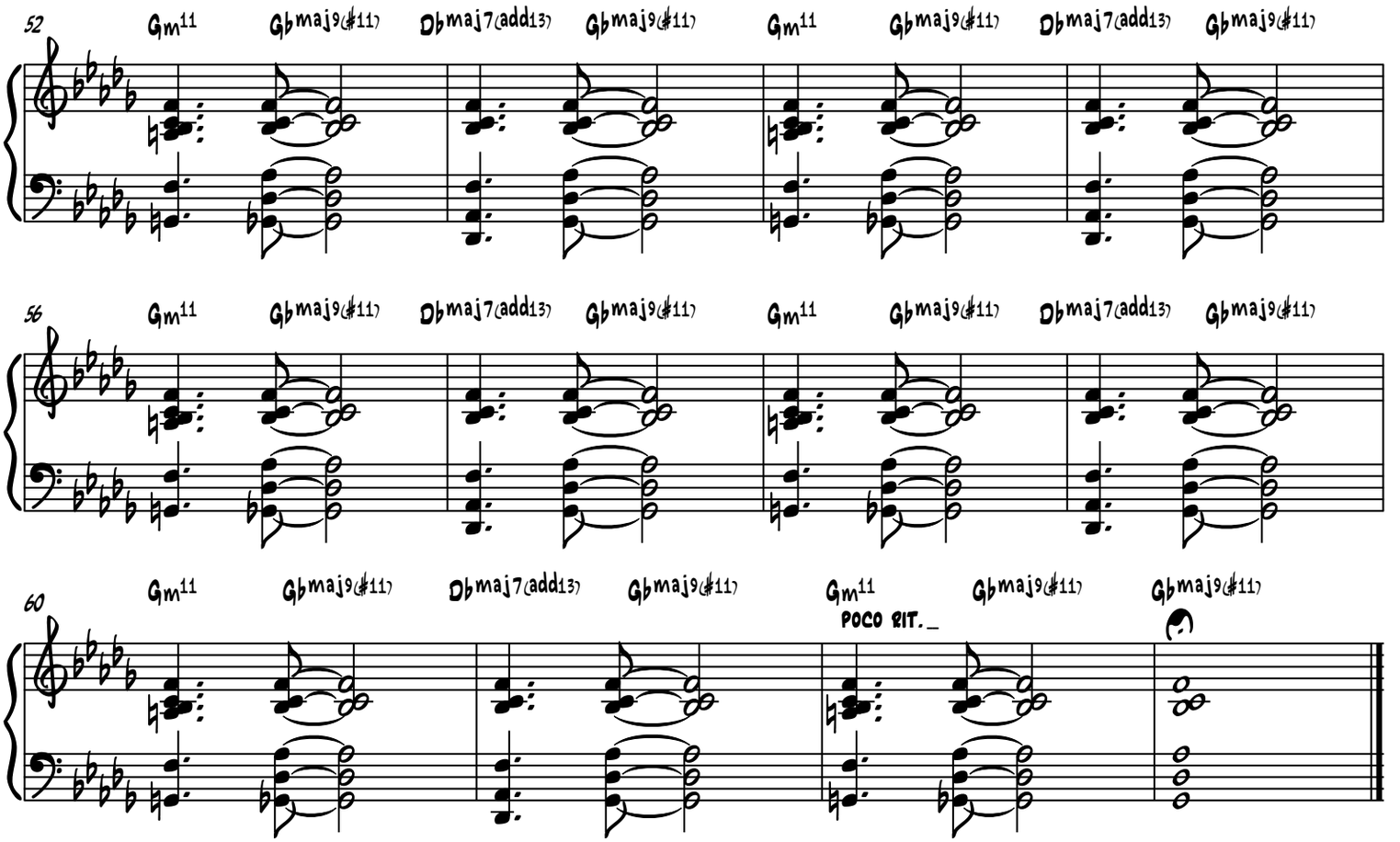
♩ = 60

Intro



V.S.

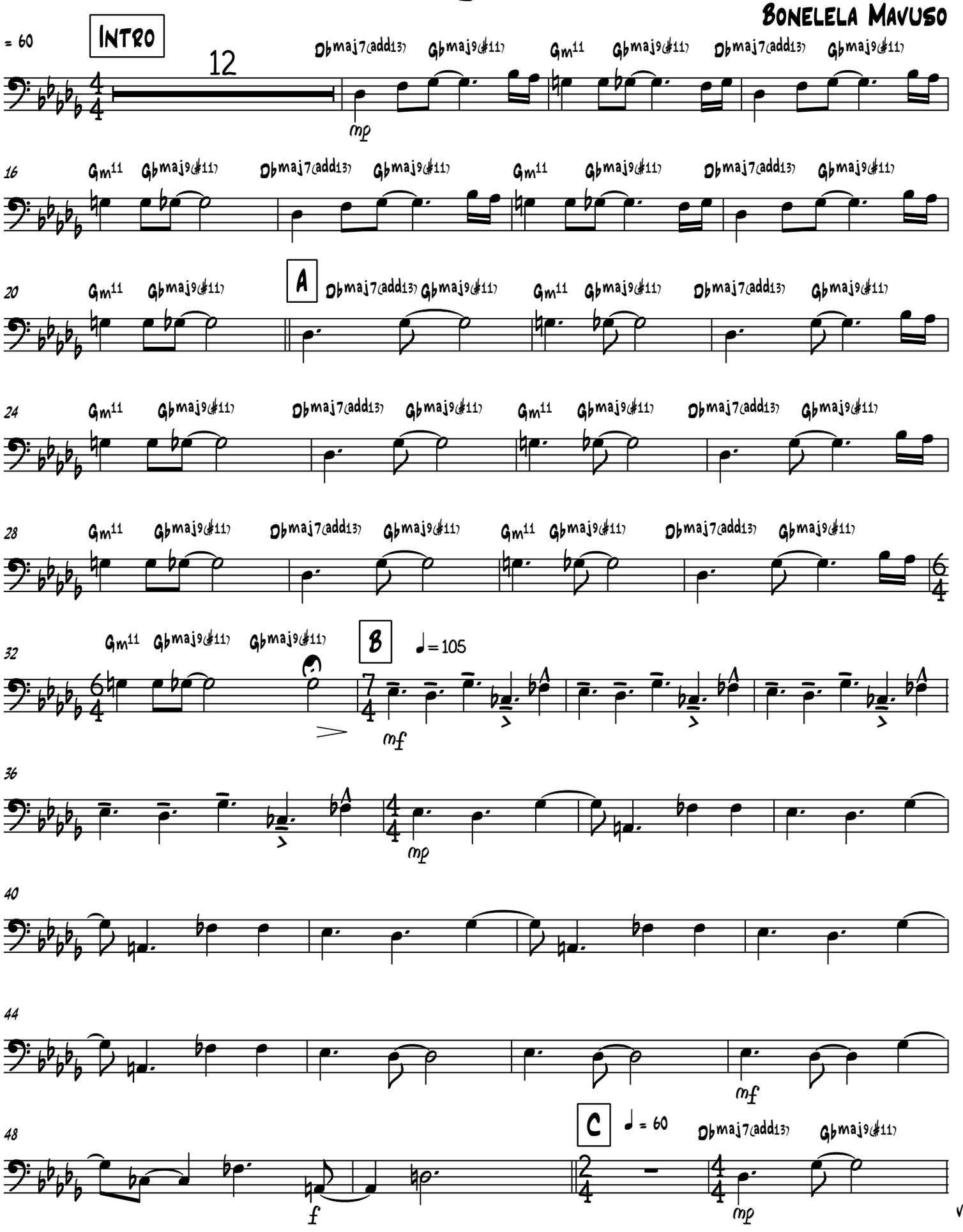

28
Gm11 Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11) Gm11 Gbmaj9(#11) Dbmaj7(add13) Gbmaj9(#11)
32
Gm11 Gbmaj9(#11) Gbmaj9(#11)
B
♩ = 105
mf
36
Ebmaj9 Dbmaj7(#11) Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11)
mp
40
Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11) Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11)
44
Amaj7 Fbmaj7(add13) Ebmaj9 Dbmaj7(#11) Ebmaj9 Dbmaj7(#11) Ebmaj9 Dbmaj7(#11) Gbmaj9(#11)
mf
48
Cbmaj7(#11) Fbmaj7(add13) Amaj7 Dmaj7(#11)
f
C
♩ = 60
Dbmaj7(add13) Gbmaj9(#11)
mp
mp


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)
Gm11
Gbmaj9(#11)
Gbmaj9(#11)
POCO RIT._

Bass

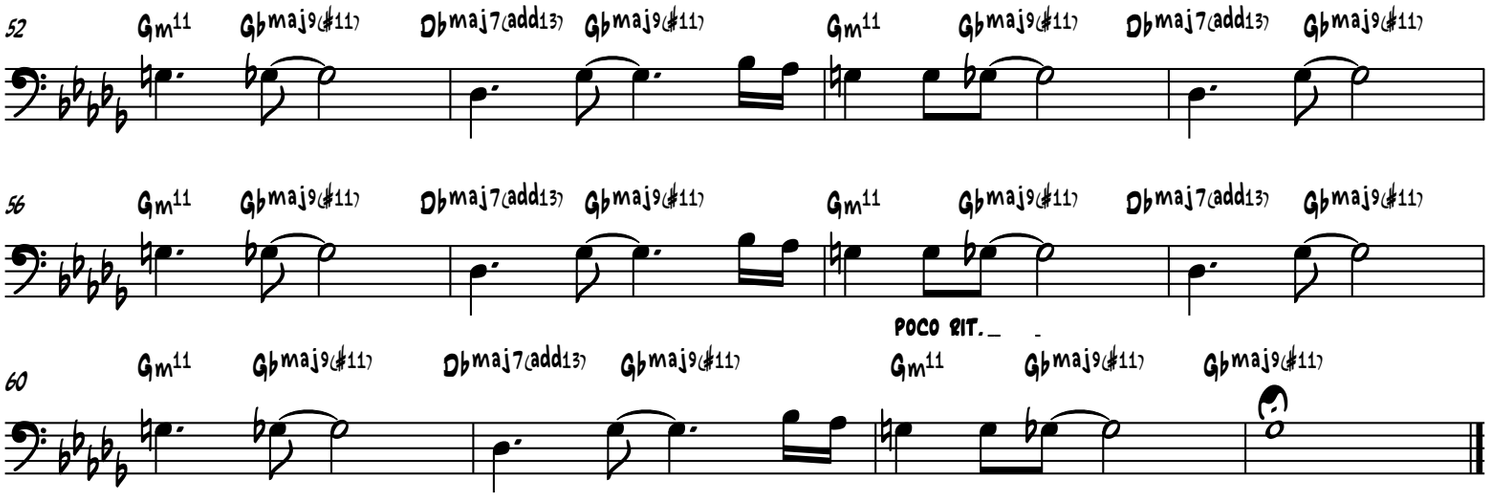
Part 1 (Ummiso)

Bonelela Mavuso



V.S.

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

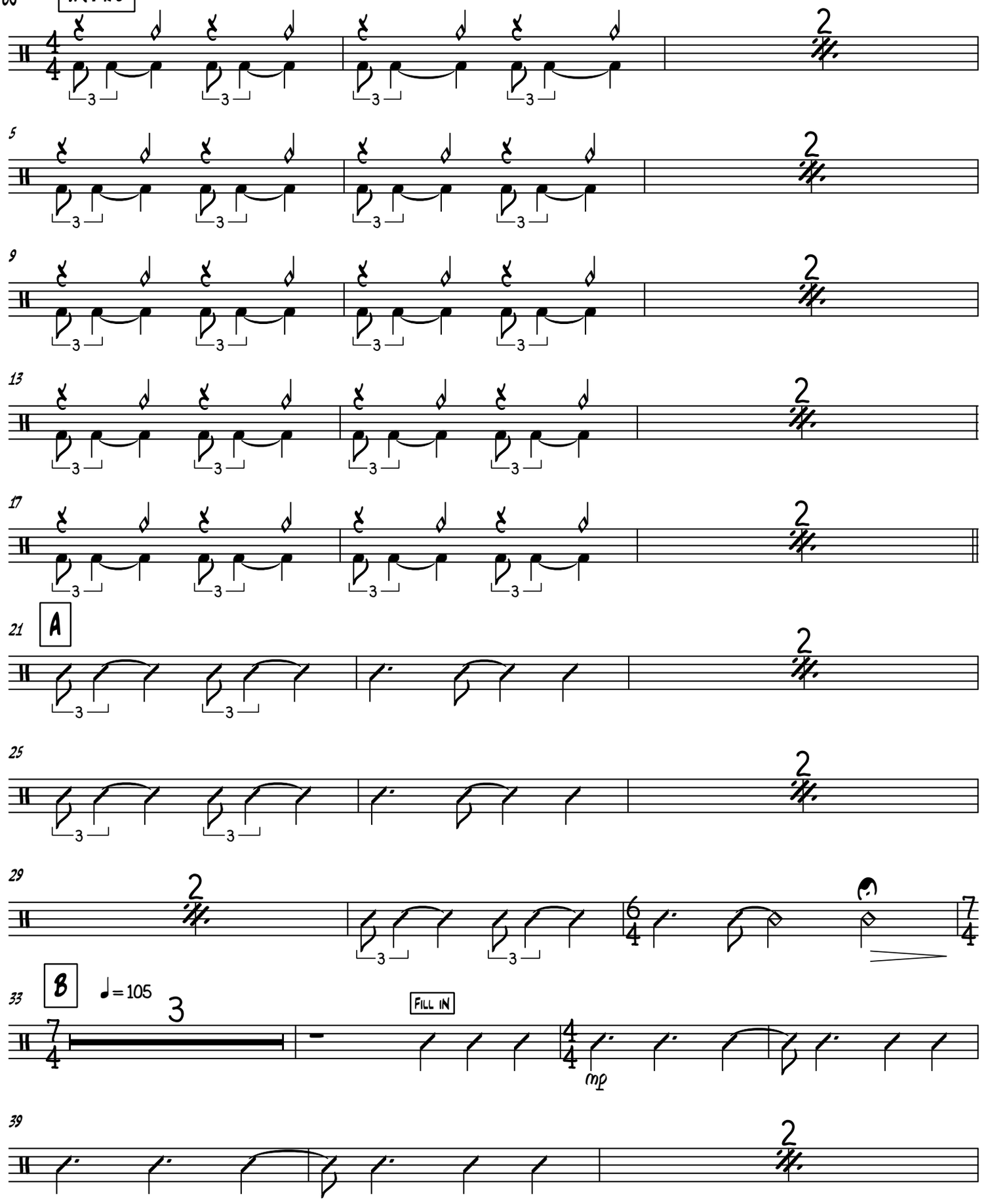
Drums

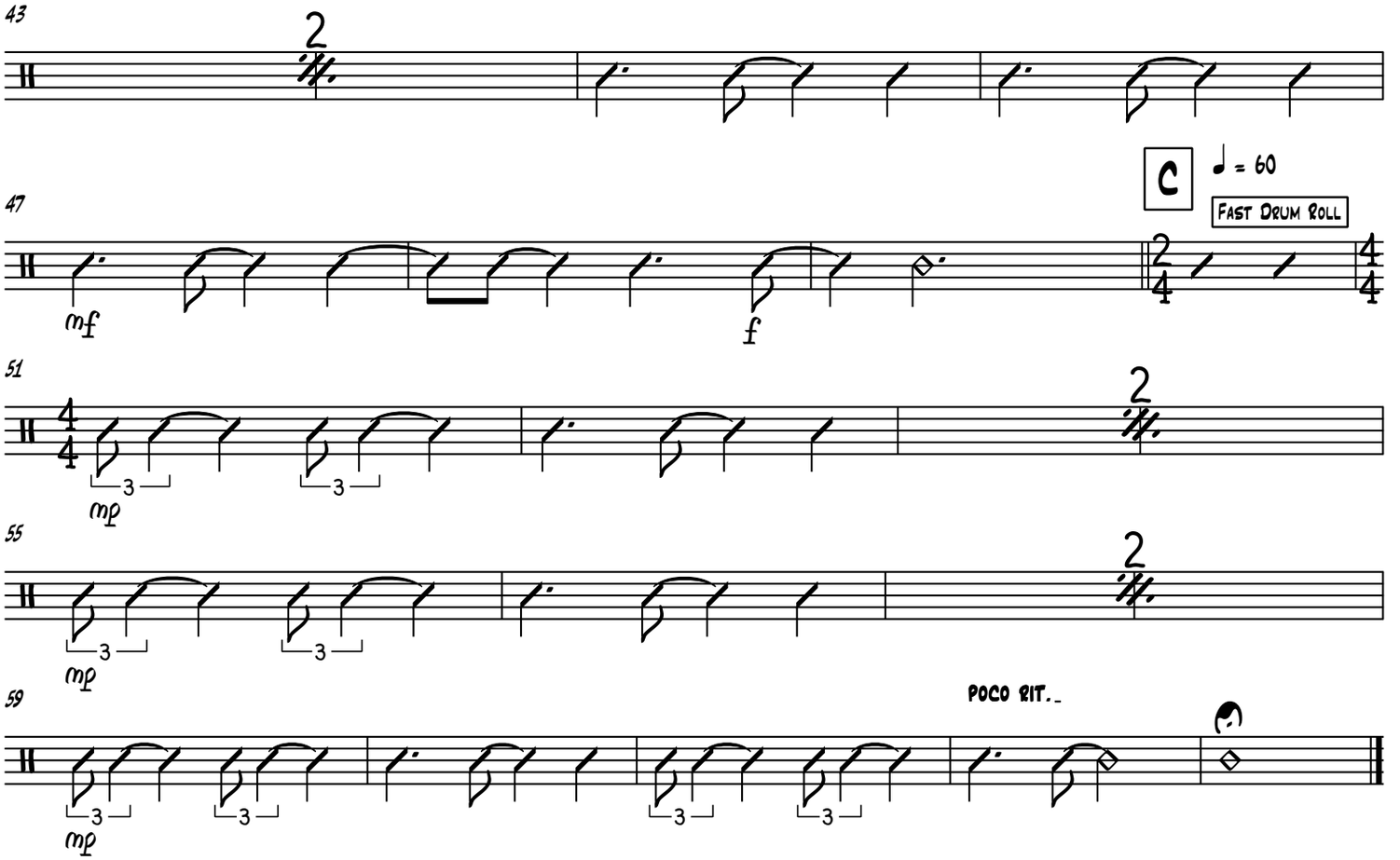
Part 1 (Ummiso)

Bonelela Mavuso

♩ = 60

Intro




43
2
47
C
♩ = 60
Fast Drum Roll
mf
f
51
2
mp
55
2
mp
59
poco rit.
mp

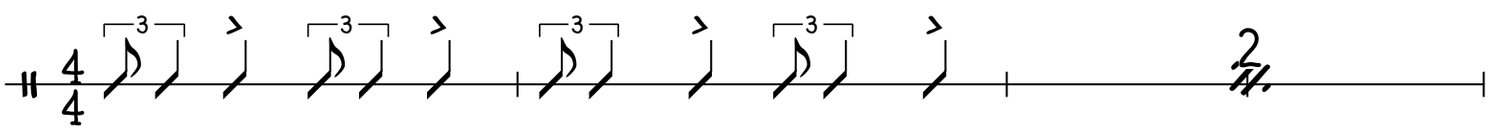
Percussion

Part 1 (Ummiso)

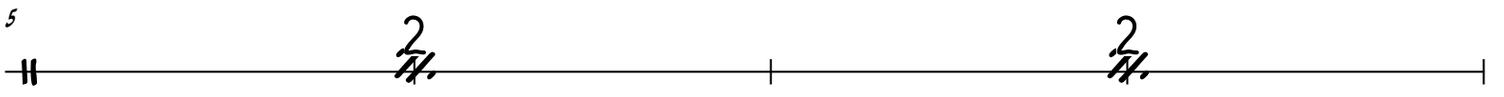
Bonelela Mavuso

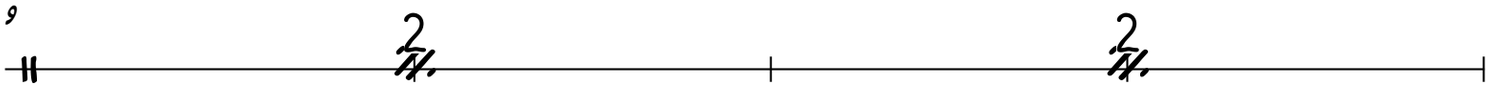
Intro

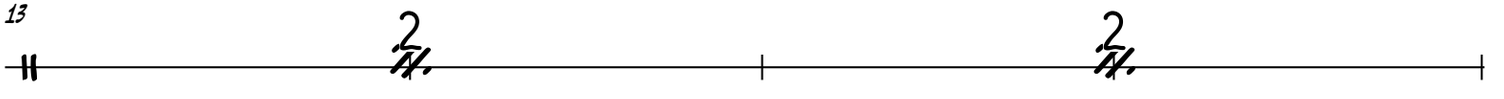
♩ = 60

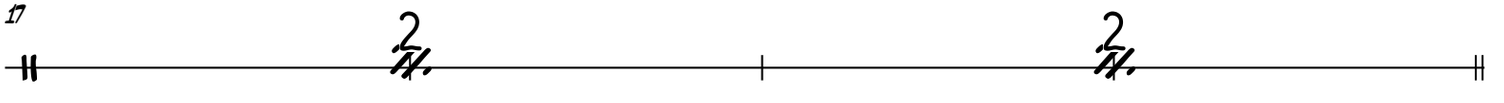


Emafahlawane

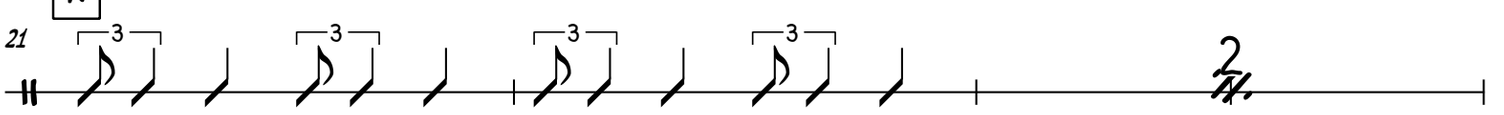


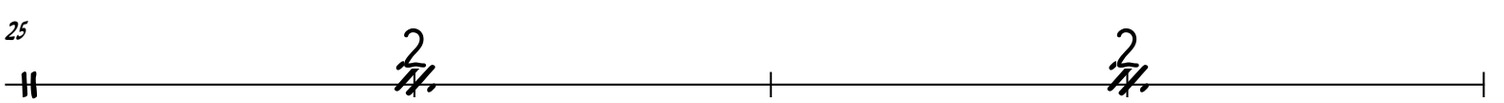


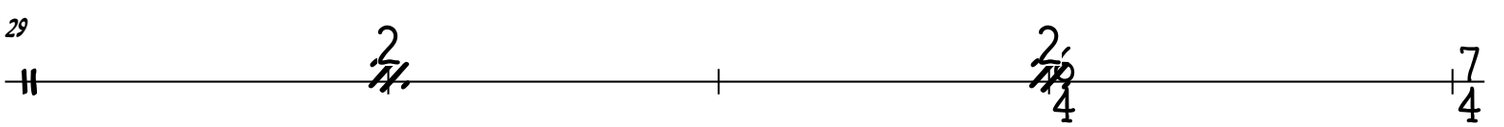




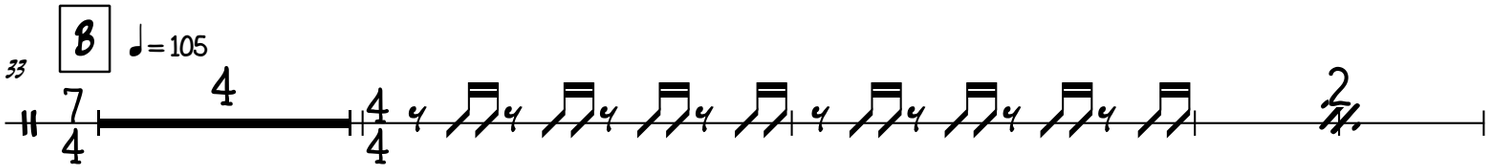
A

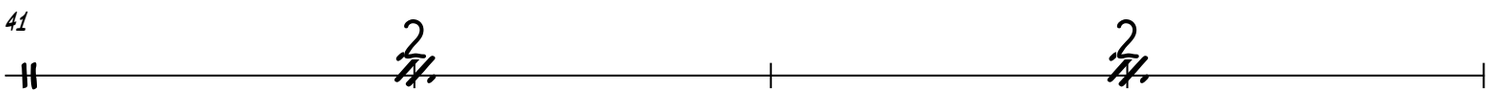


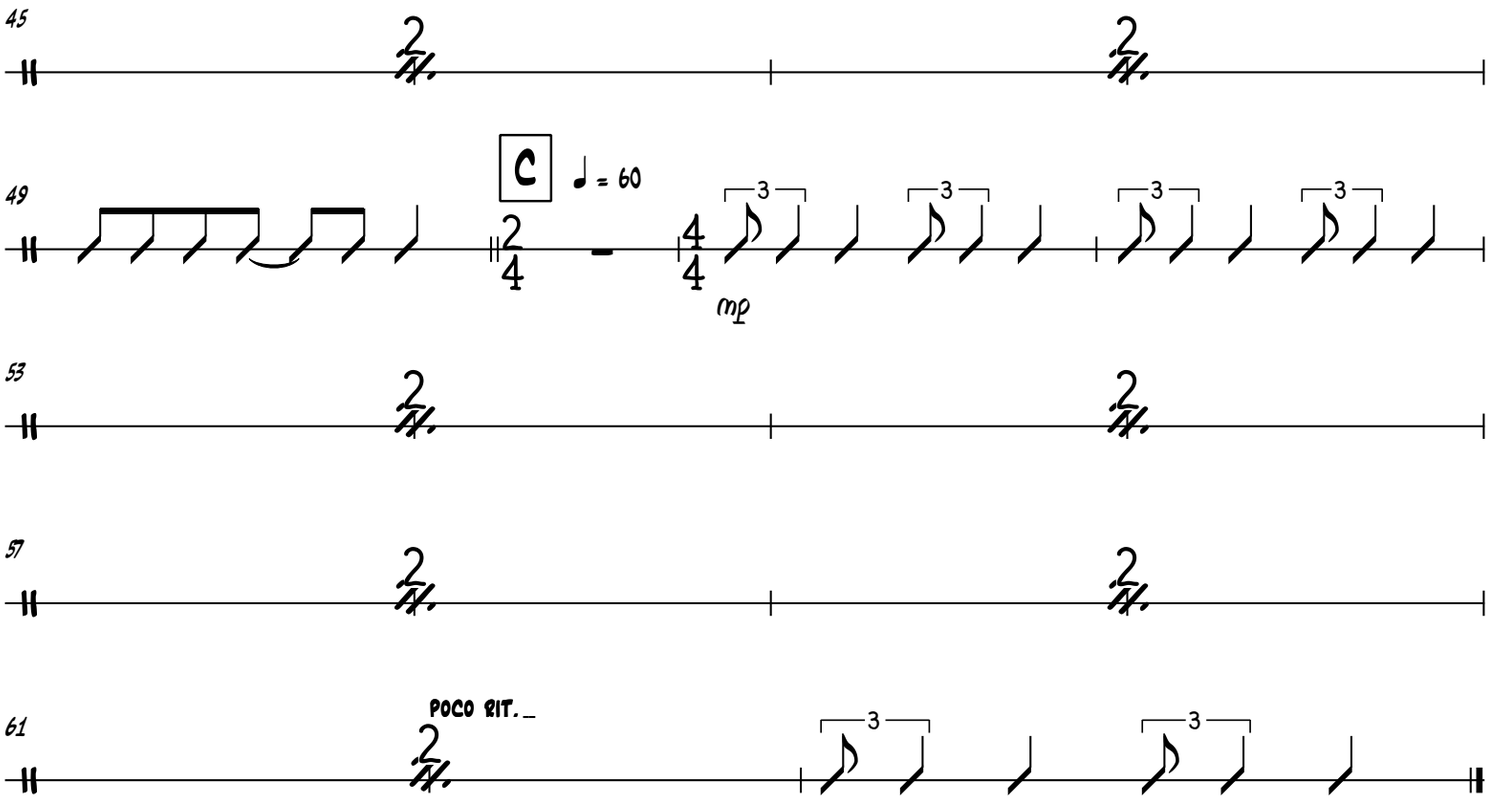




B ♩ = 105






45
49
C
♩ = 60
3
3
3
3
mp
53
57
61
poco rit.
3
3

PART II
(KUTSAMBA)

Part II (Kutsamba)

Sonelela Mavuso

♩ = 130

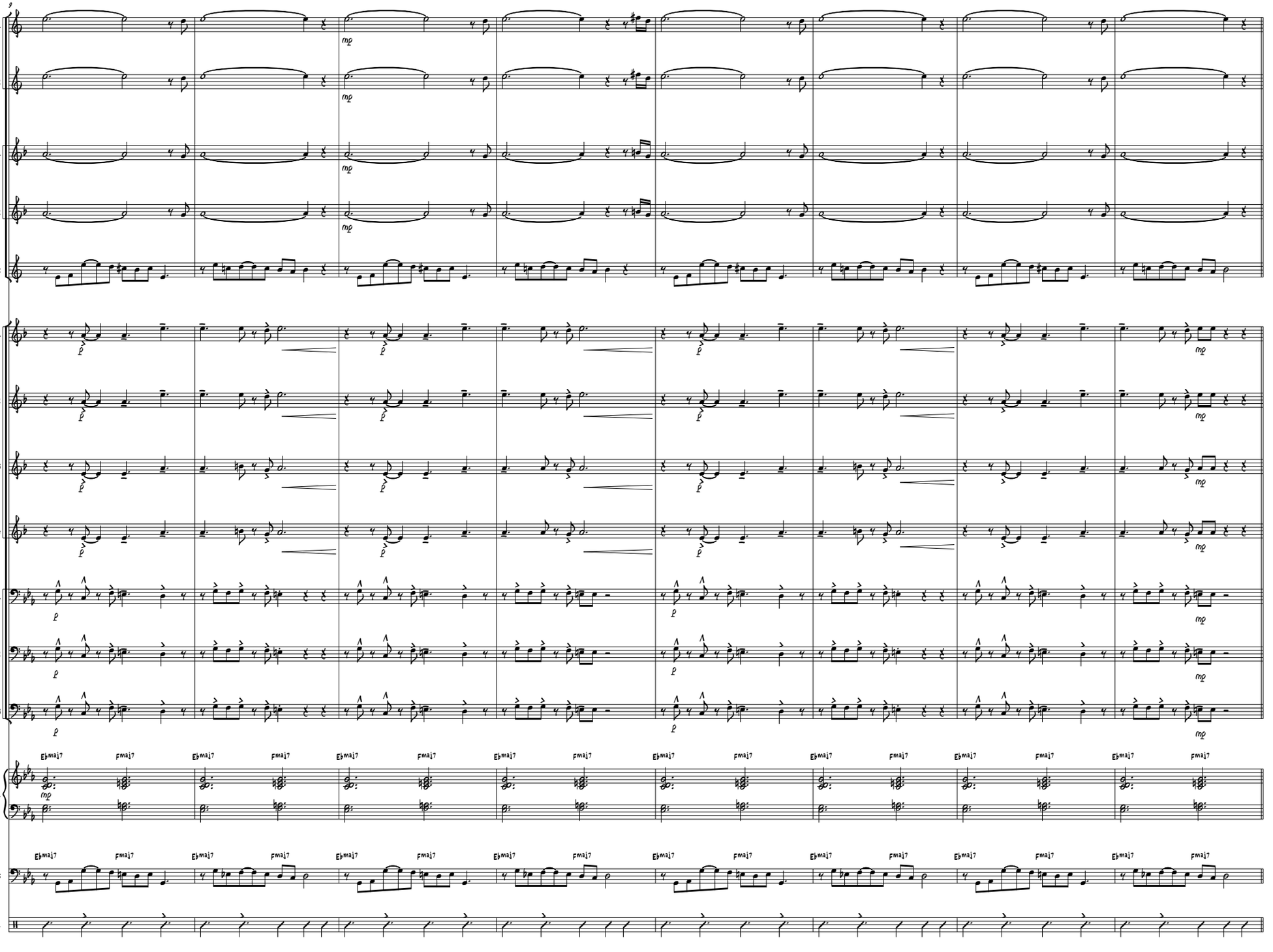
Intro

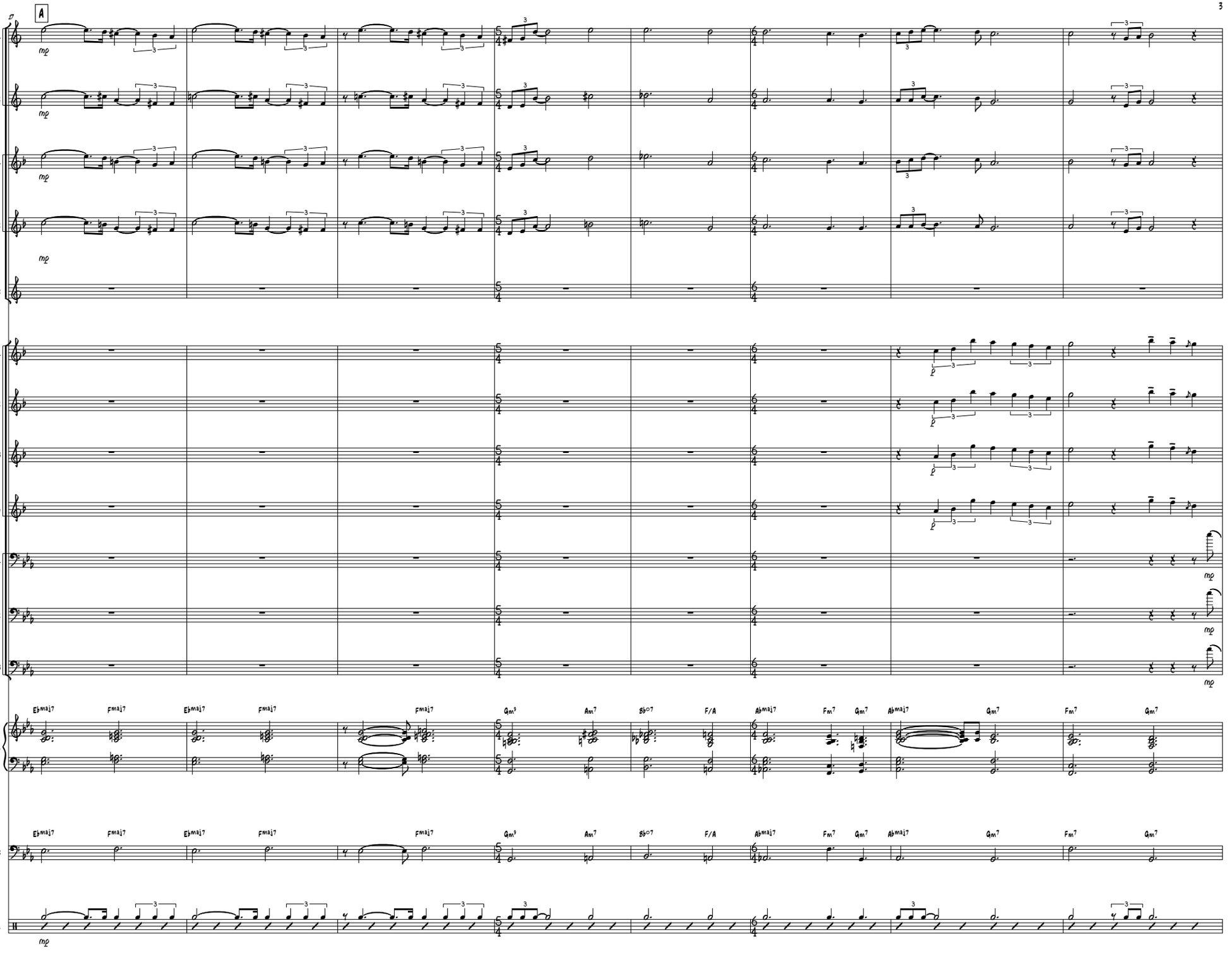
Alto Sax 1
Alto Sax 2
Tenor Sax 1
Tenor Sax 2
Baritone Sax
Trumpet 1
Trumpet 2
Trumpet 3
Trumpet 4
Trombone 1
Trombone 2
Trombone 3
Piano
Bass
Drums

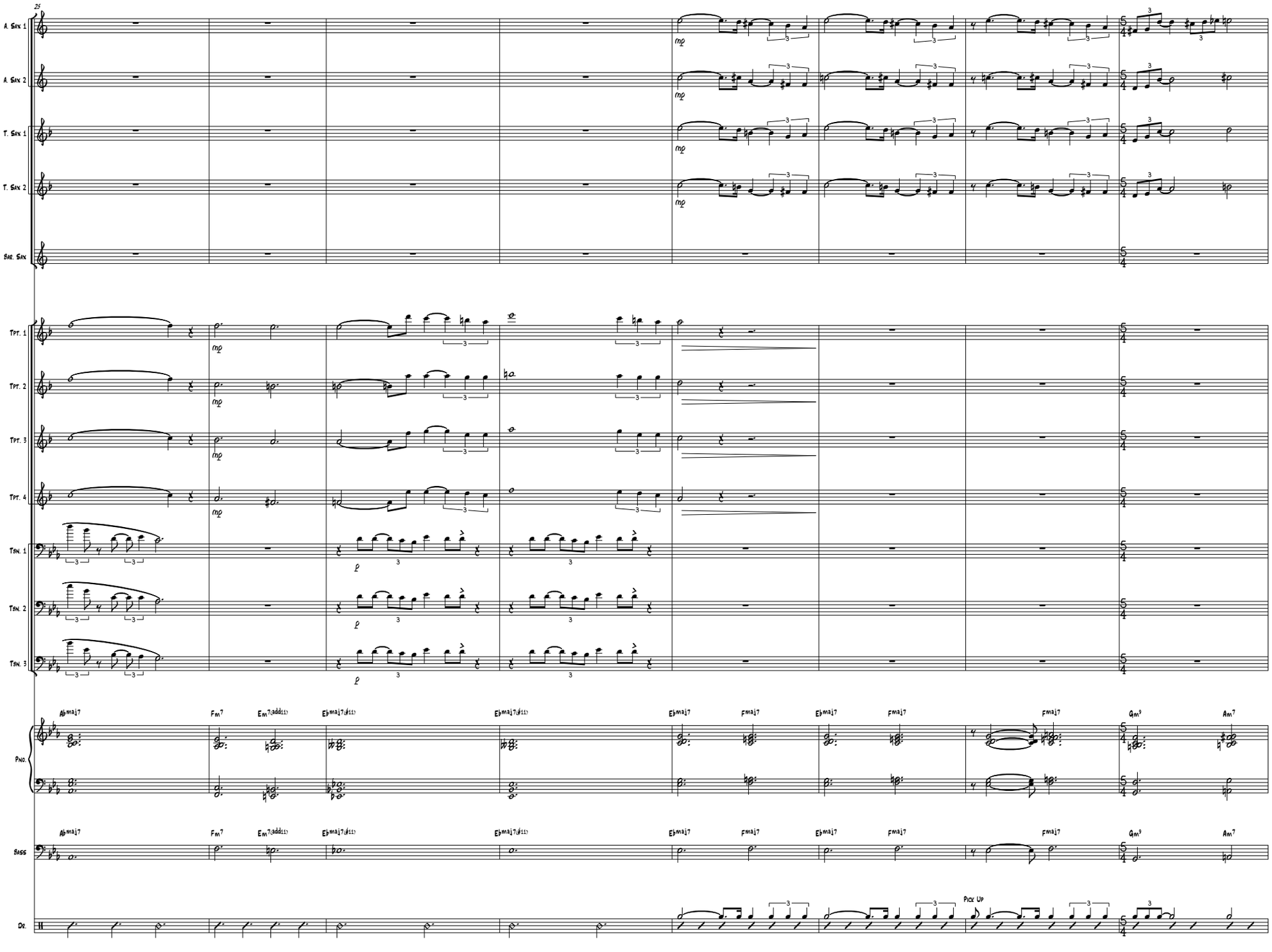
Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7 Ebmaj7 Fmaj7

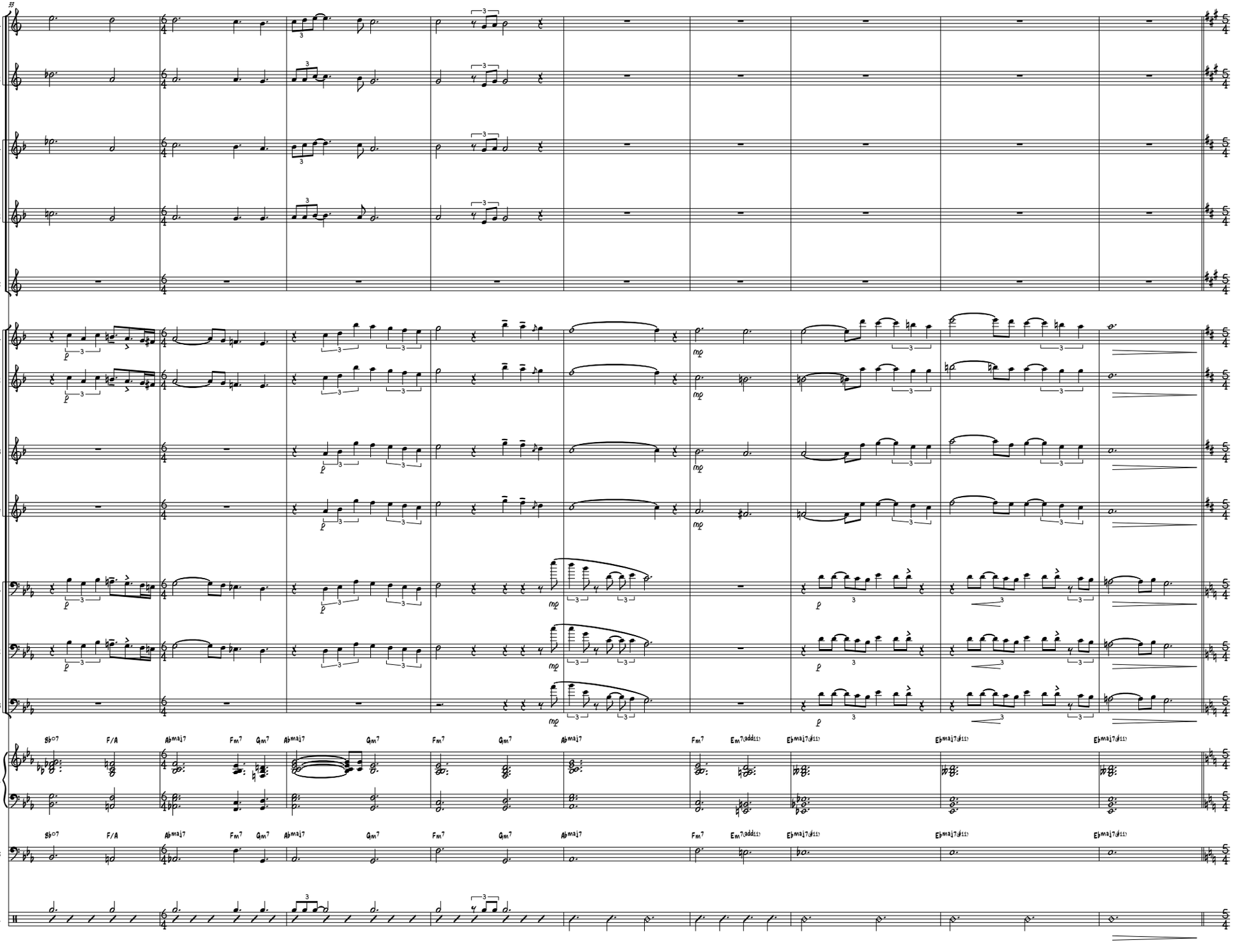
♩ = 130

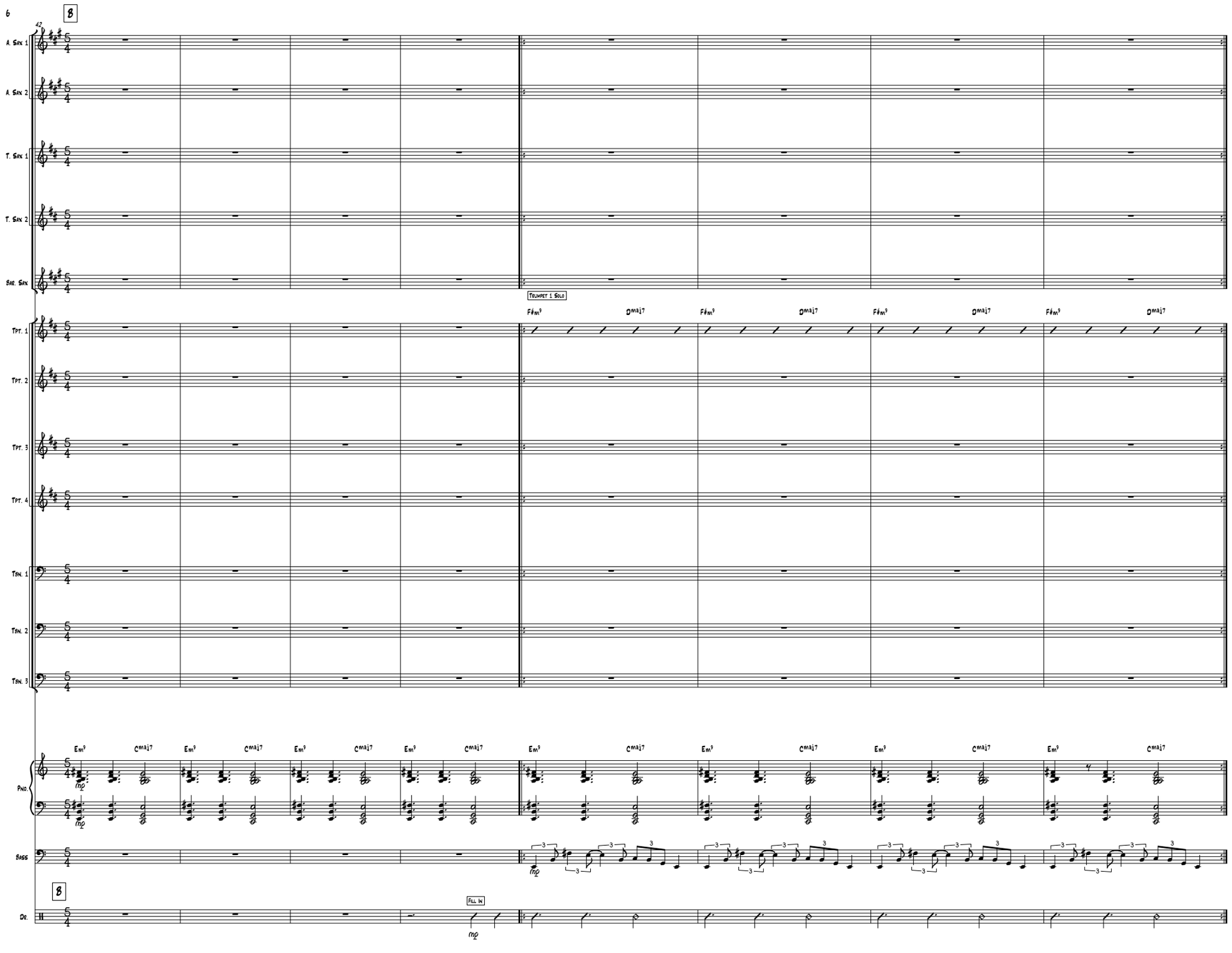
(6/8 feel)

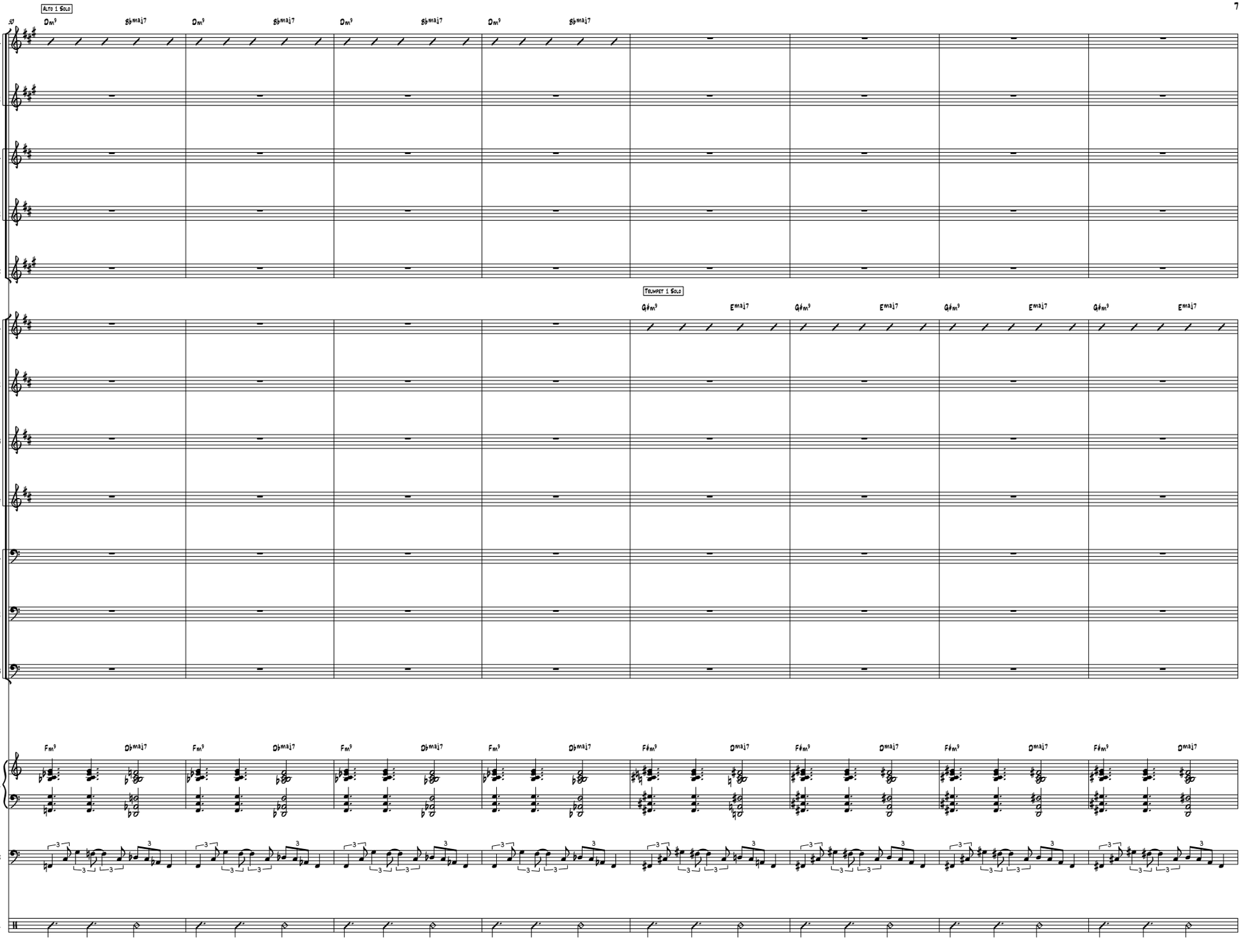

9
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
mp
p
Ebmaj7
Fmaj7

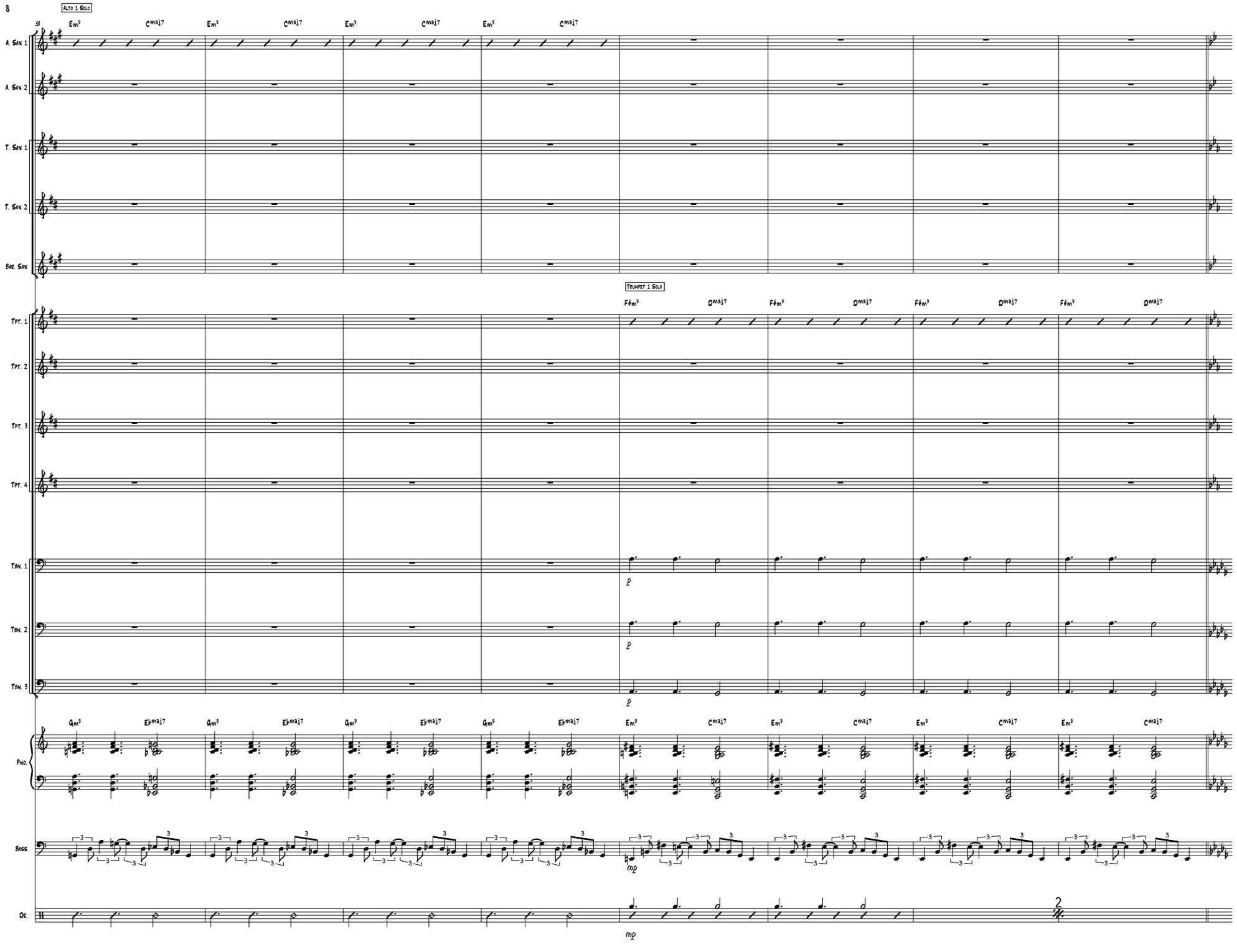

A
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
mp
p
Ebmaj7
Fmaj7
Gm9
Am7
Bb07
F/A
Abmaj7
Fm7
Gm7

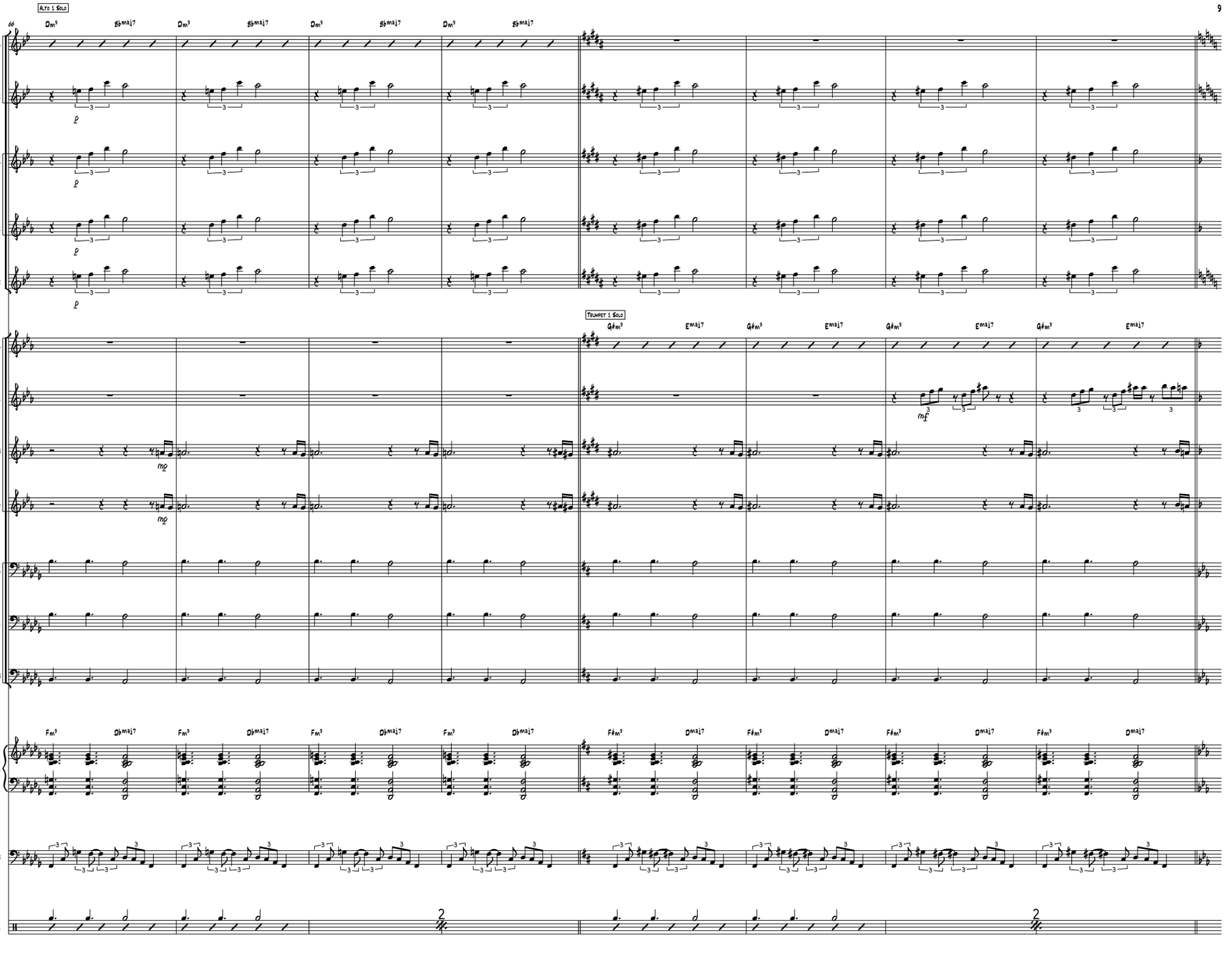

25
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Abmaj7
Fm7
Em7(add11)
Ebmaj7(#11)
Ebmaj7
Fmaj7
Gm9
Am7
Pick Up

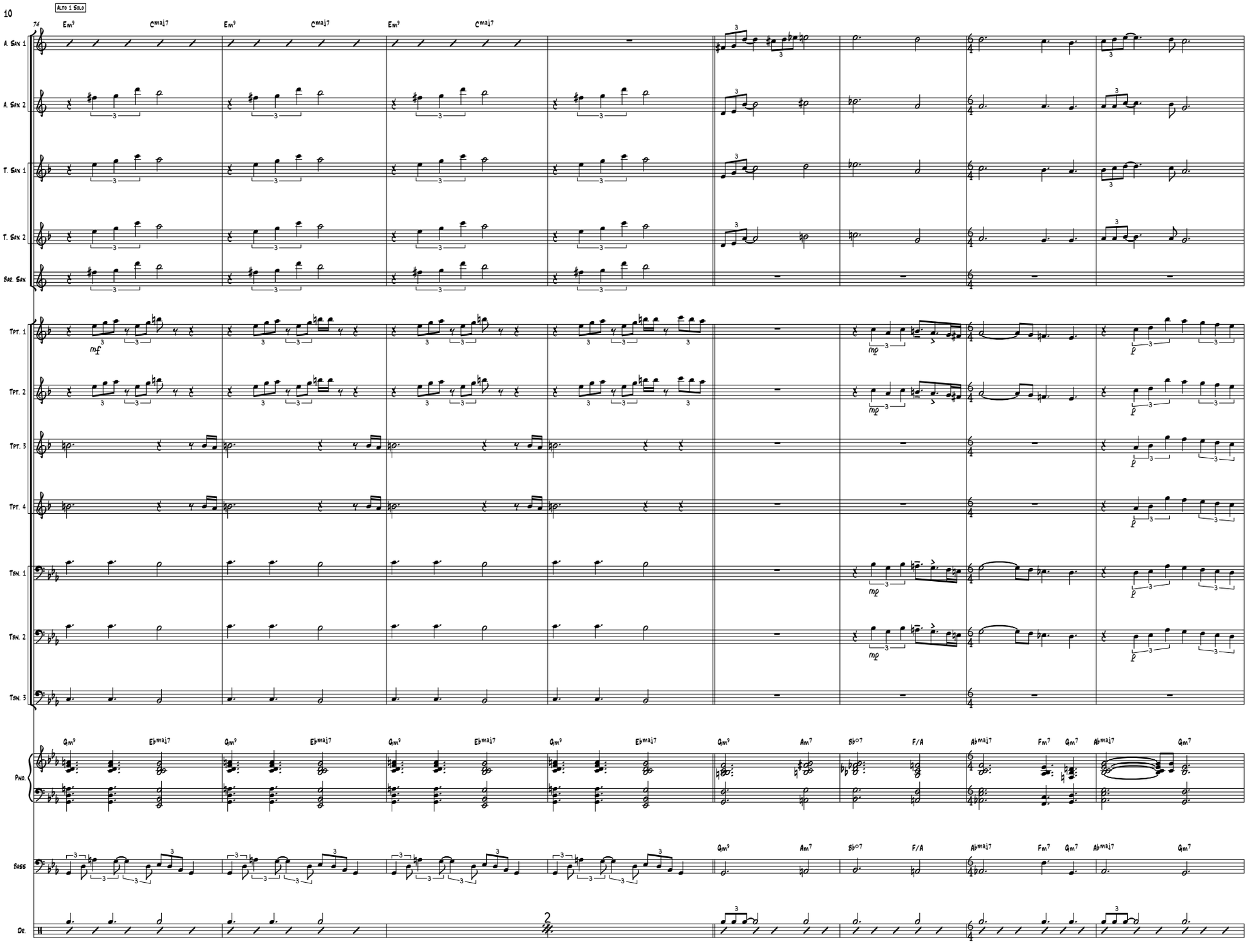

A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Bb°7
F/A
Abmaj7
Fm7
Gm7
Eb7(add11)
Ebmaj7(#11)

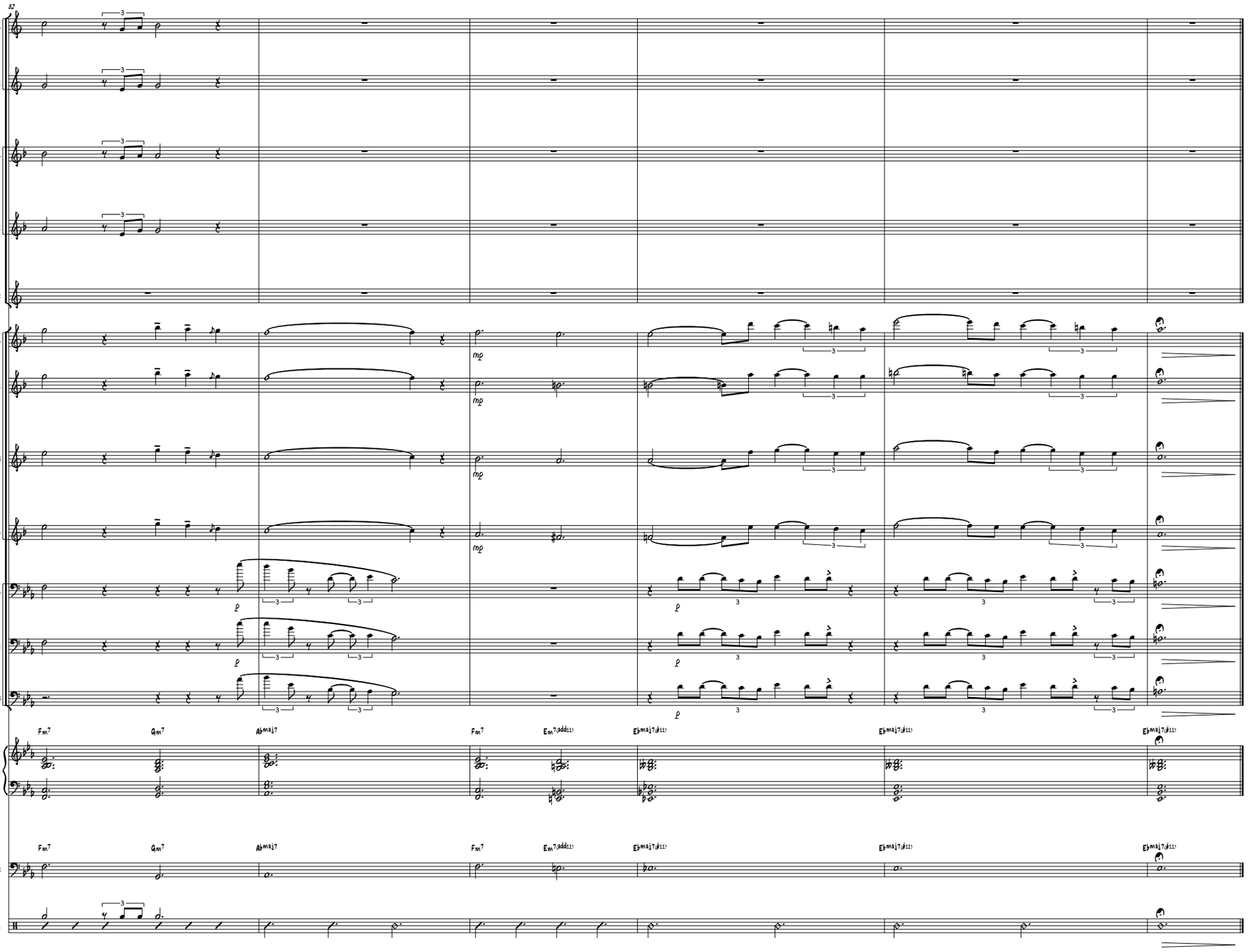

B
42
A. Sax 1.
A. Sax 2.
T. Sax 1.
T. Sax 2.
Bar. Sax
Trumpet 1 Solo
F♯m⁹
Dmaj7
Tpt. 1.
Tpt. 2.
Tpt. 3.
Tpt. 4.
Tbn. 1.
Tbn. 2.
Tbn. 3.
Em⁹
Cmaj7
mp
Pno.
Bass
B
Fill In
Dr.


Alto 1 Solo
Dm9
B♭maj7
Trumpet 1 Solo
G♯m9
Emaj7
F♯m9
Dmaj7
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Fm9
D♭maj7
Pno.
Bass
Dr.


Alto 1 Solo
Em9
Cmaj7
Trumpet 1 Solo
F♯m9
Dmaj7
Gm9
E♭maj7
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
p
mp
2


Alto 1 Solo
Trumpet 1 Solo
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.


Alto 1 Solo
74
Em9
Cmaj7
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Qm9
Ebmaj7
Am7
Bb07
F/A
Abmaj7
Fm7
Pno.
Bass
Dr.
2


82
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
mp
p
Fm7
Gm7
Abmaj7
Fm7
Em7(add11)
Ebmaj7(#11)
Ebmaj7(#11)
Ebmaj7(#11)

SAXOPHONE

Alto Sax 1

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro

6

p

10

mp

14

A

mp

18

22

4

29

mp

33

B

37

5

4

4

Alto 1 Solo

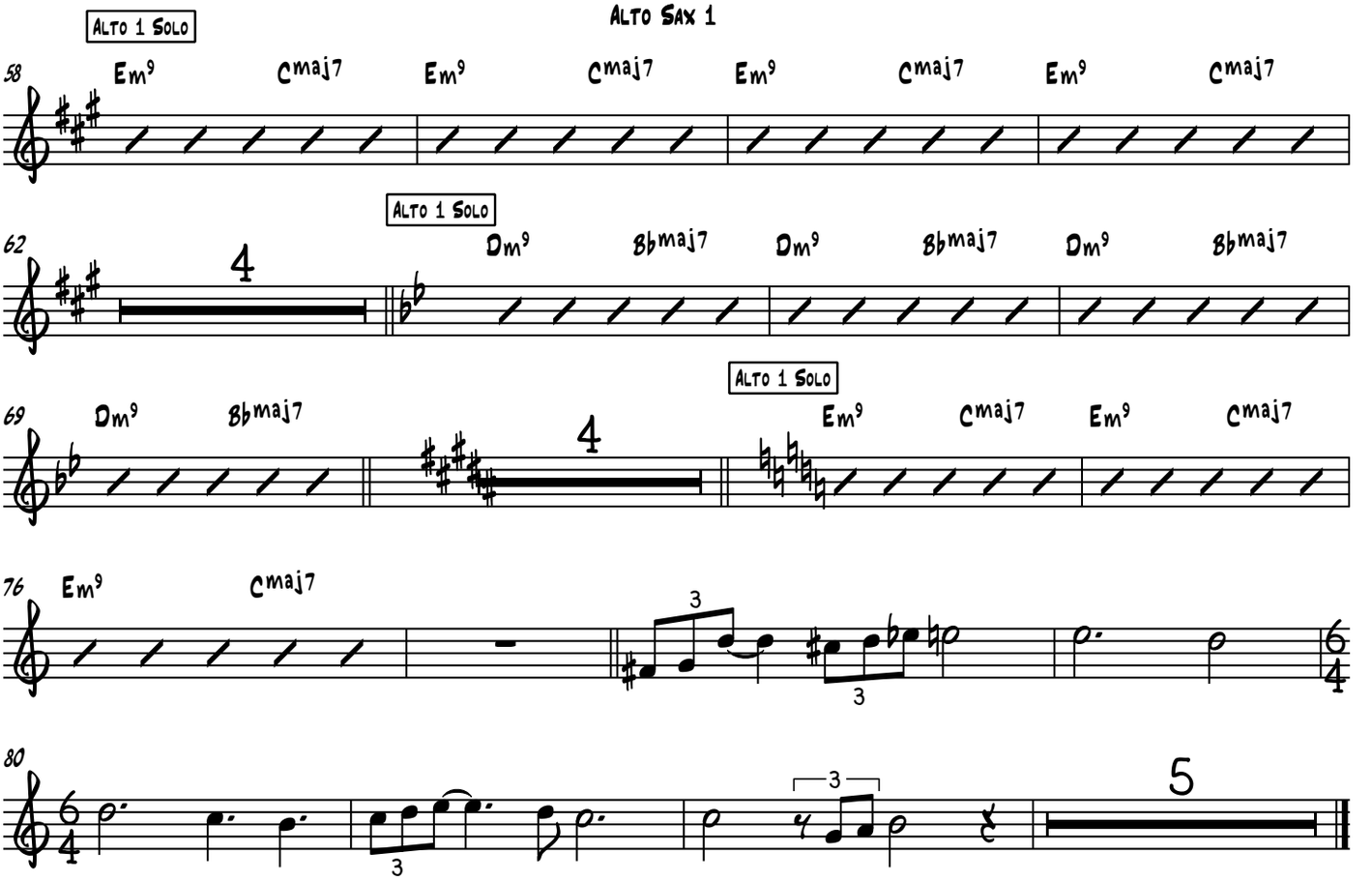
Dm9 Bbmaj7

51

Dm9 Bbmaj7 Dm9 Bbmaj7 Dm9 Bbmaj7

4

Alto Sax 1

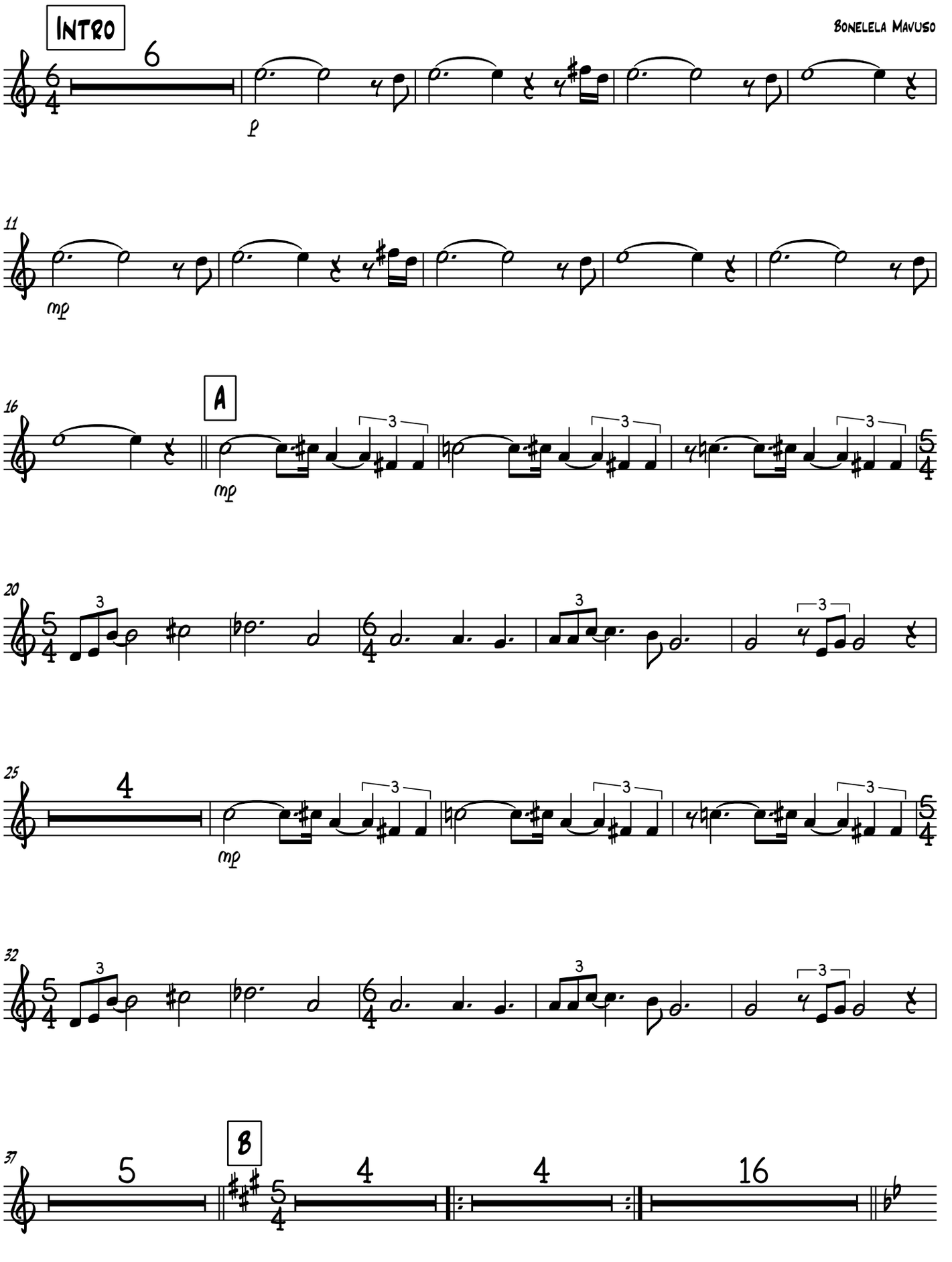

Alto 1 Solo
58
Em9
Cmaj7
Em9
Cmaj7
Em9
Cmaj7
Em9
Cmaj7
4
Alto 1 Solo
62
Dm9
Bbmaj7
Dm9
Bbmaj7
Dm9
Bbmaj7
69
Dm9
Bbmaj7
4
Alto 1 Solo
Em9
Cmaj7
Em9
Cmaj7
76
Em9
Cmaj7
3
3
80
3
5

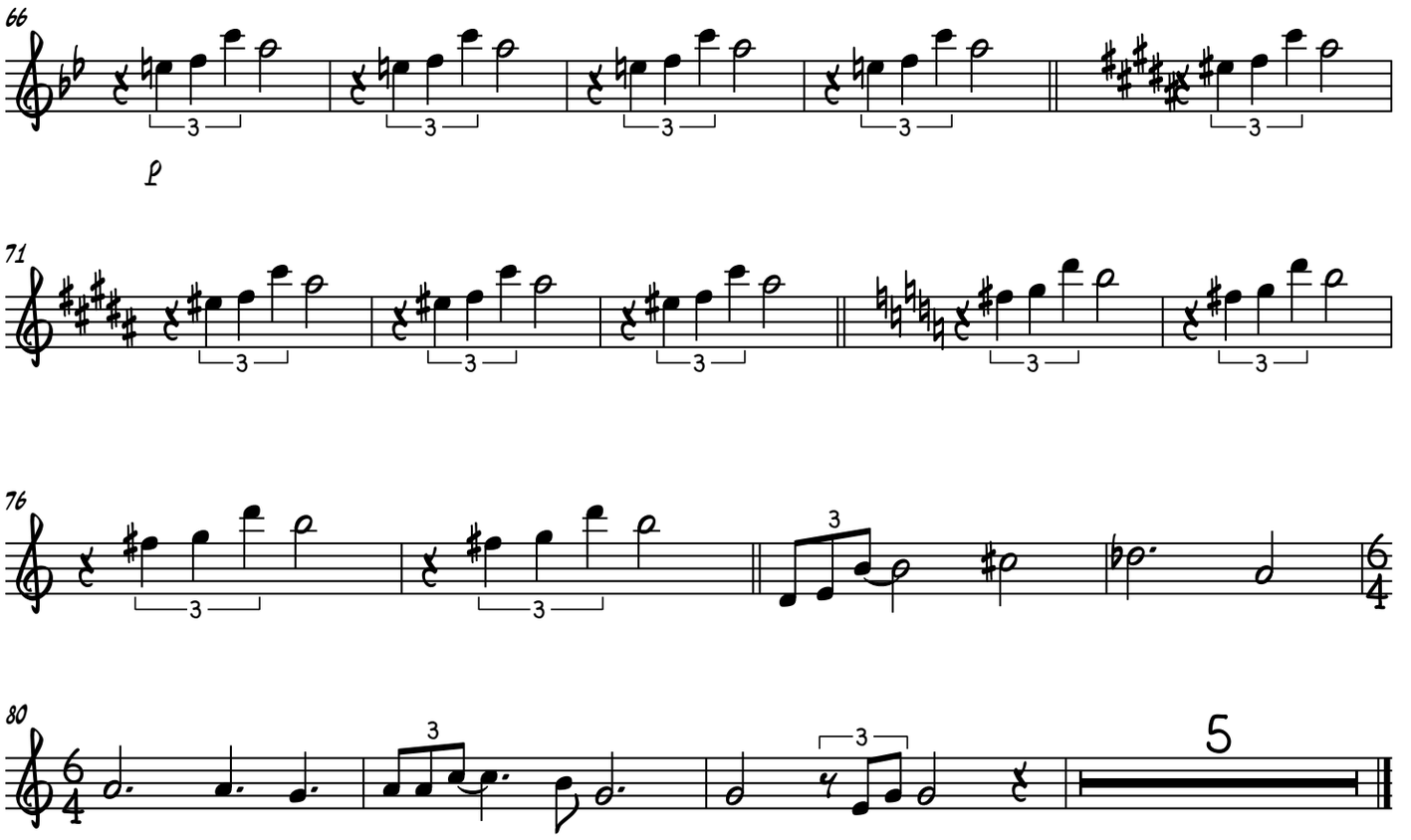
Alto Sax 2

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso




66
3
p
71
3
76
3
3
80
3
3
5

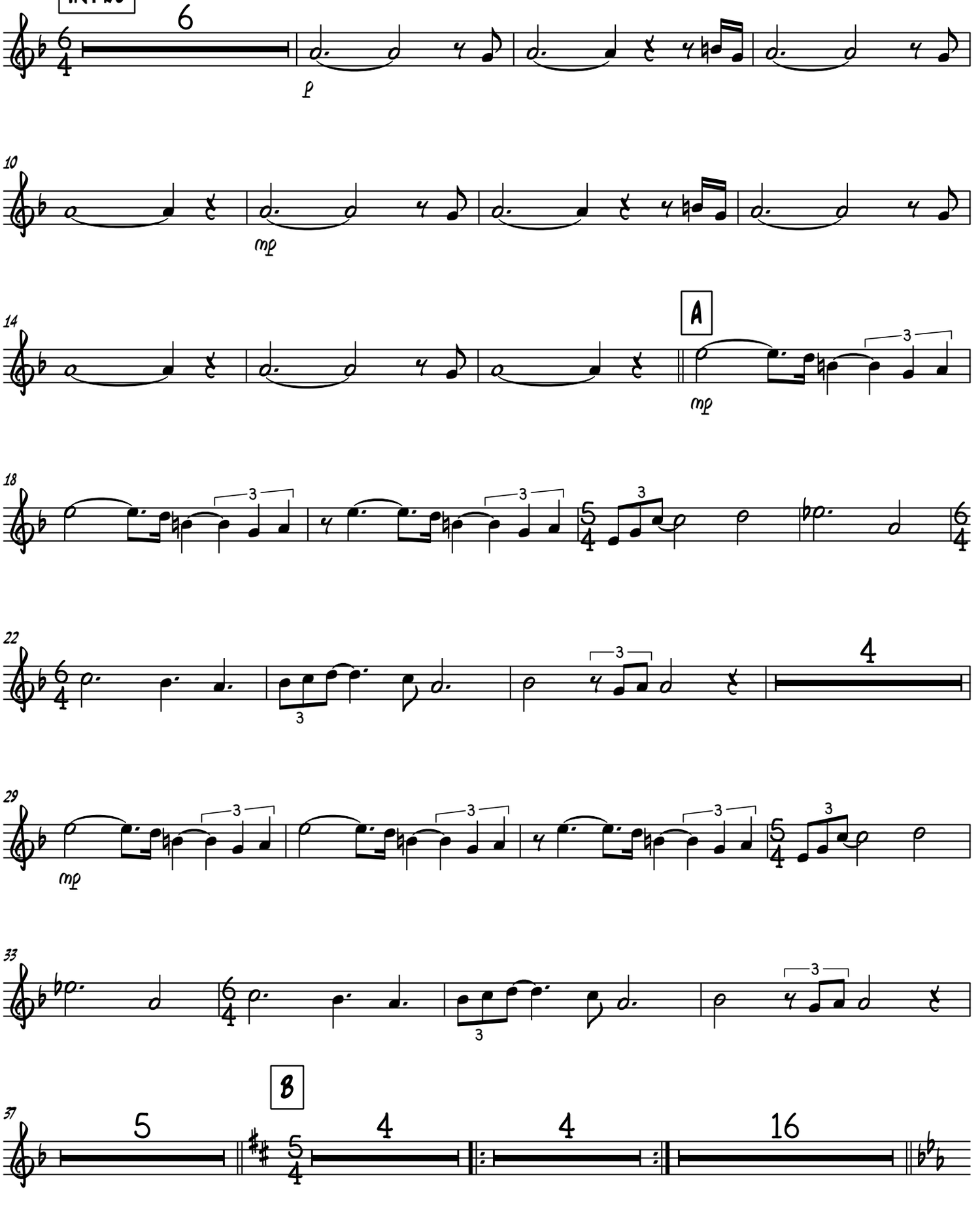
Tenor Sax 1

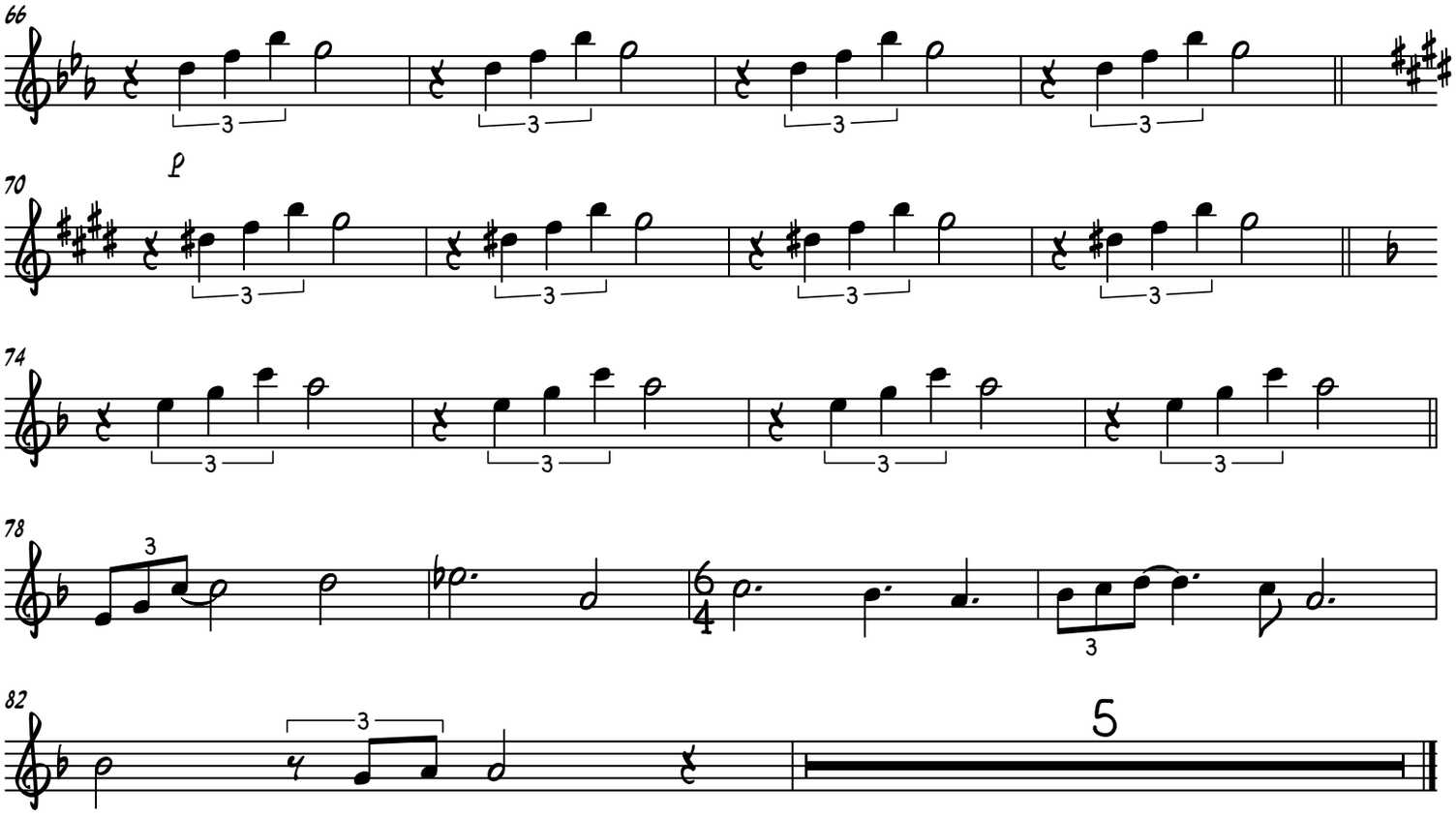
Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro




66
70
p
74
78
82
5

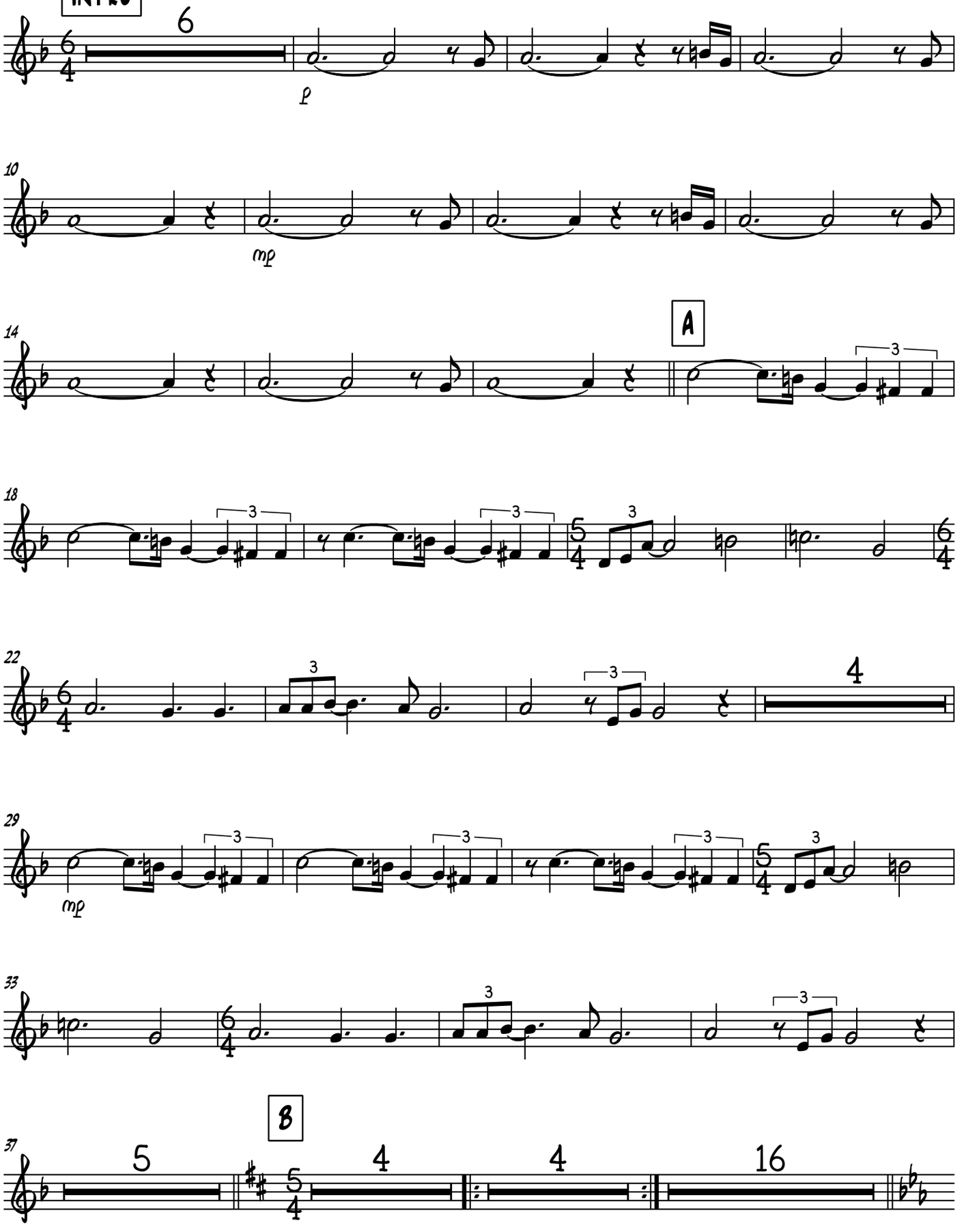
Tenor Sax 2

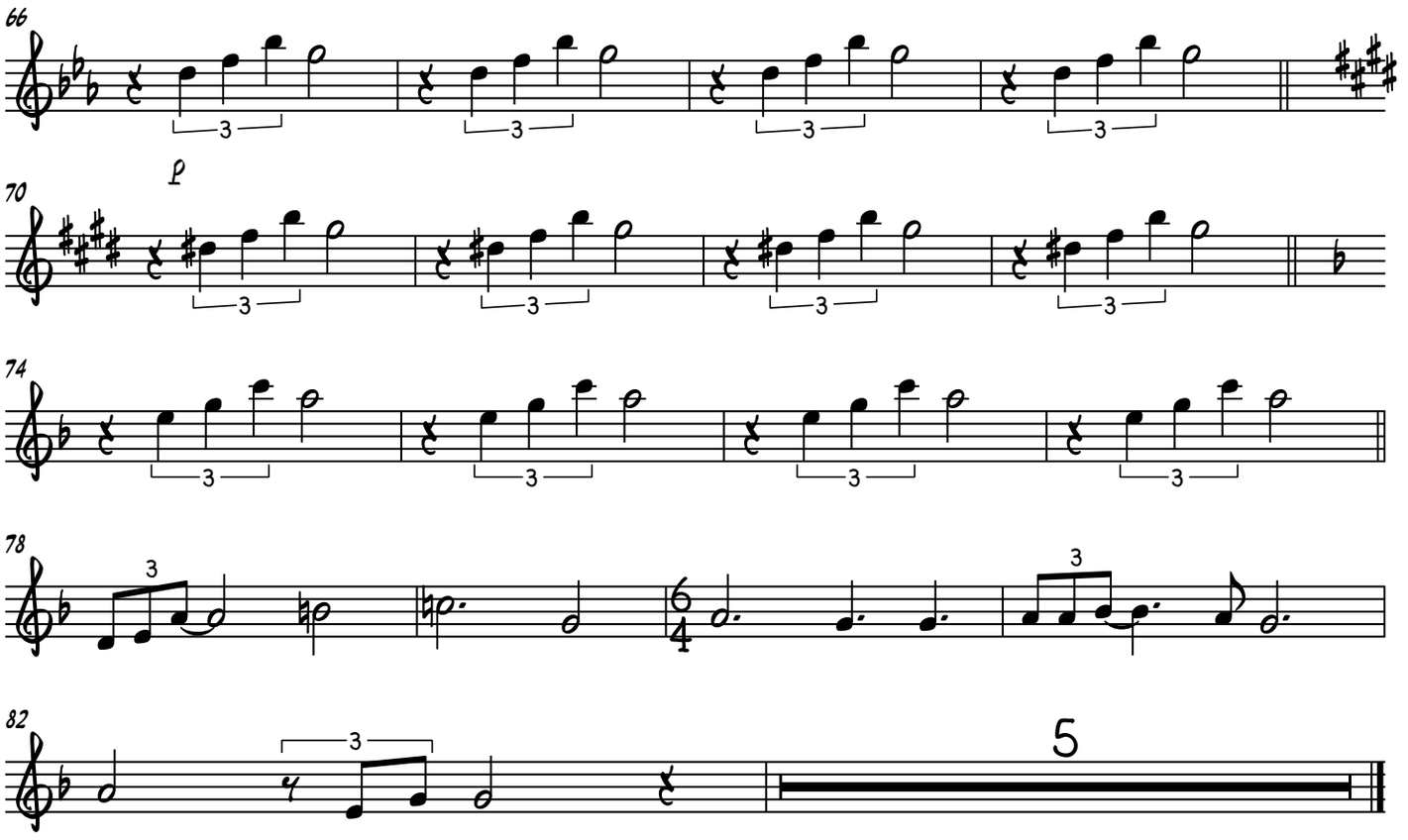
Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro



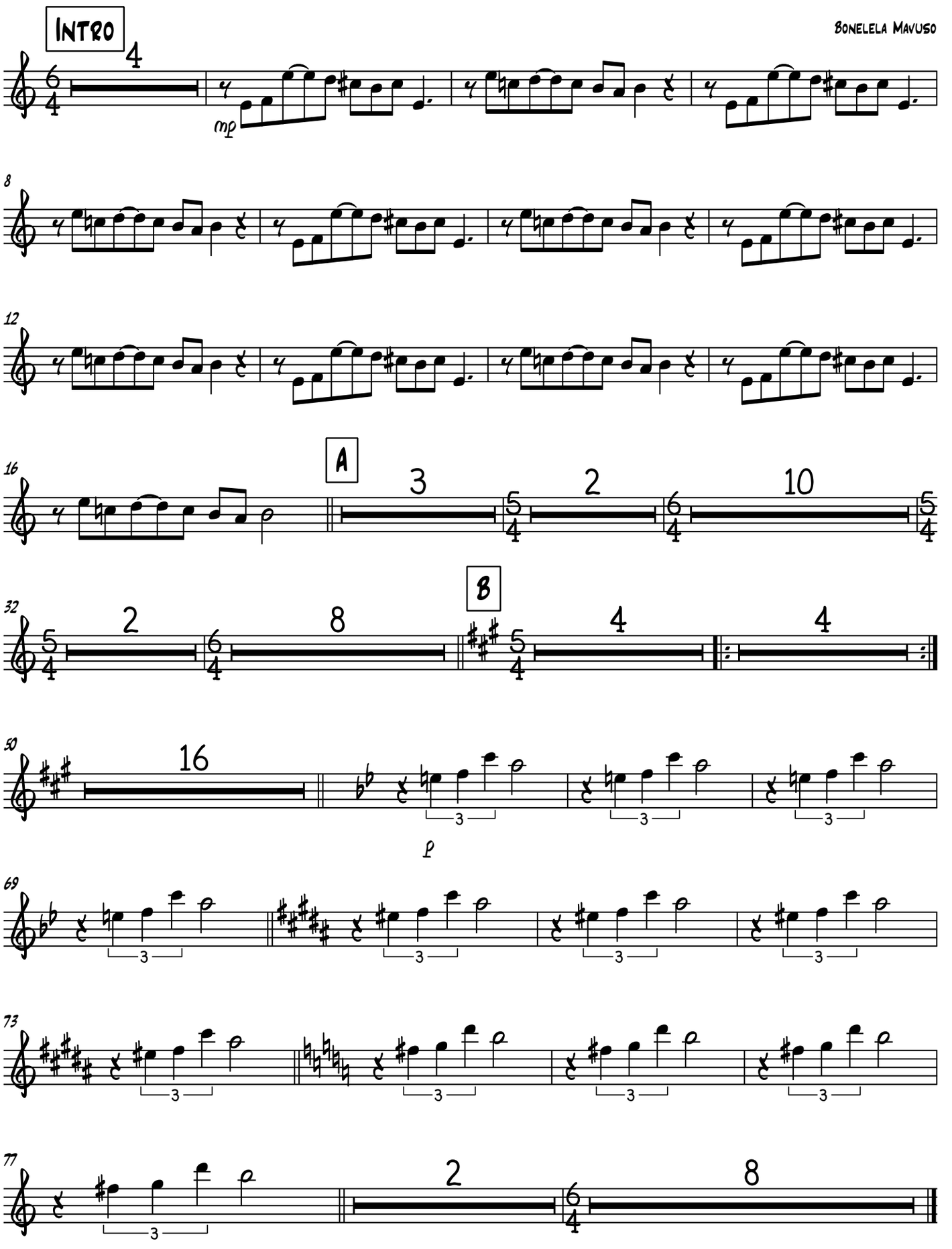

66
70
p
74
78
82
5

Baritone Sax

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso



TRUMPET

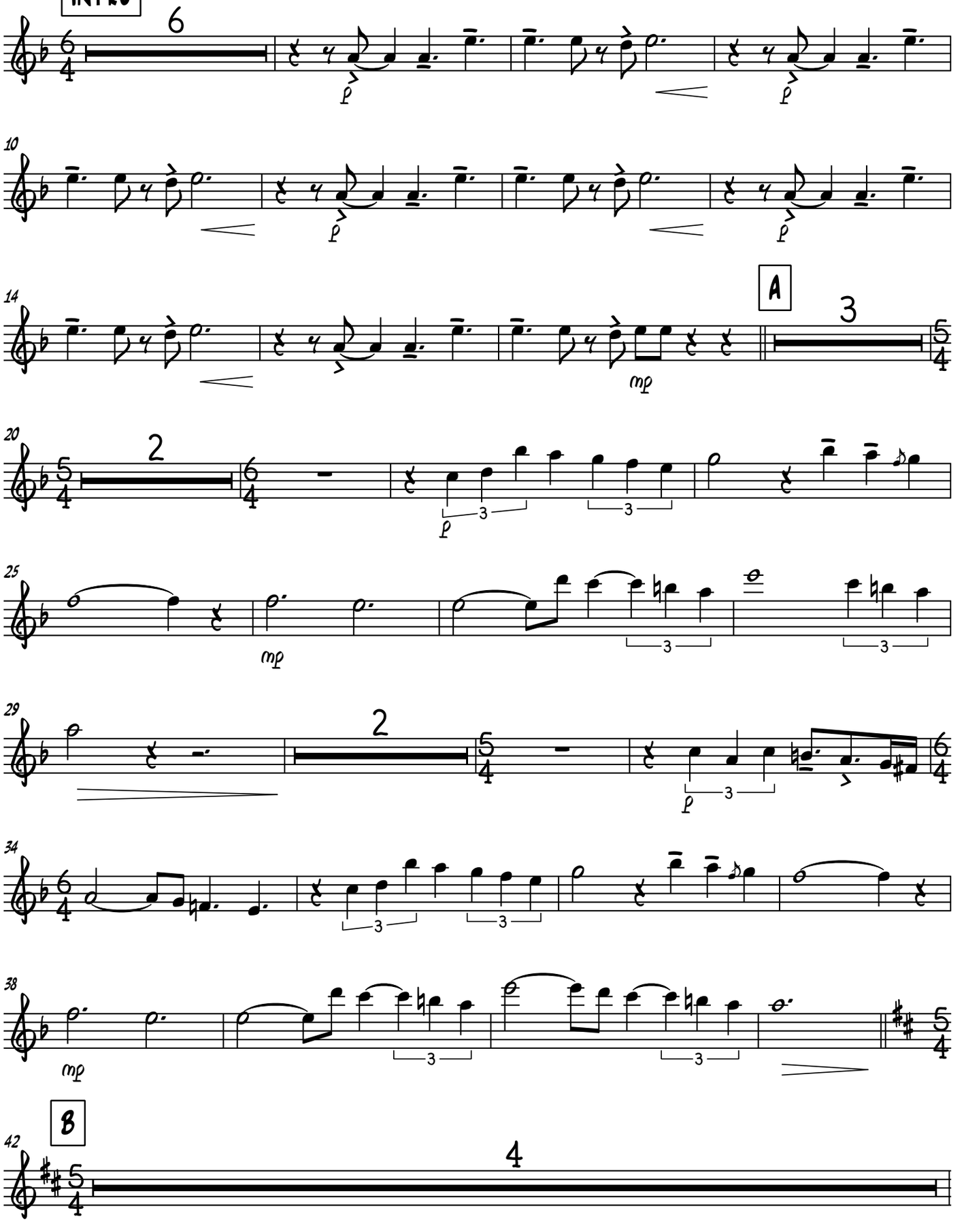
Trumpet 1

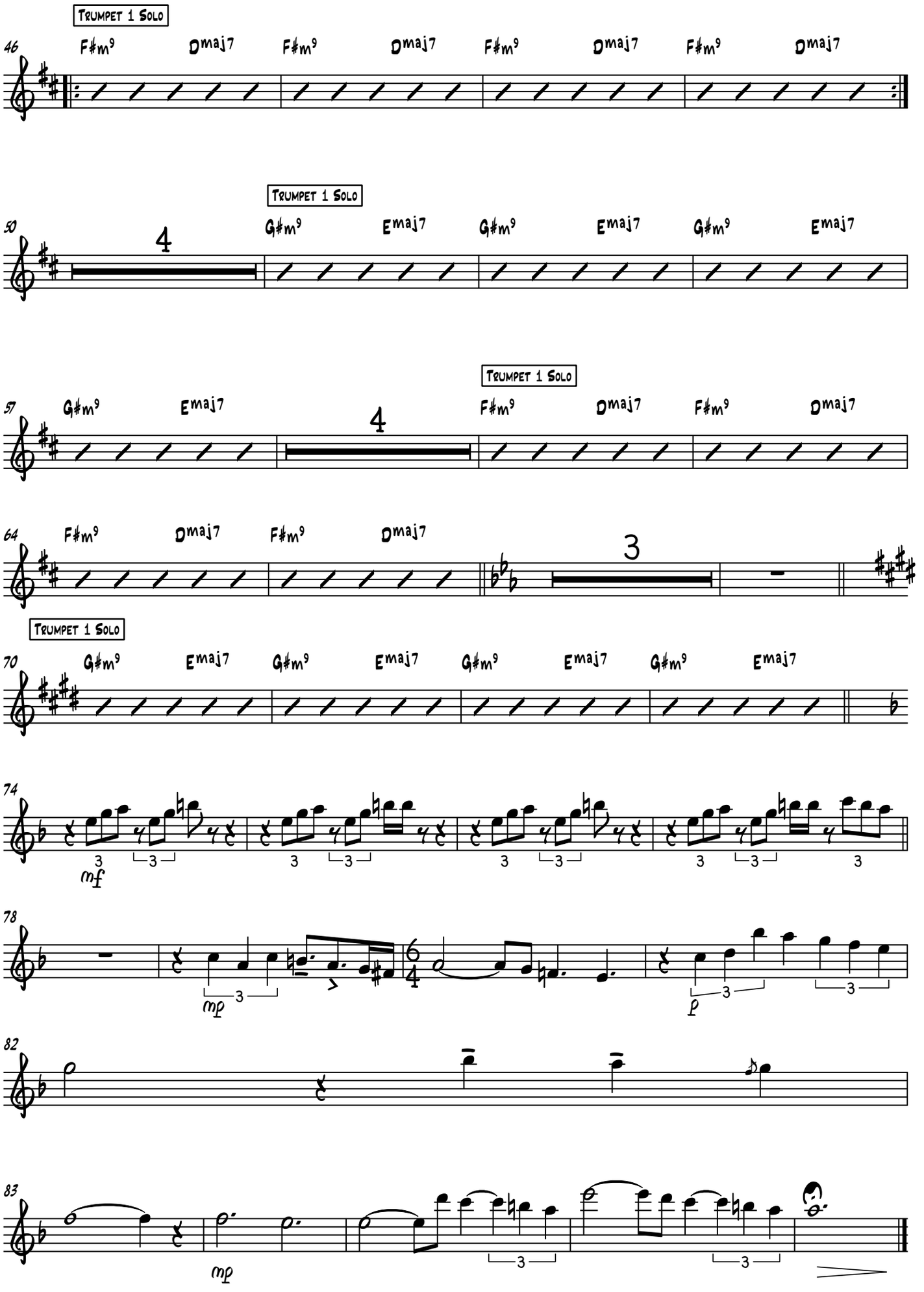
Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro



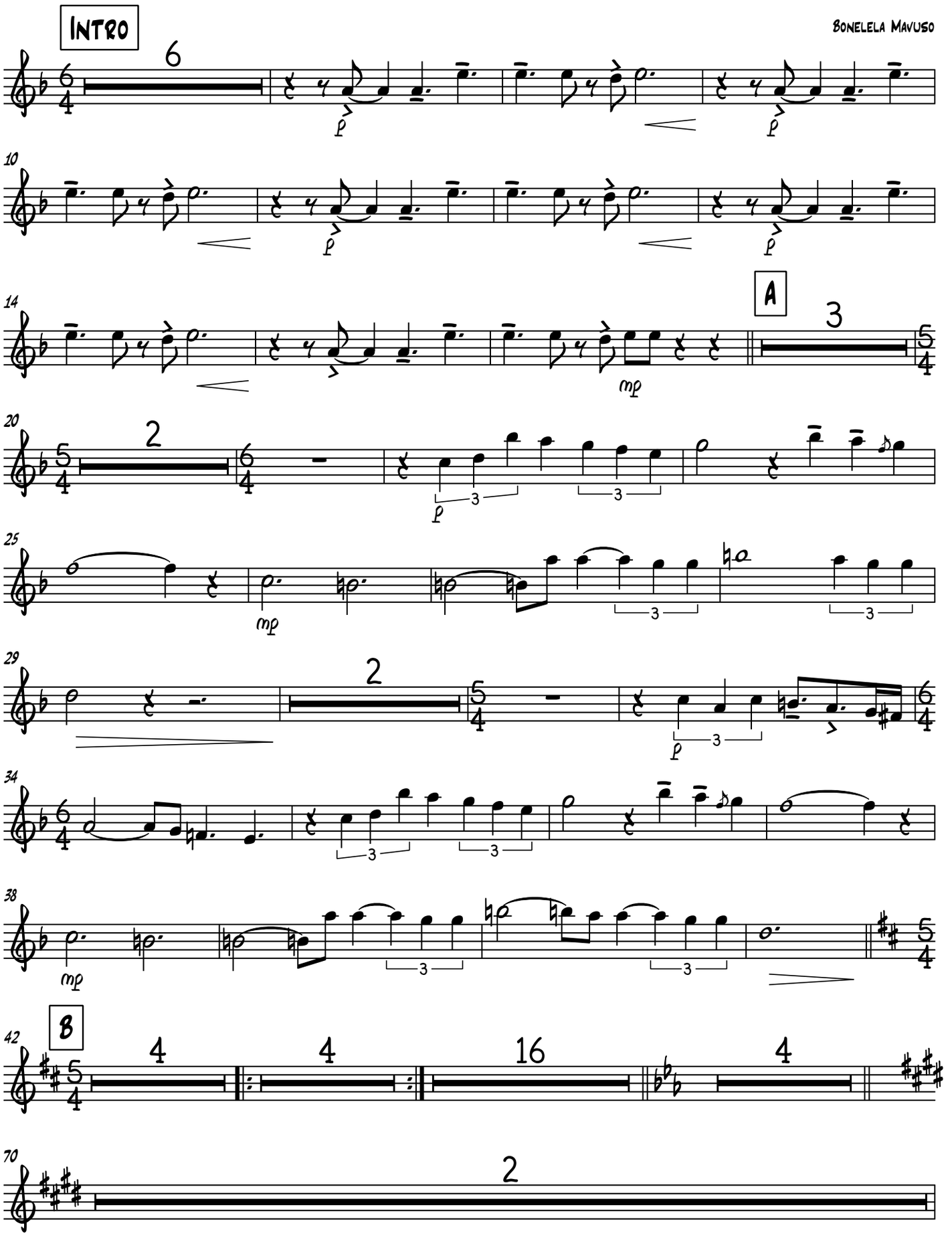

Trumpet 1 Solo
46
F♯m9 Dmaj7 F♯m9 Dmaj7 F♯m9 Dmaj7 F♯m9 Dmaj7
Trumpet 1 Solo
50
4
G♯m9 Emaj7 G♯m9 Emaj7 G♯m9 Emaj7
Trumpet 1 Solo
57
G♯m9 Emaj7
4
F♯m9 Dmaj7 F♯m9 Dmaj7
64
F♯m9 Dmaj7 F♯m9 Dmaj7
3
Trumpet 1 Solo
70
G♯m9 Emaj7 G♯m9 Emaj7 G♯m9 Emaj7 G♯m9 Emaj7
74
mf
78
mp
p
82
83
mp

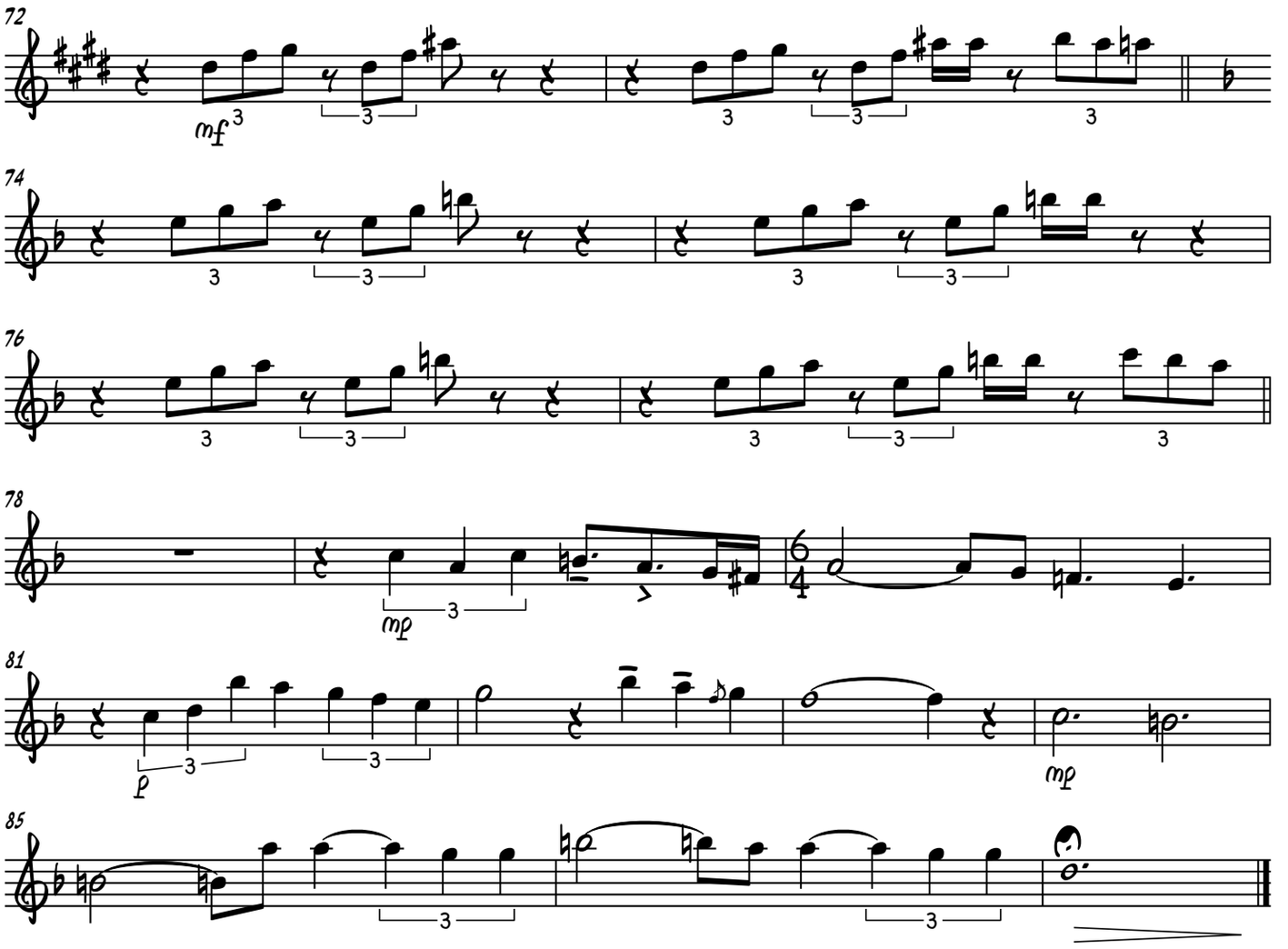
Trumpet 2

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso



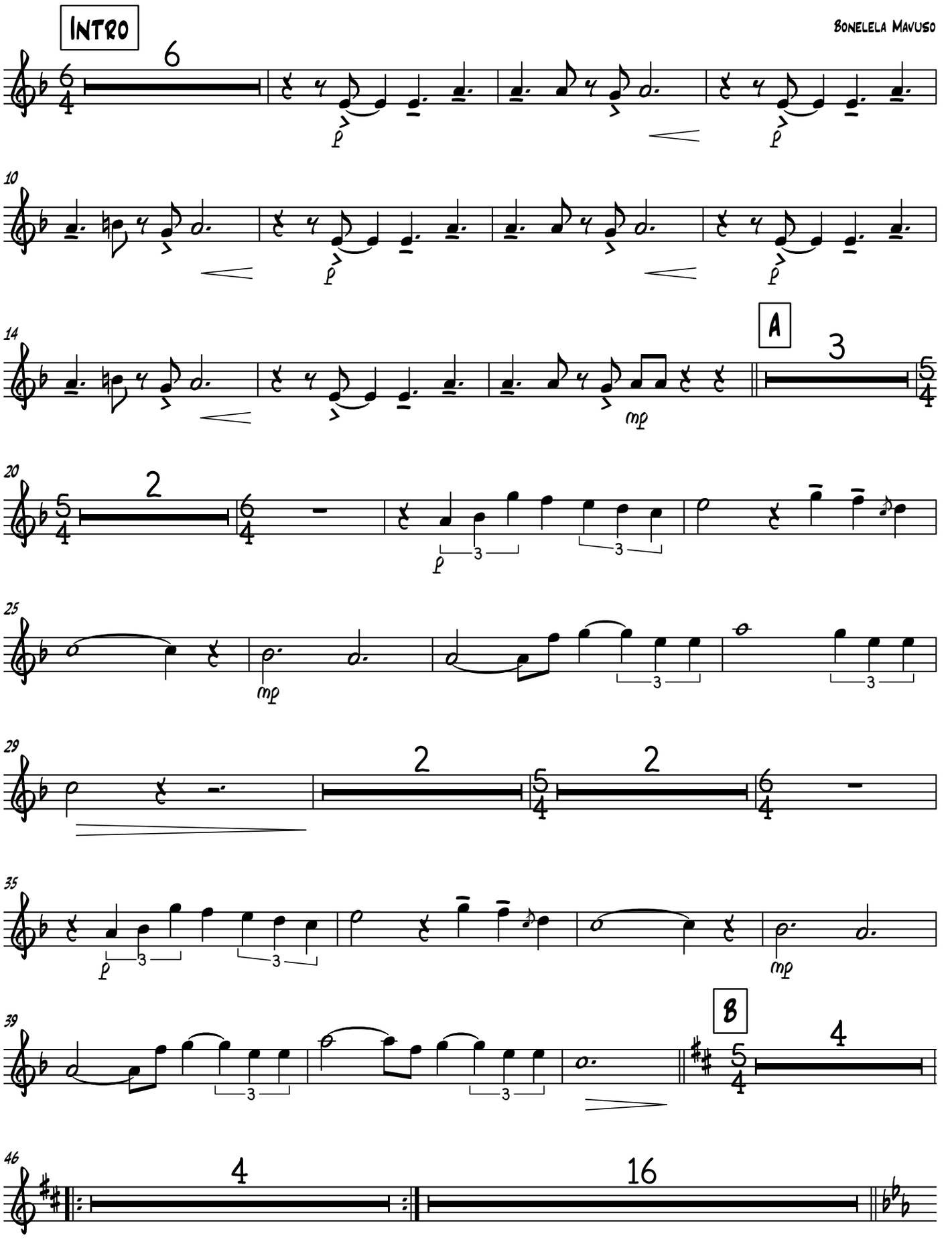

72
mf
74
76
78
mp
81
p
mp
85

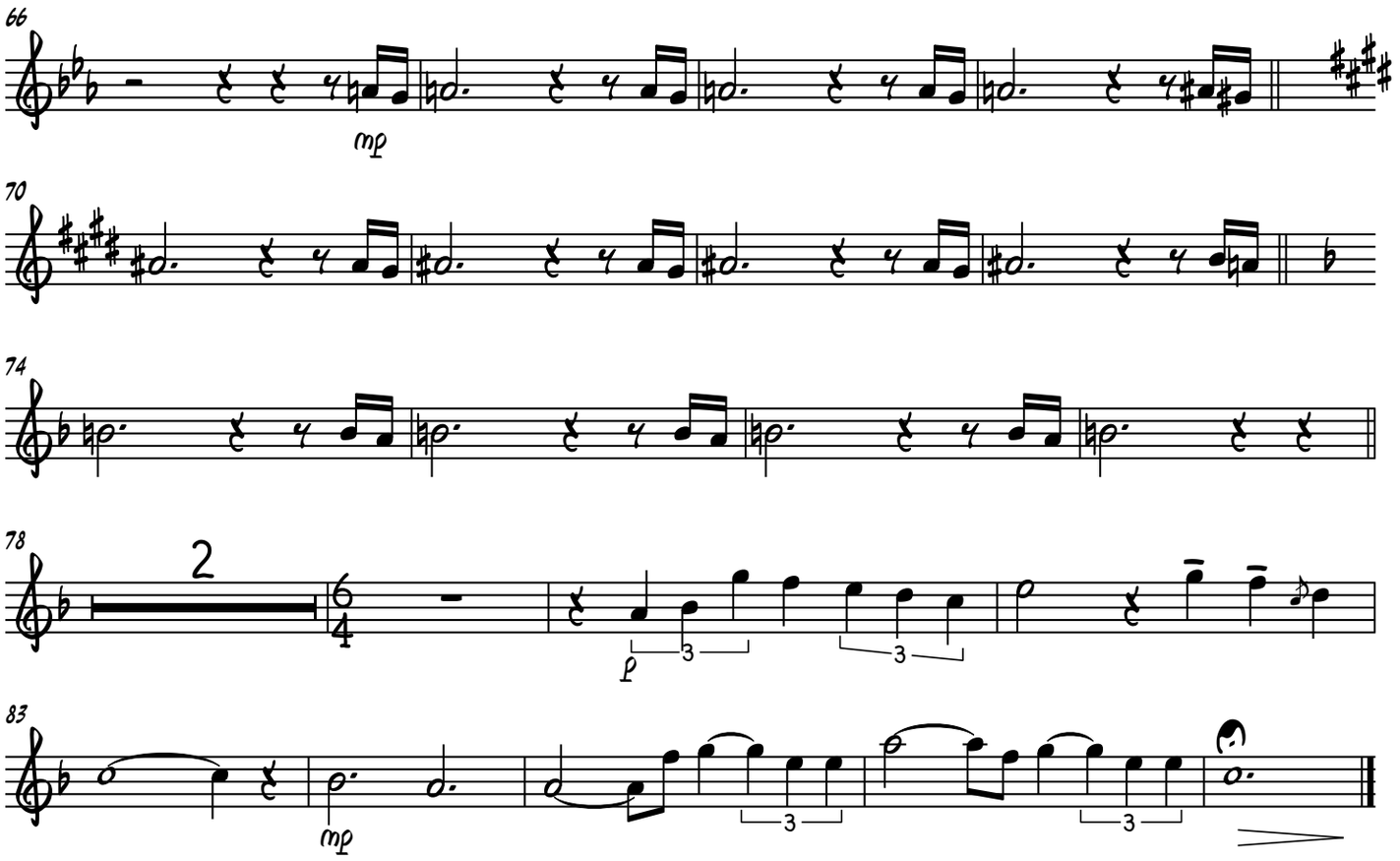
Trumpet 3

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso



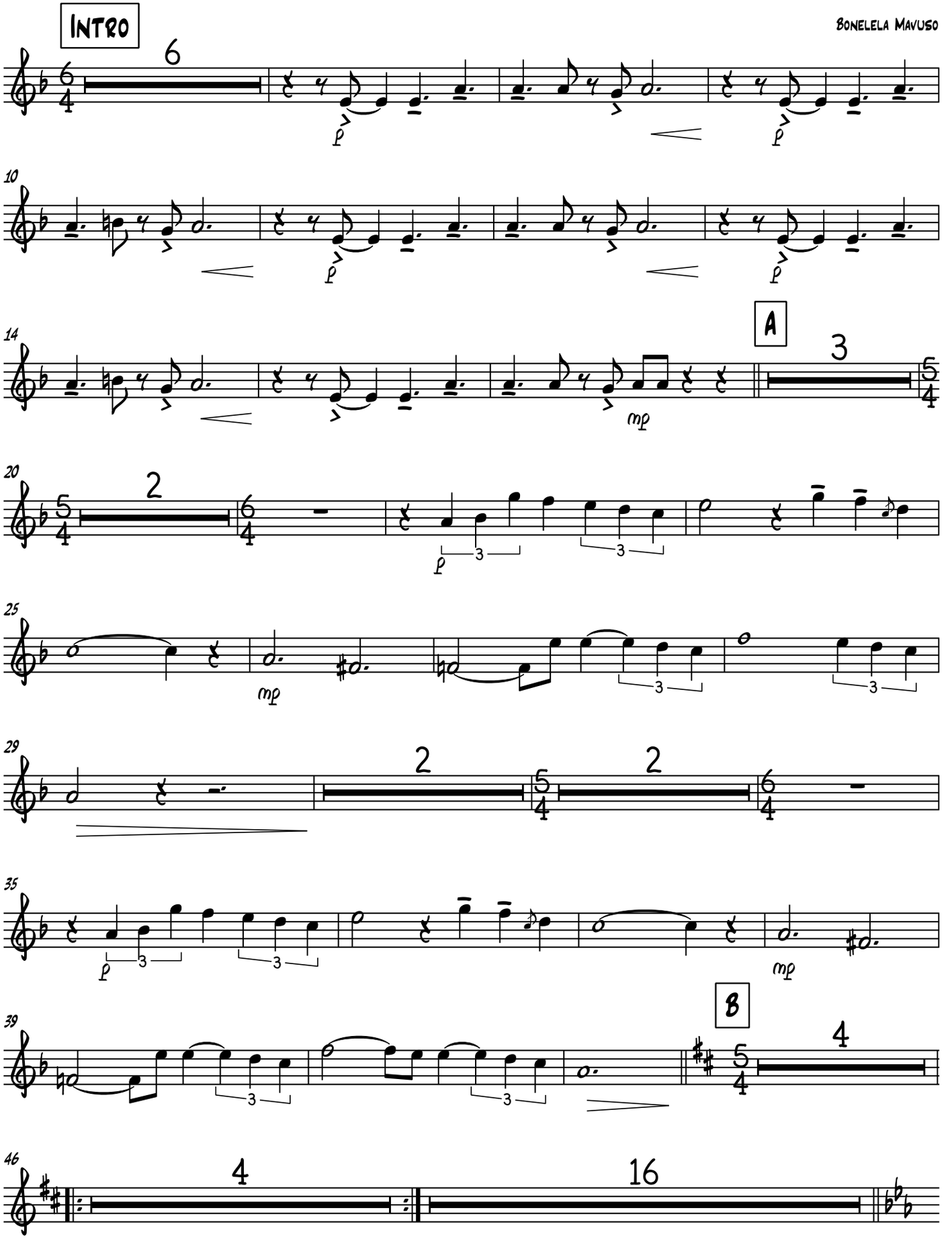

66
mp
70
74
78
2
6
4
p
3
3
83
mp
3
3

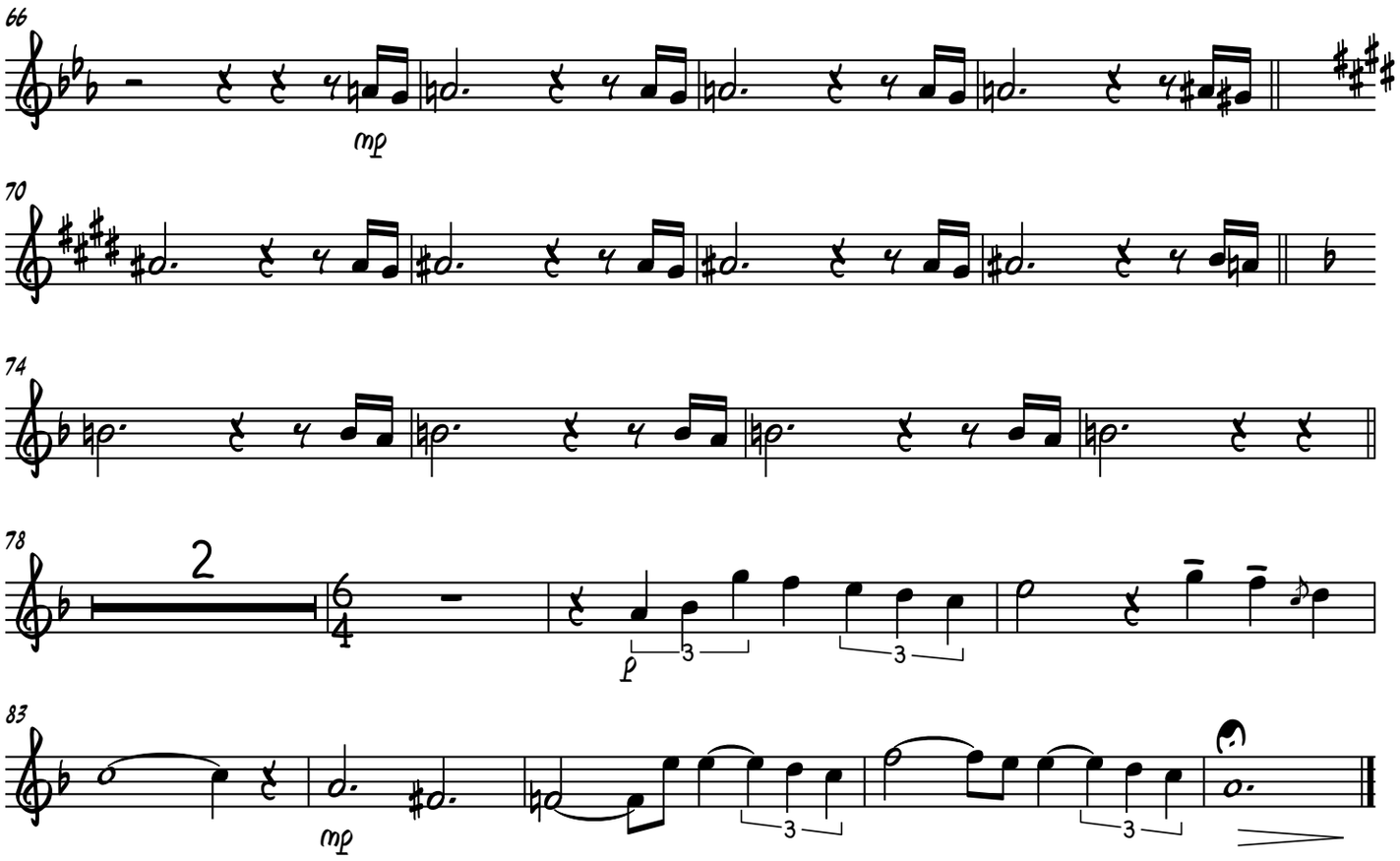
Trumpet 4

Part II (Kutsamba)

♩ = 130

Bonelela Mavuso




66
mp
70
74
78
2
6
4
p
3
3
83
mp
3
3

TROMBONE

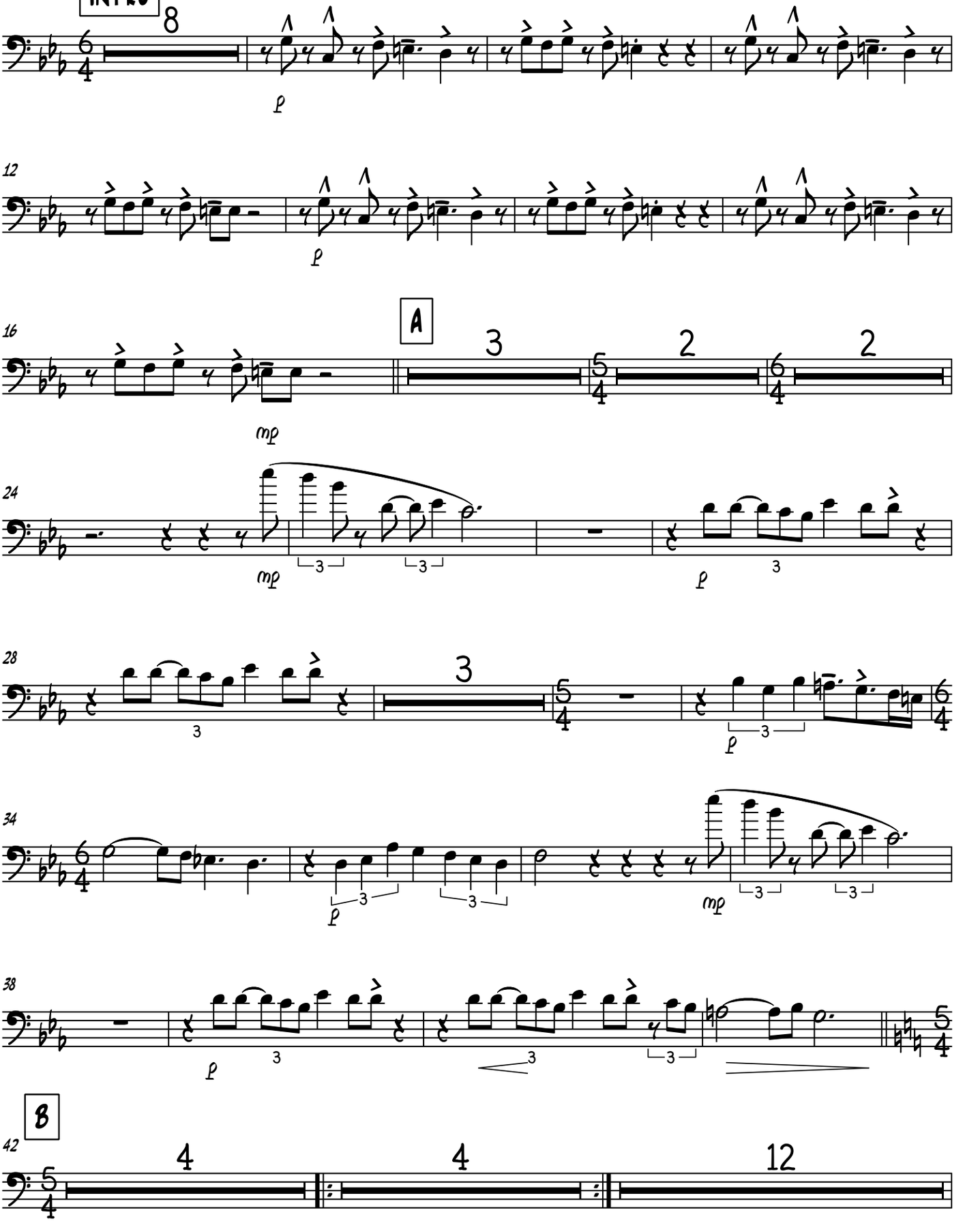
Trombone 1

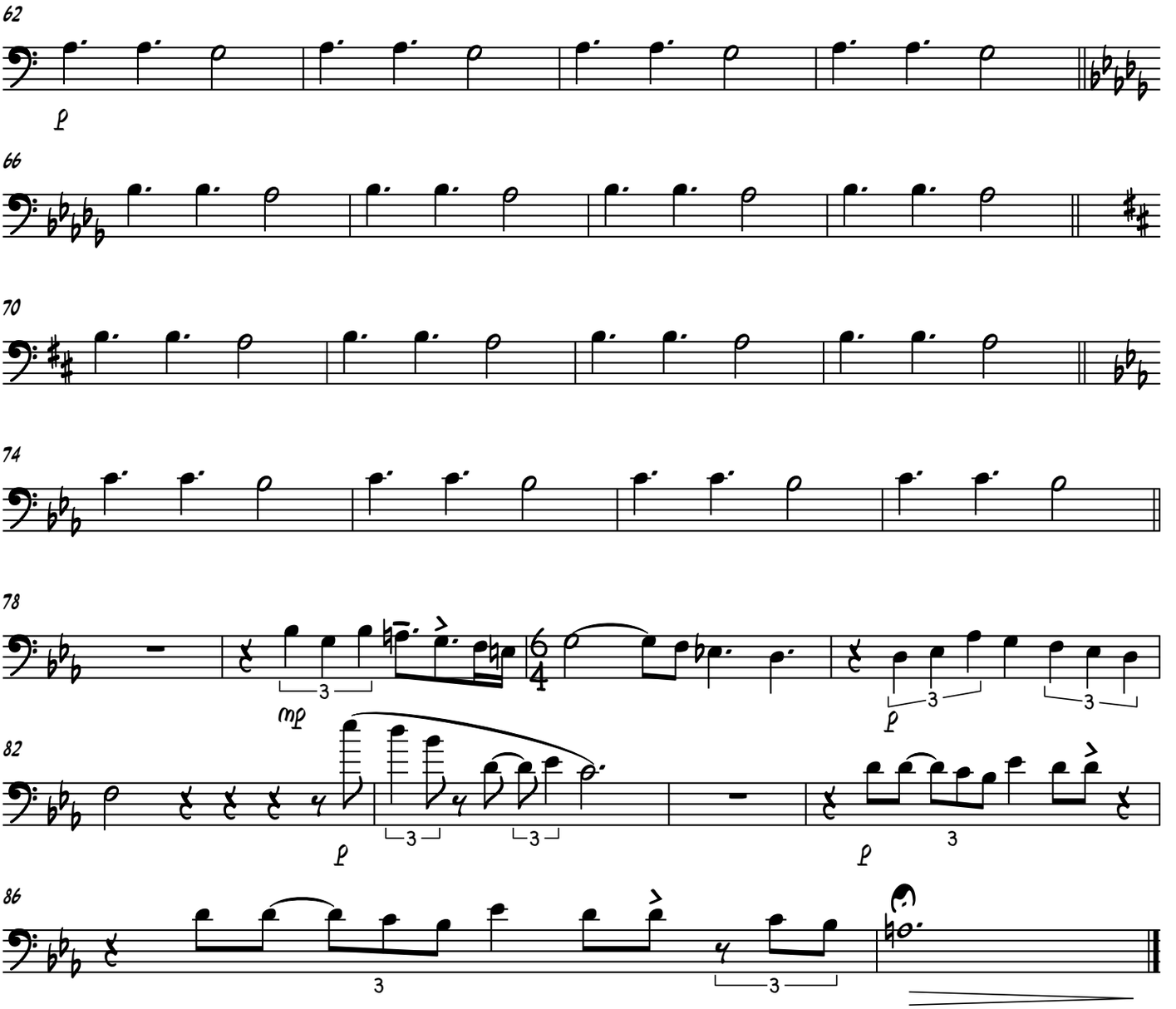
Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro




62
p
66
70
74
78
mp
p
82
p
p
86

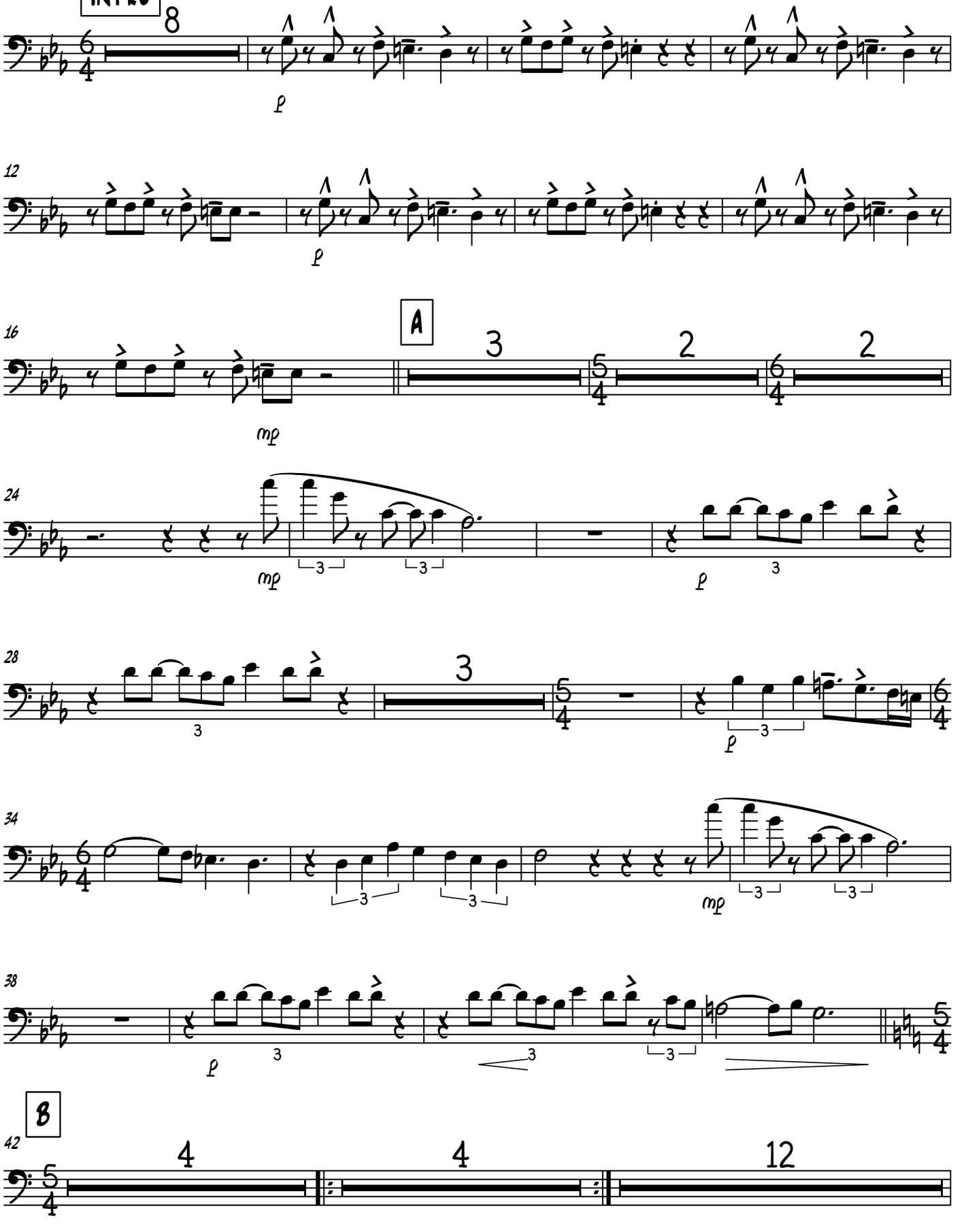
Trombone 2

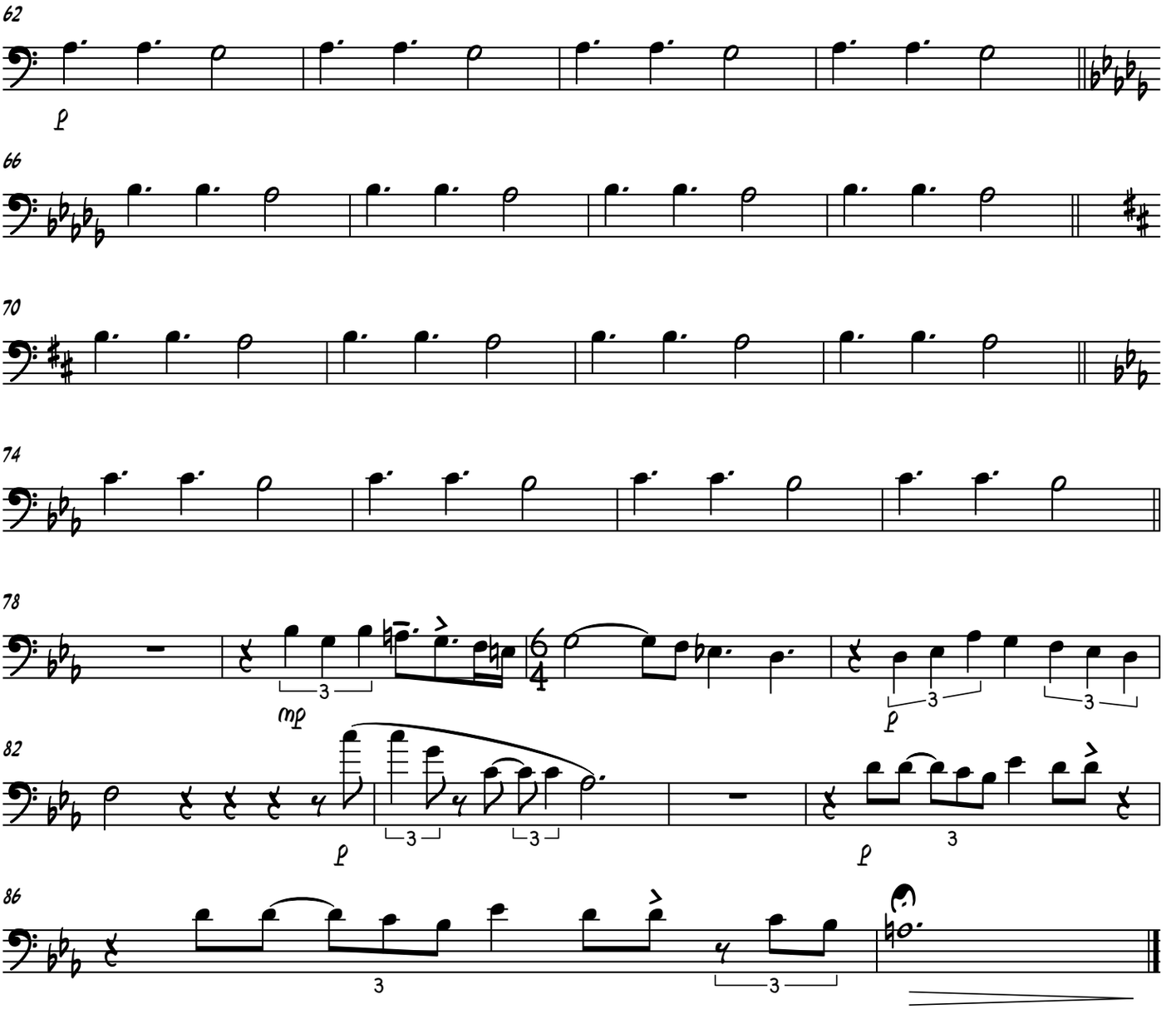
Part II (Kutsamba)

♩ = 130

Bonelela Mavuso

Intro




62
p
66
70
74
78
mp
3
6
4
p
3
3
82
p
3
3
p
3
86
3
3

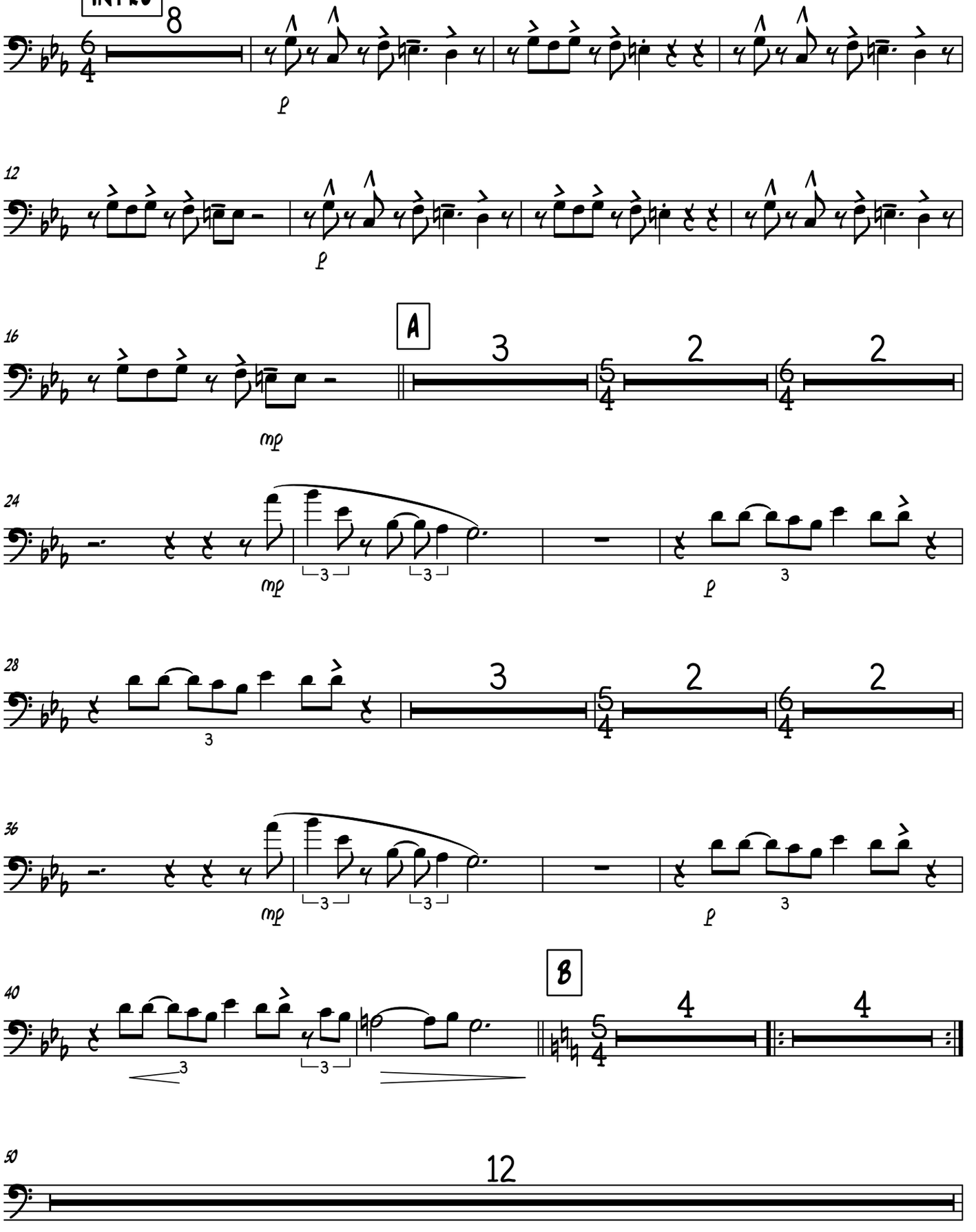
Trombone 3

Part II (Kutsamba)

♩ = 130

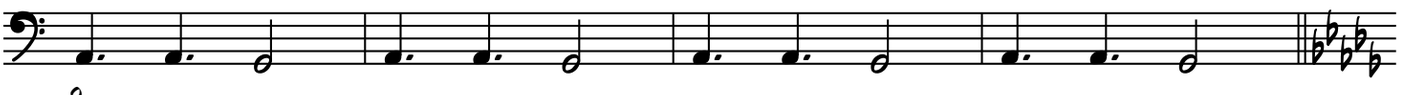
Bonelela Mavuso

Intro

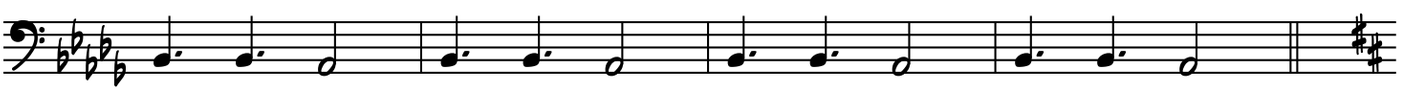


Trombone 3

62



66



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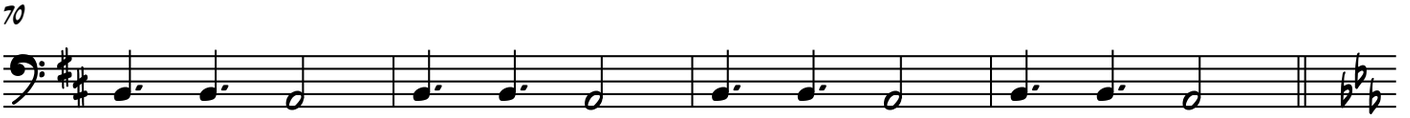
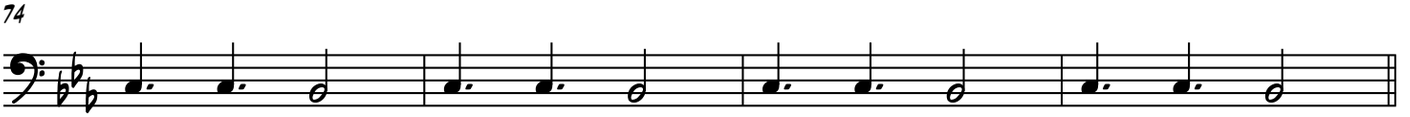
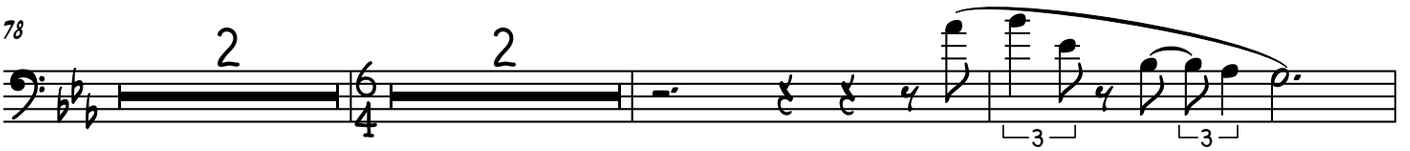


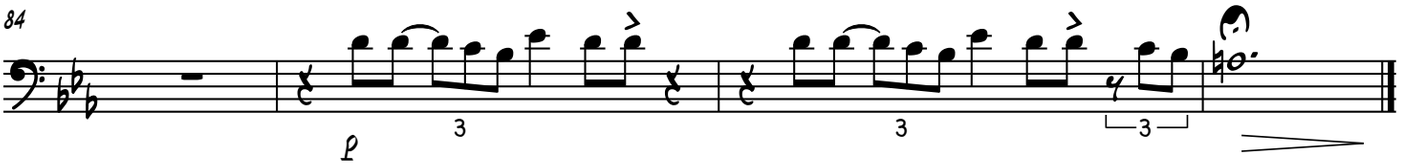
74



78



84



RHYTHM SECTION

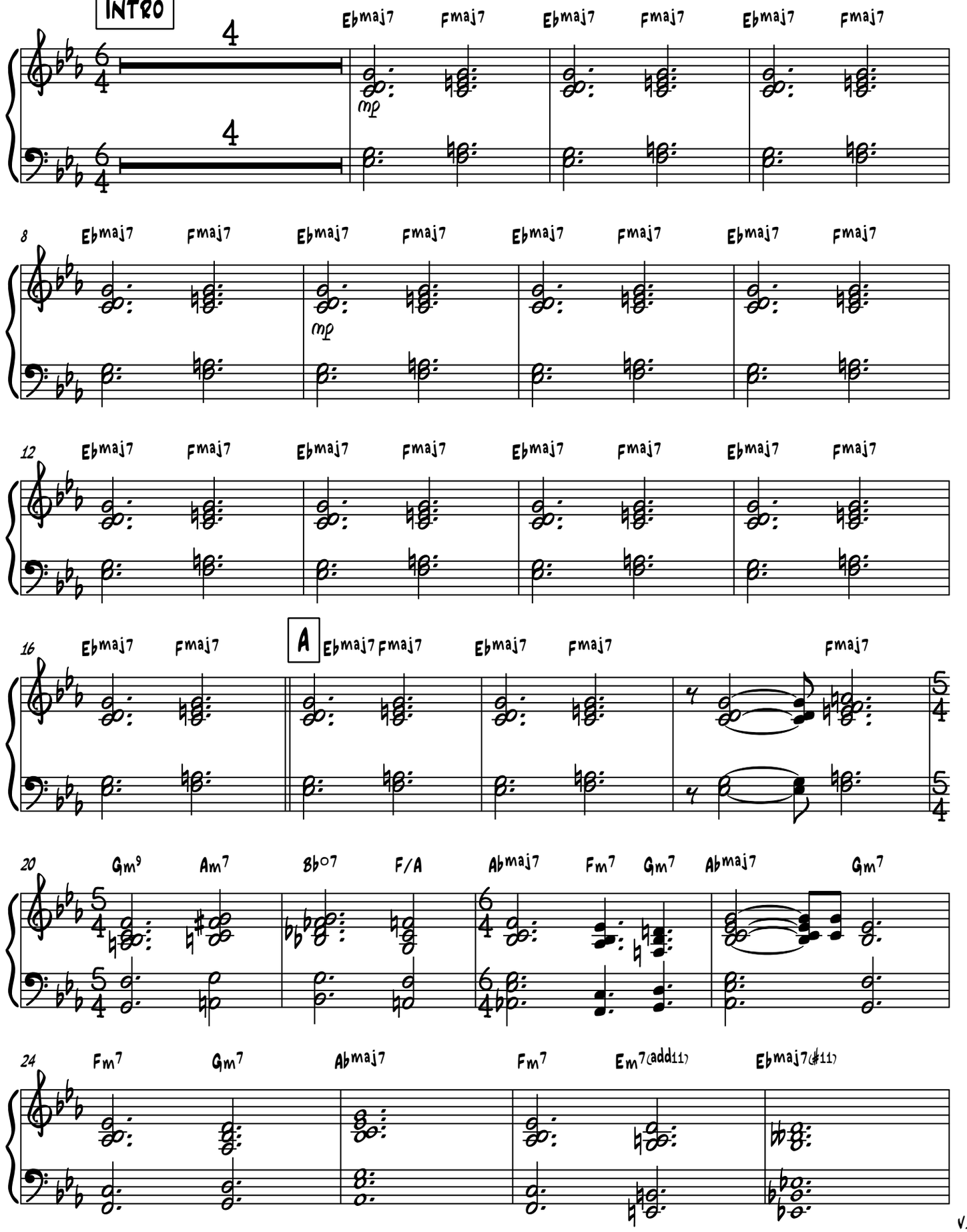
Piano

Part II (Kutsamba)

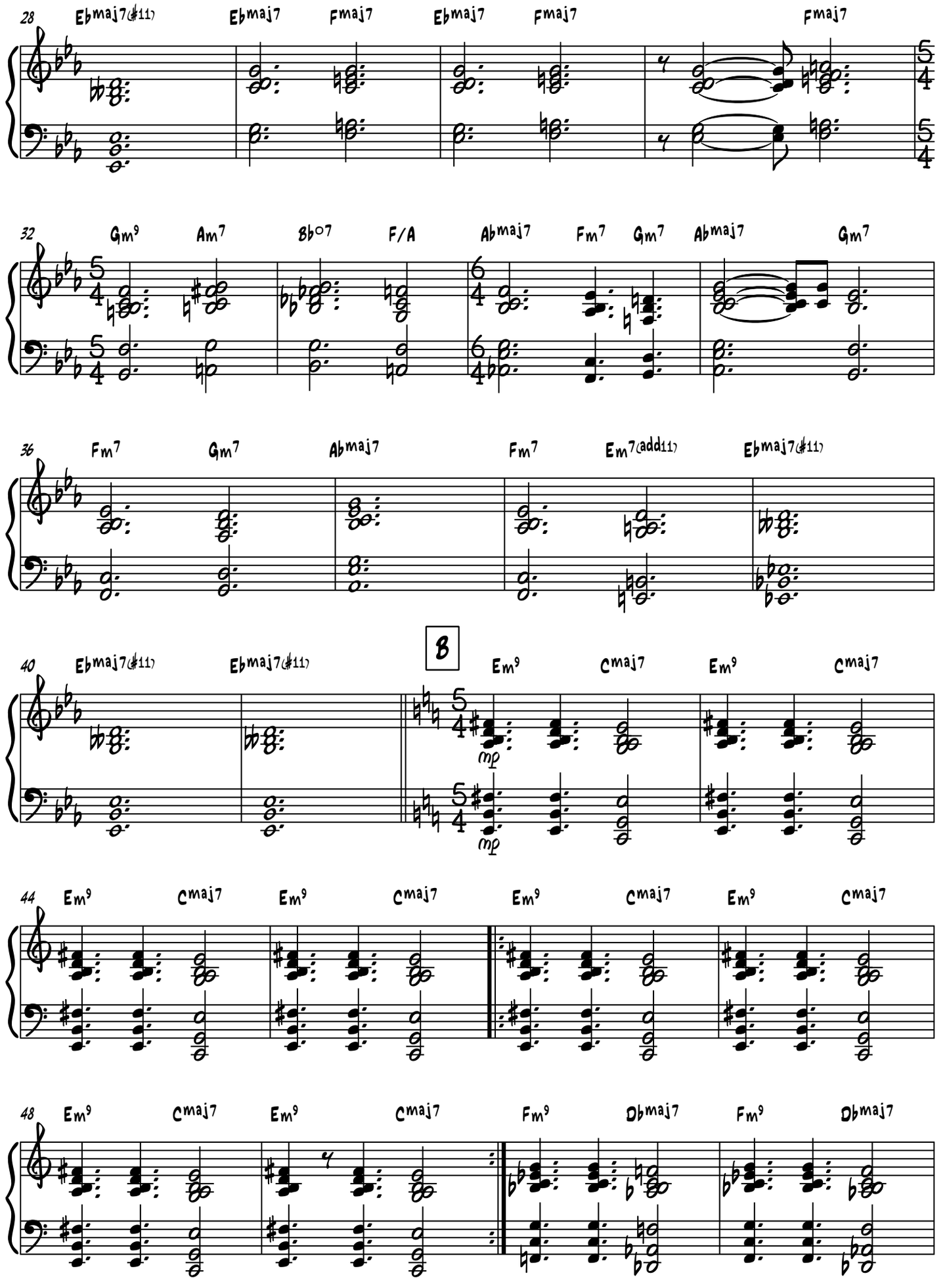
♩ = 130

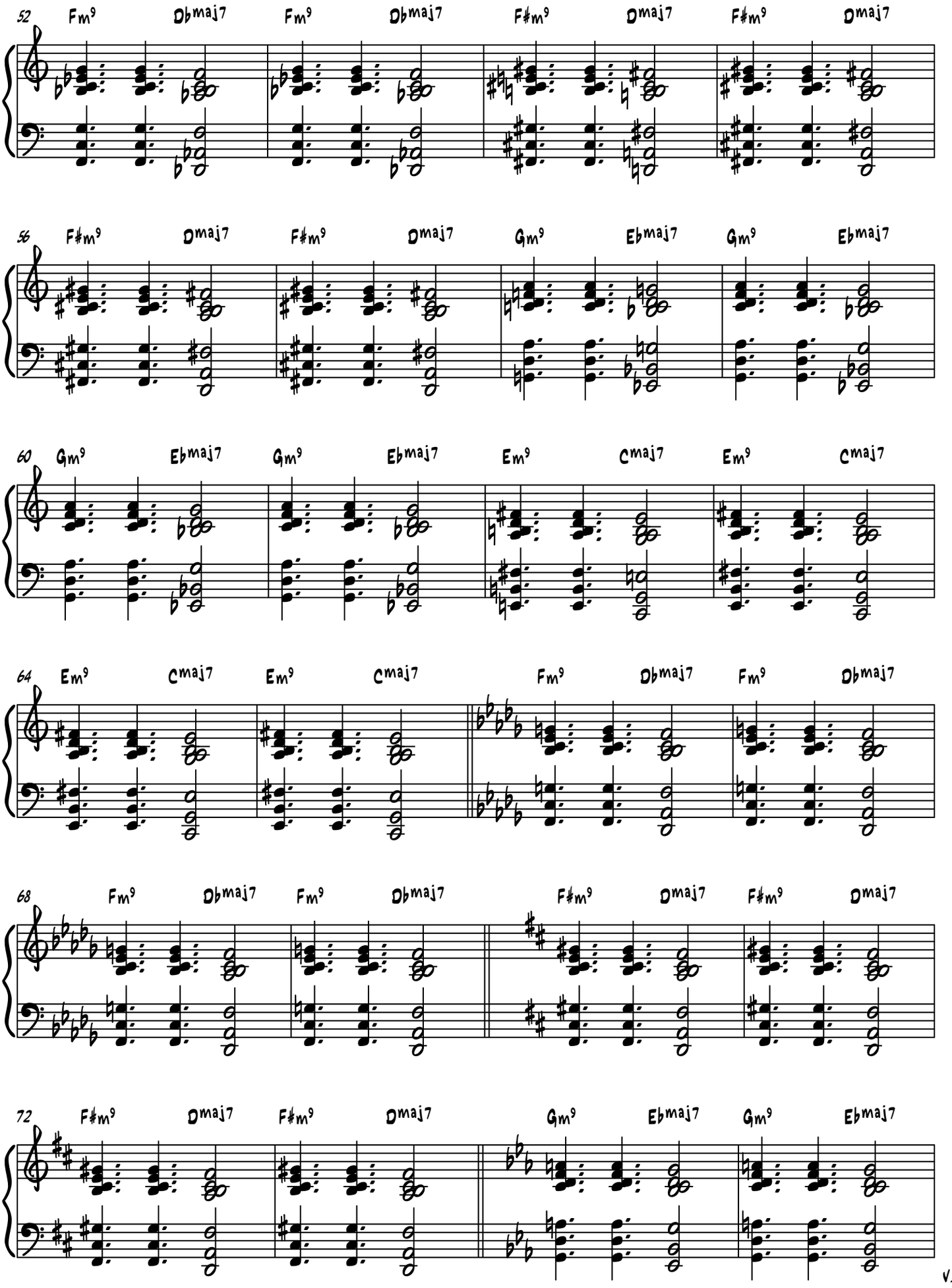
Bonelela Mavuso

Intro

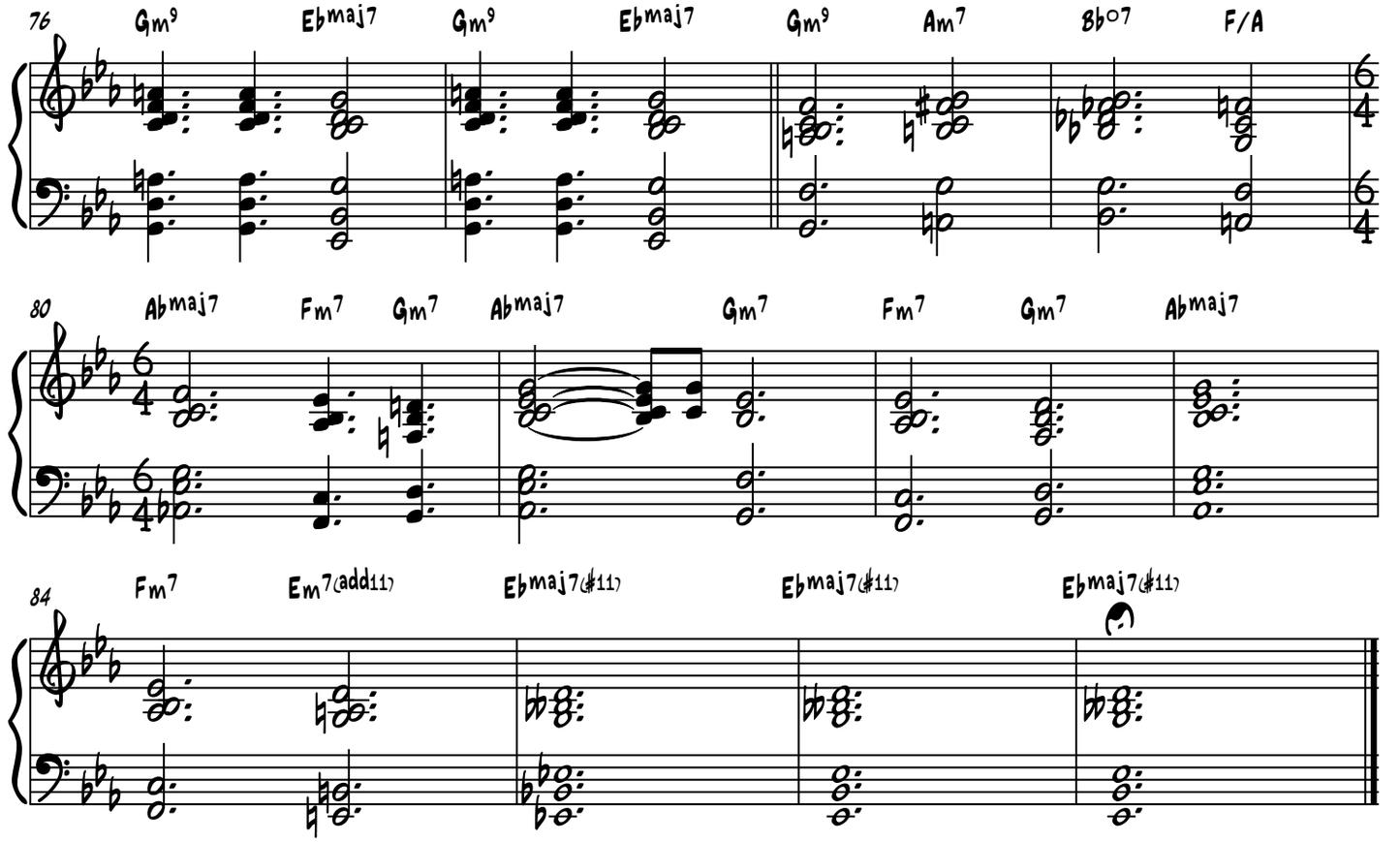


V.S.


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)
B
Em9
Cmaj7
Em9
Cmaj7
mp
mp
44
Em9
Cmaj7
Em9
Cmaj7
Em9
Cmaj7
Em9
Cmaj7
48
Em9
Cmaj7
Em9
Cmaj7
Fm9
Dbmaj7
Fm9
Dbmaj7


52
Fm9 Db maj7 Fm9 Db maj7 F#m9 D maj7 F#m9 D maj7
56
F#m9 D maj7 F#m9 D maj7 Gm9 Eb maj7 Gm9 Eb maj7
60
Gm9 Eb maj7 Gm9 Eb maj7 Em9 C maj7 Em9 C maj7
64
Em9 C maj7 Em9 C maj7 Fm9 Db maj7 Fm9 Db maj7
68
Fm9 Db maj7 Fm9 Db maj7 F#m9 D maj7 F#m9 D maj7
72
F#m9 D maj7 F#m9 D maj7 Gm9 Eb maj7 Gm9 Eb maj7

V.S.


76
Gm9
Eb maj7
Gm9
Eb maj7
Gm9
Am7
Bb o7
F/A
80
Ab maj7
Fm7
Gm7
Ab maj7
Gm7
Fm7
Gm7
Ab maj7
84
Fm7
Em7(add11)
Eb maj7(♯11)
Eb maj7(♯11)
Eb maj7(♯11)

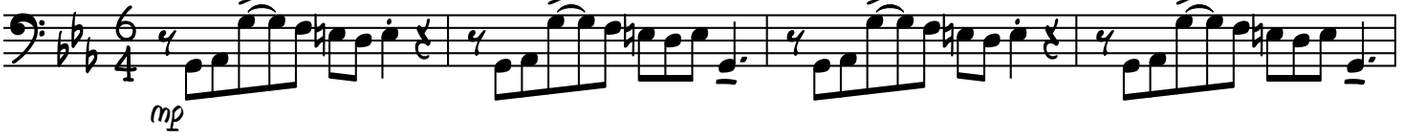
Bass

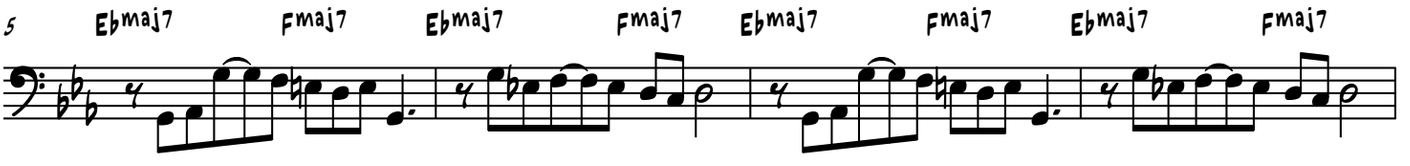
Part II (Kutsamba)

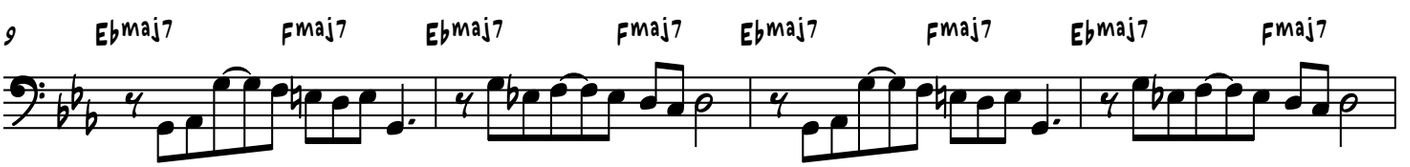
♩ = 130

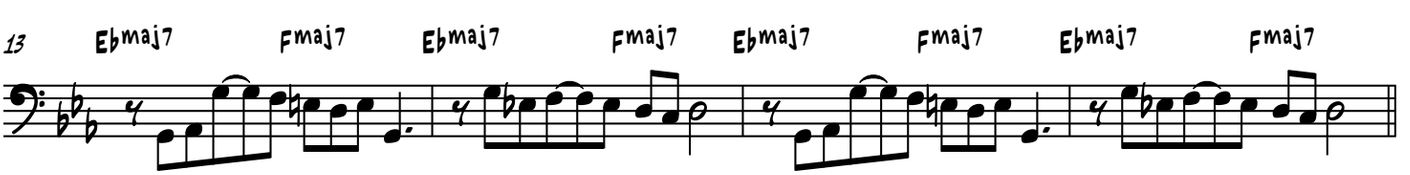
Intro

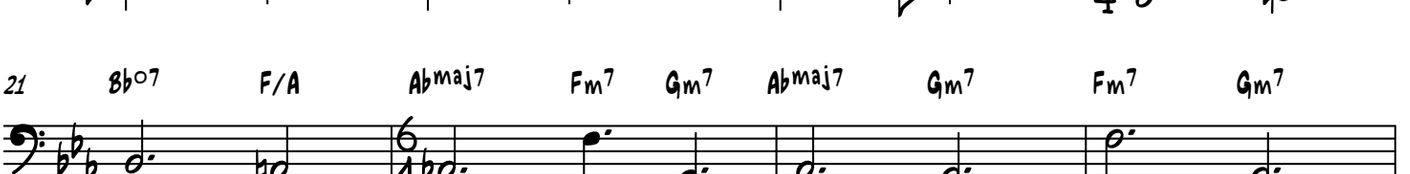
Bonelela Mavuso

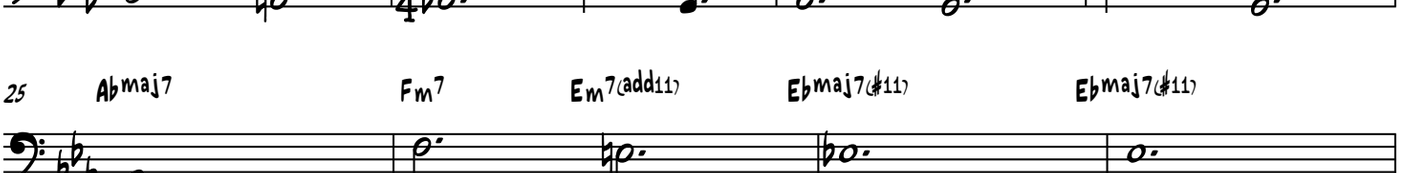


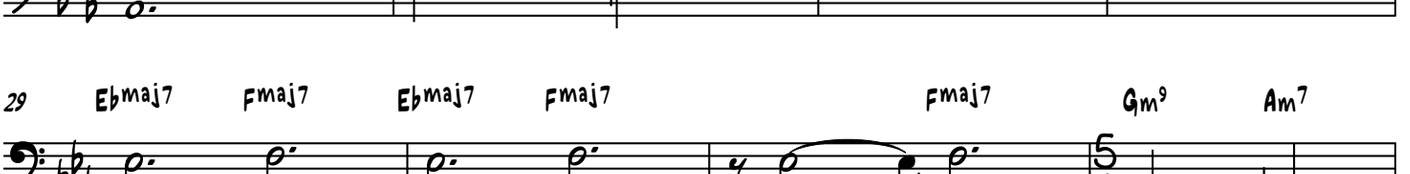


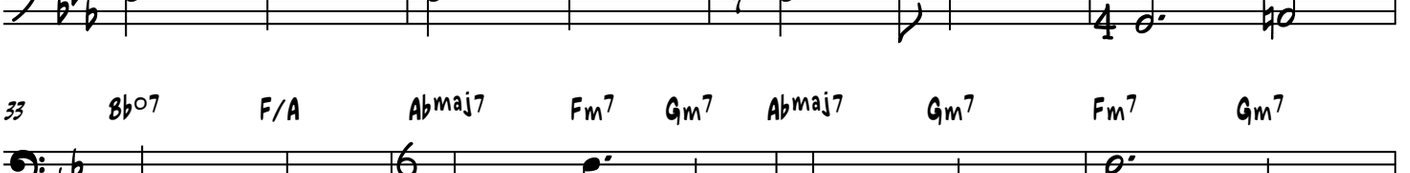


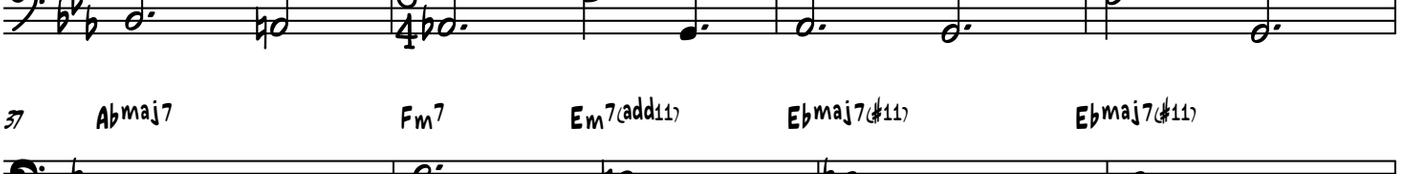




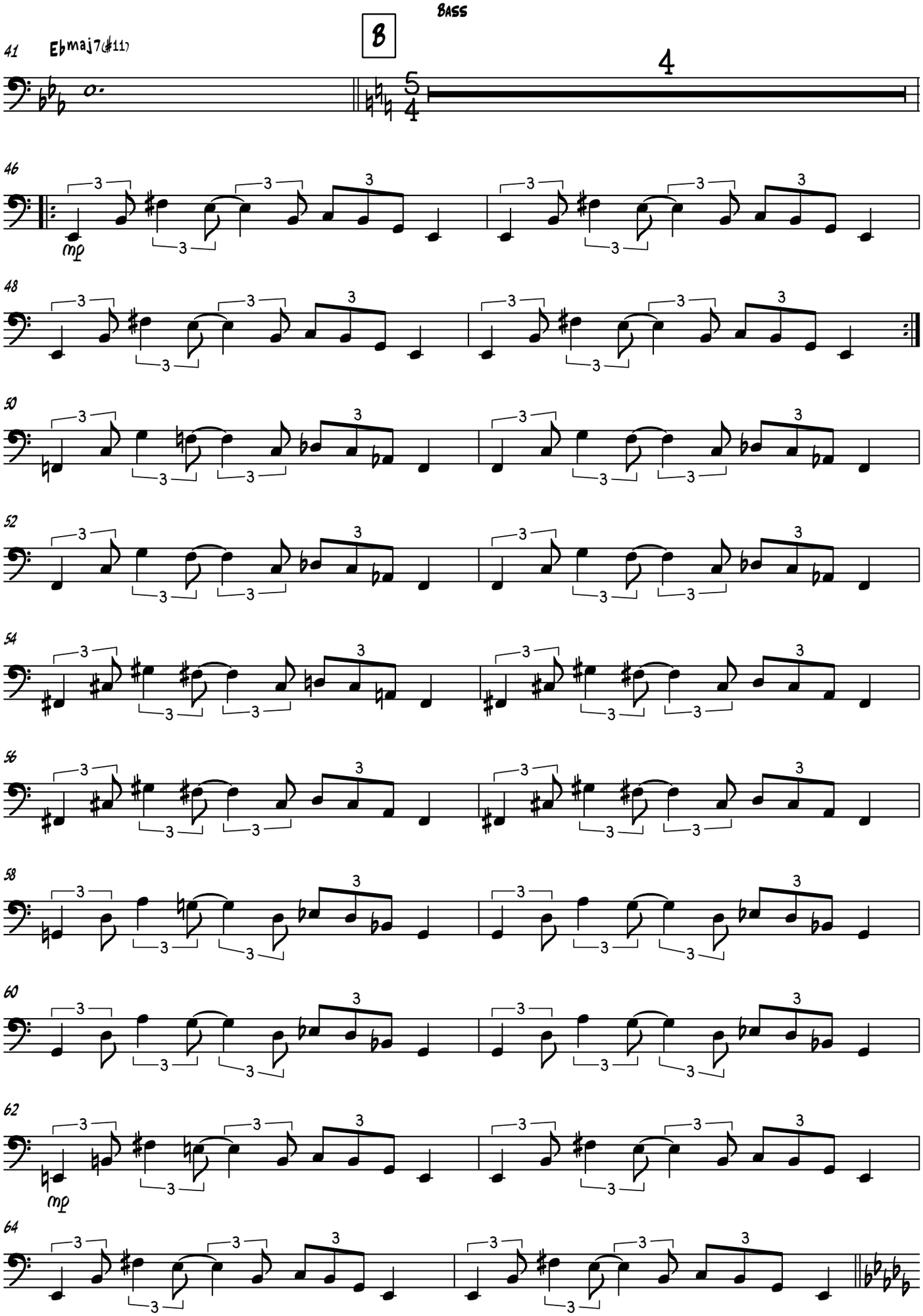




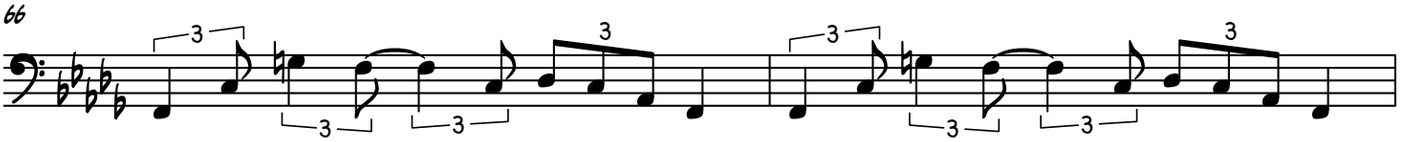




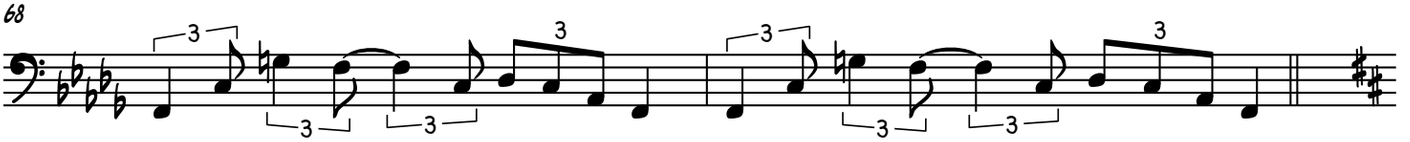
V.S.


41
E♭maj7(♯11)
B
4
46
mp
48
50
52
54
56
58
60
62
mp
64

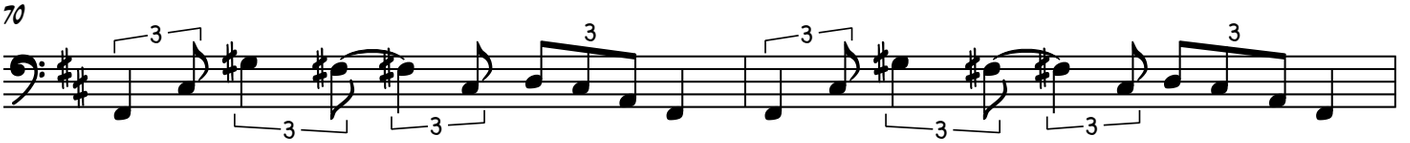
66



68



70



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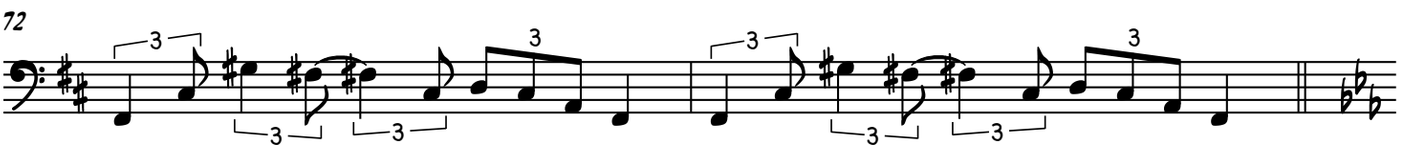
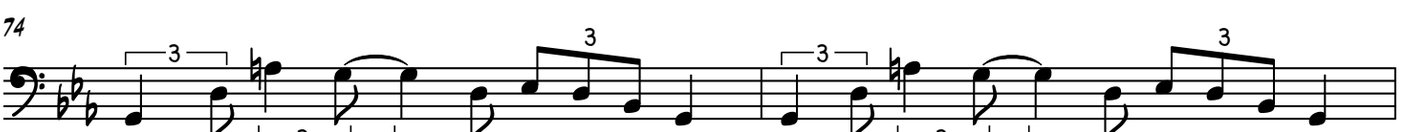
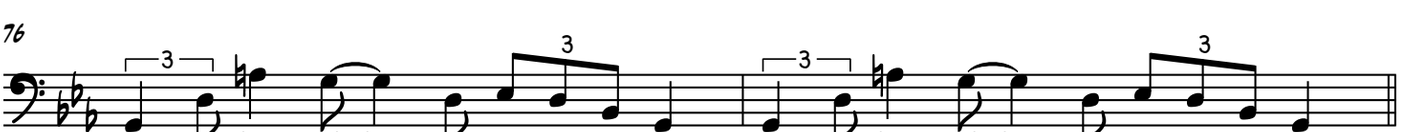


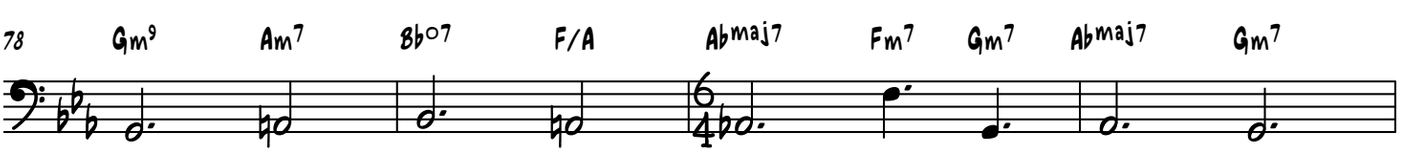
74



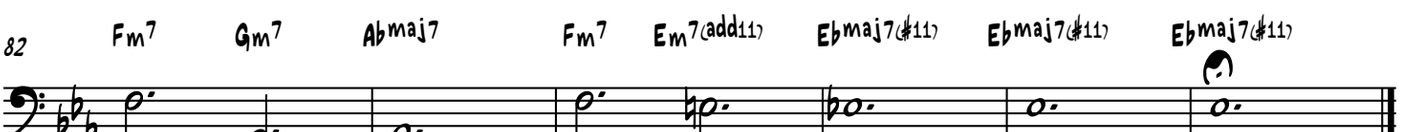
76



78 Gm9 Am7 Bb°7 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

Bonelela Mavuso

Intro

3

(6/8 Feel) *mp*

7

11

15

A

mp

19

23

27

Pick Up

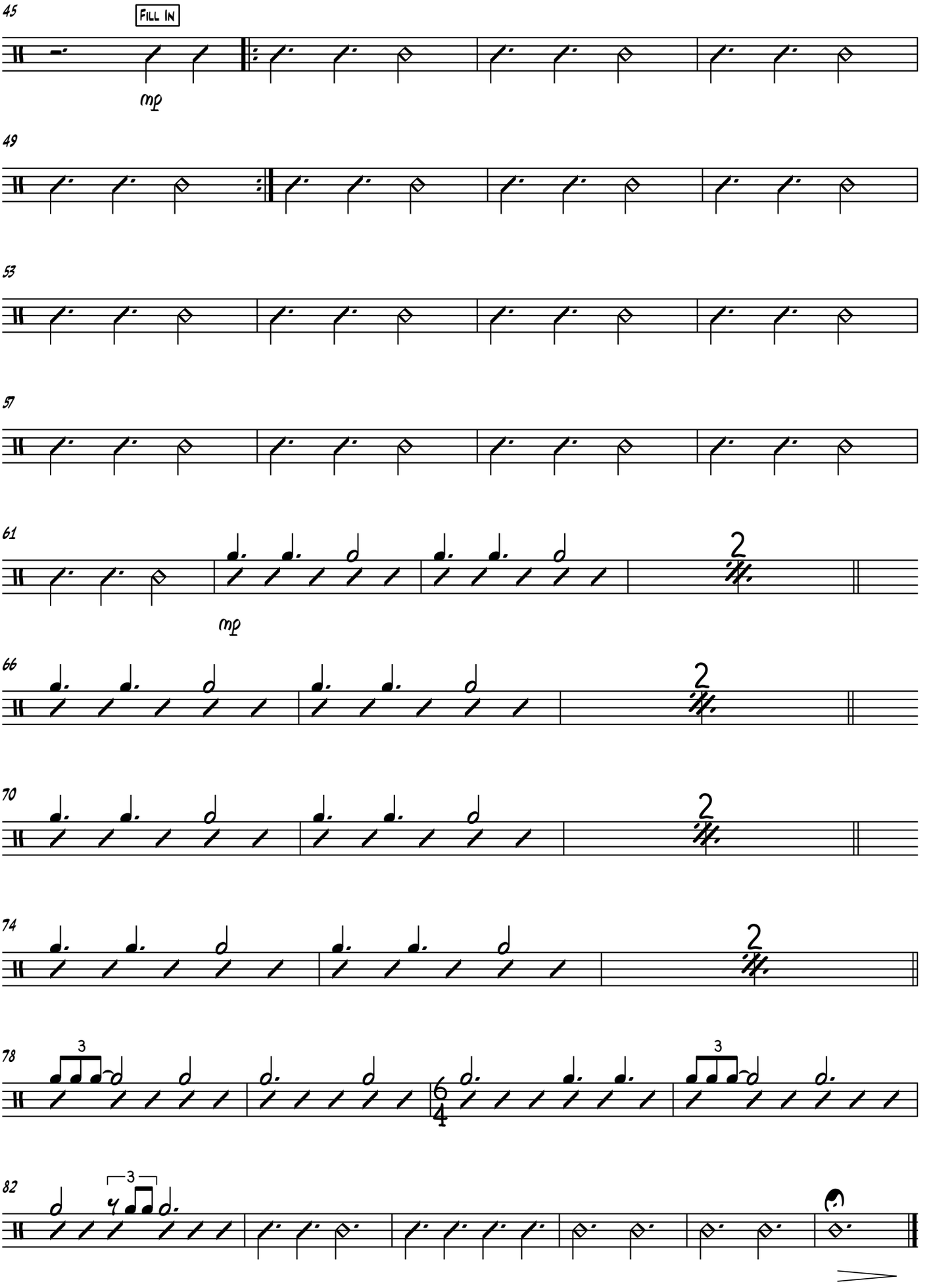
31

35

39

B

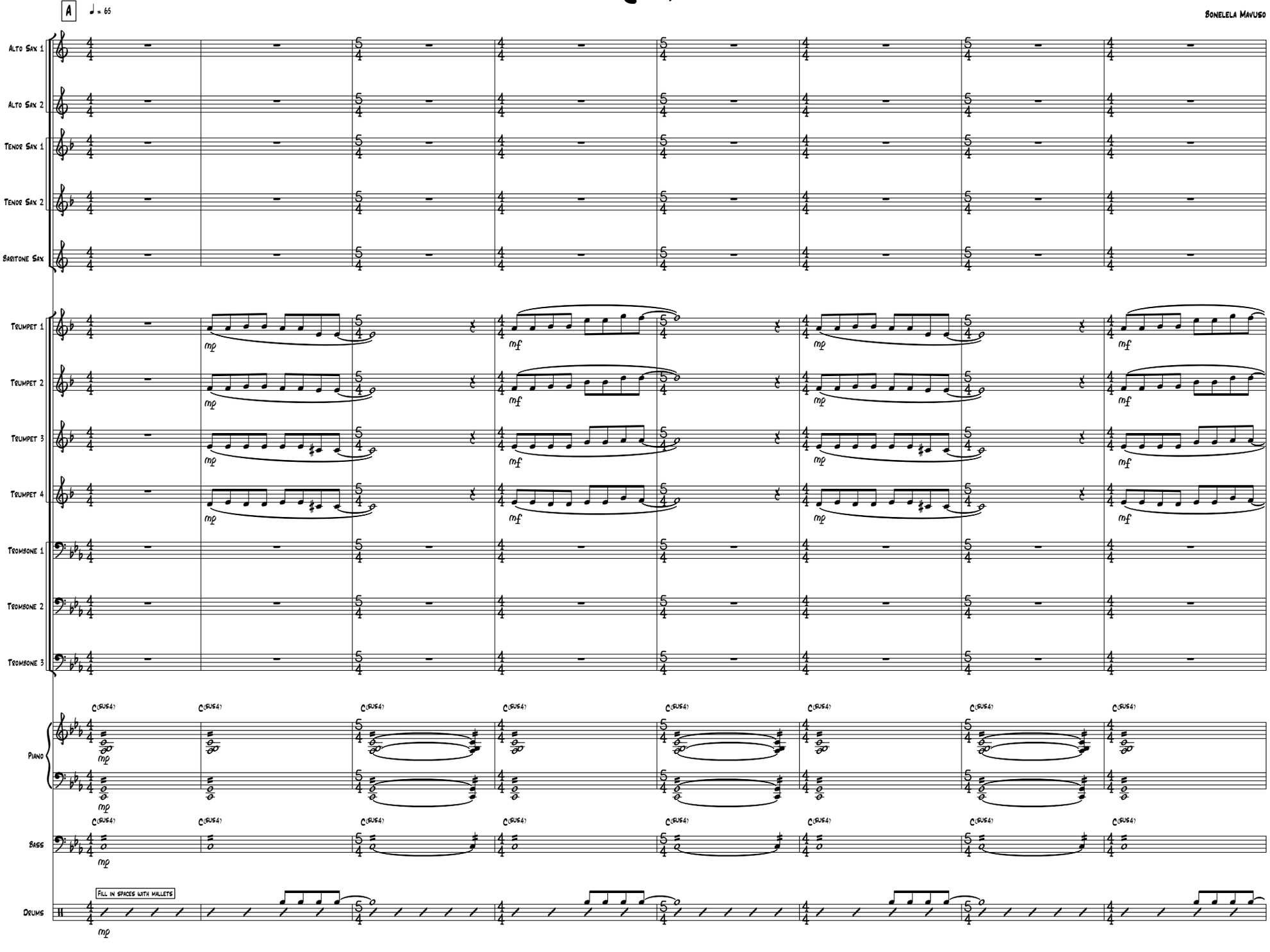
3

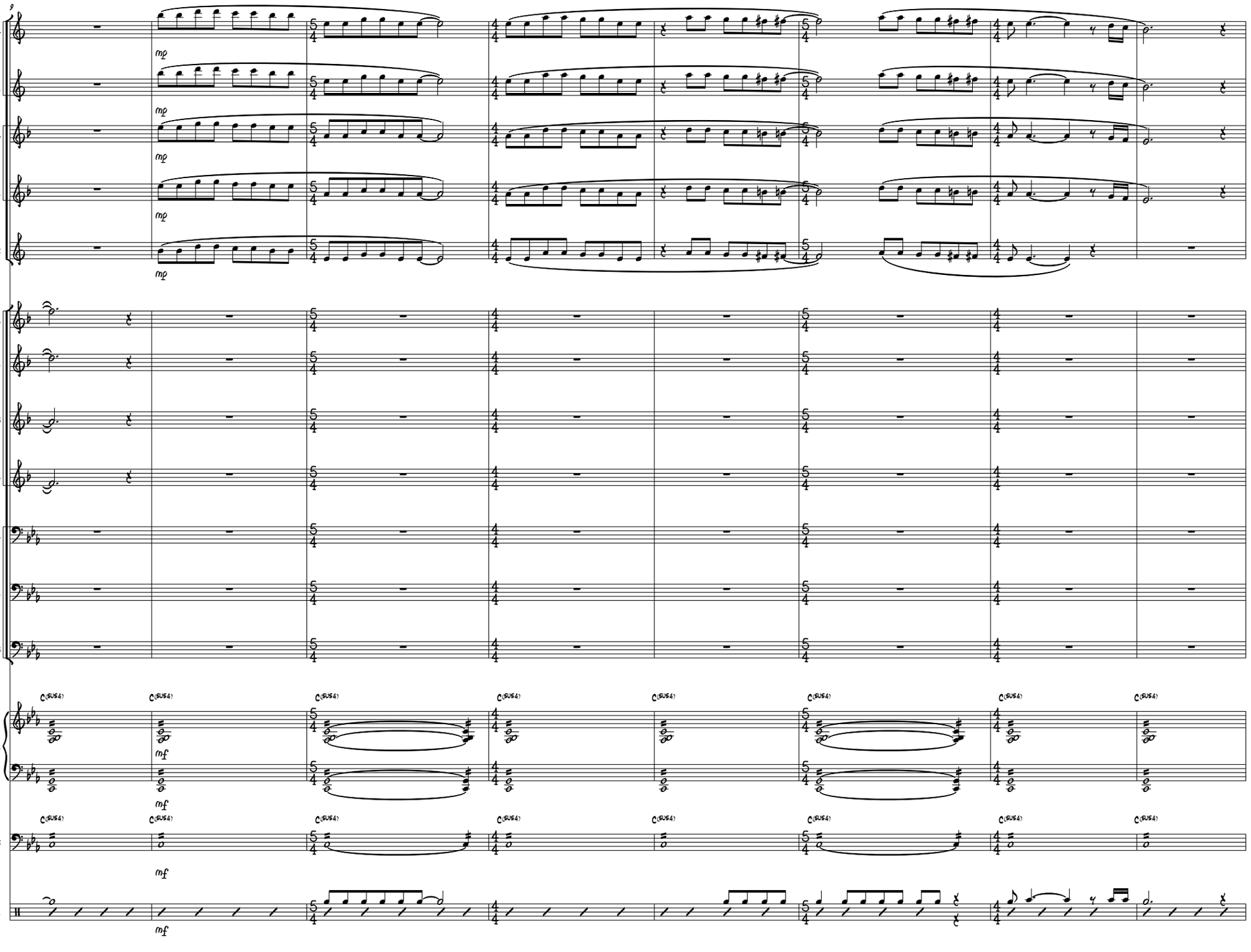

45
Fill In
mp
49
53
57
61
mp
2
66
2
70
2
74
2
78
3
3
82
3

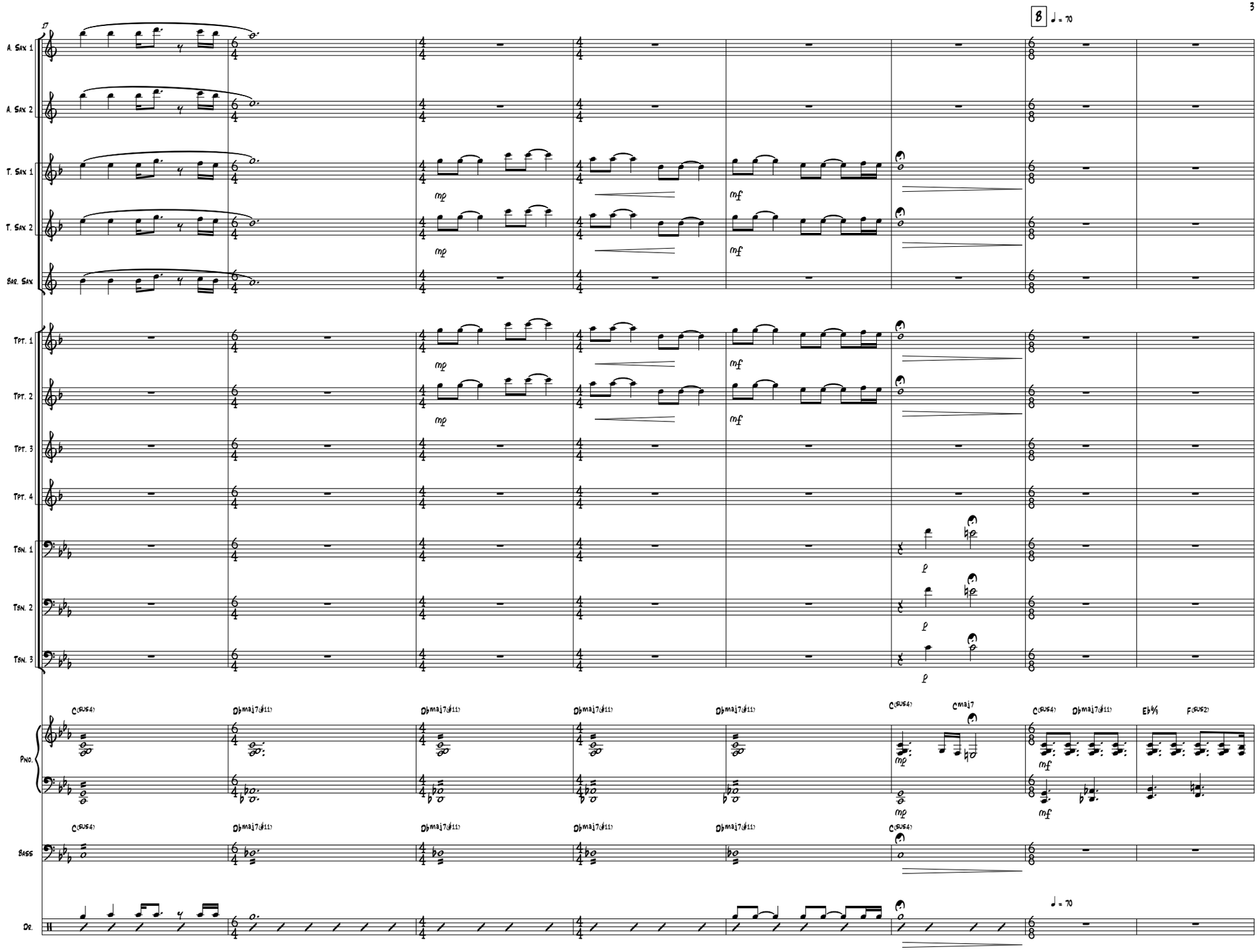
PART III
(UMGUBHO)

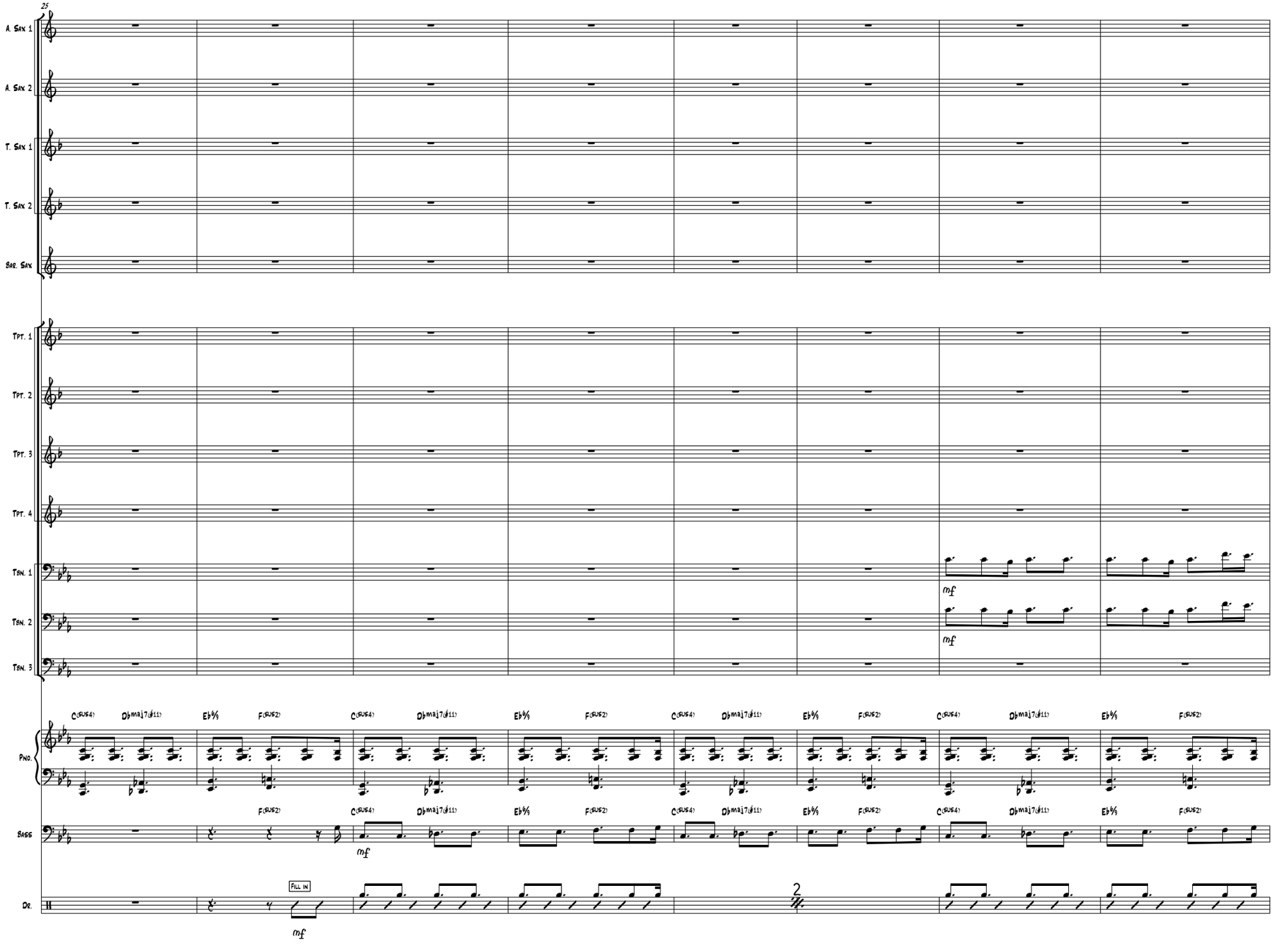
Part III (Umgubho)

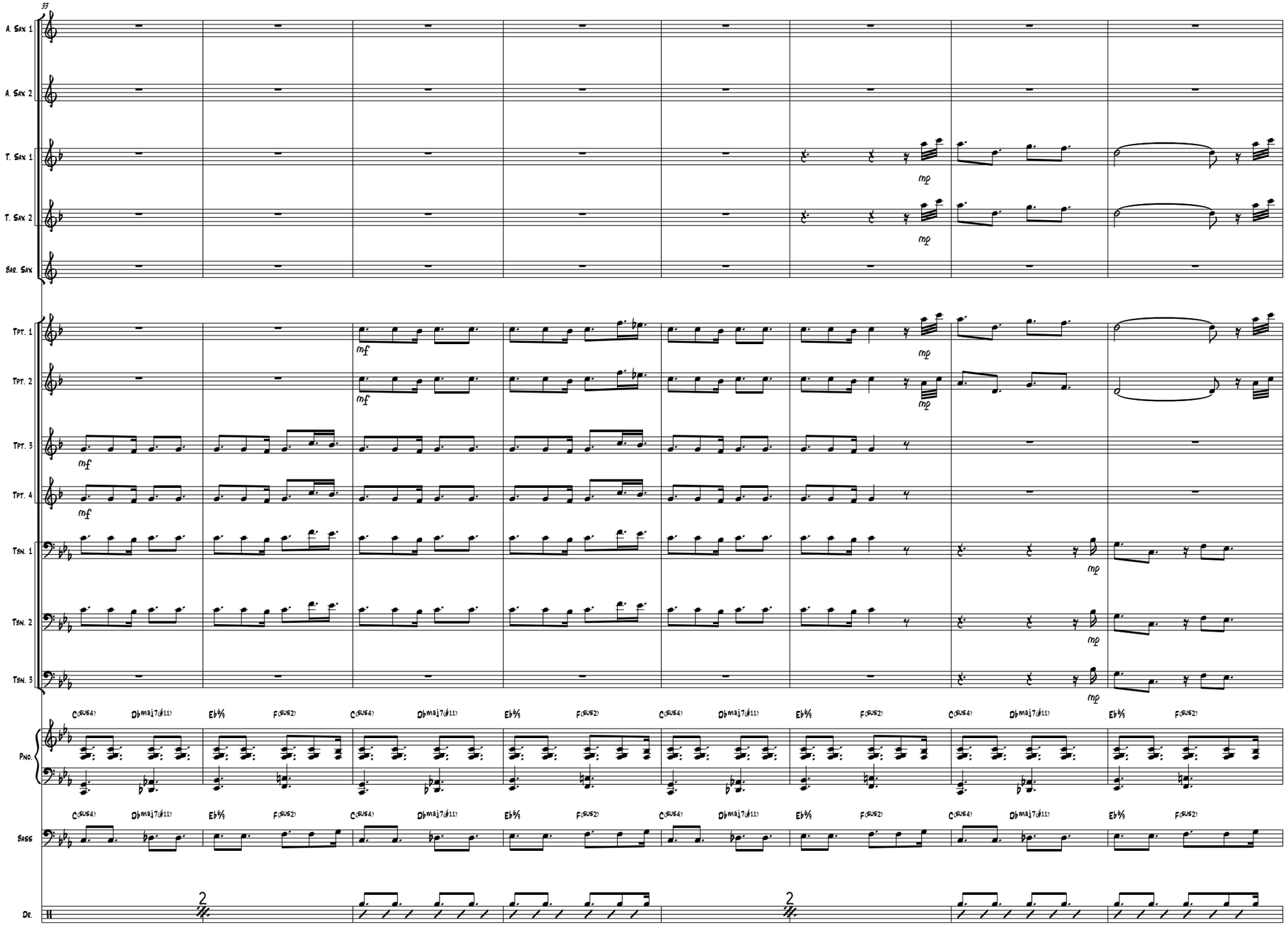
Bonelela Mavuso

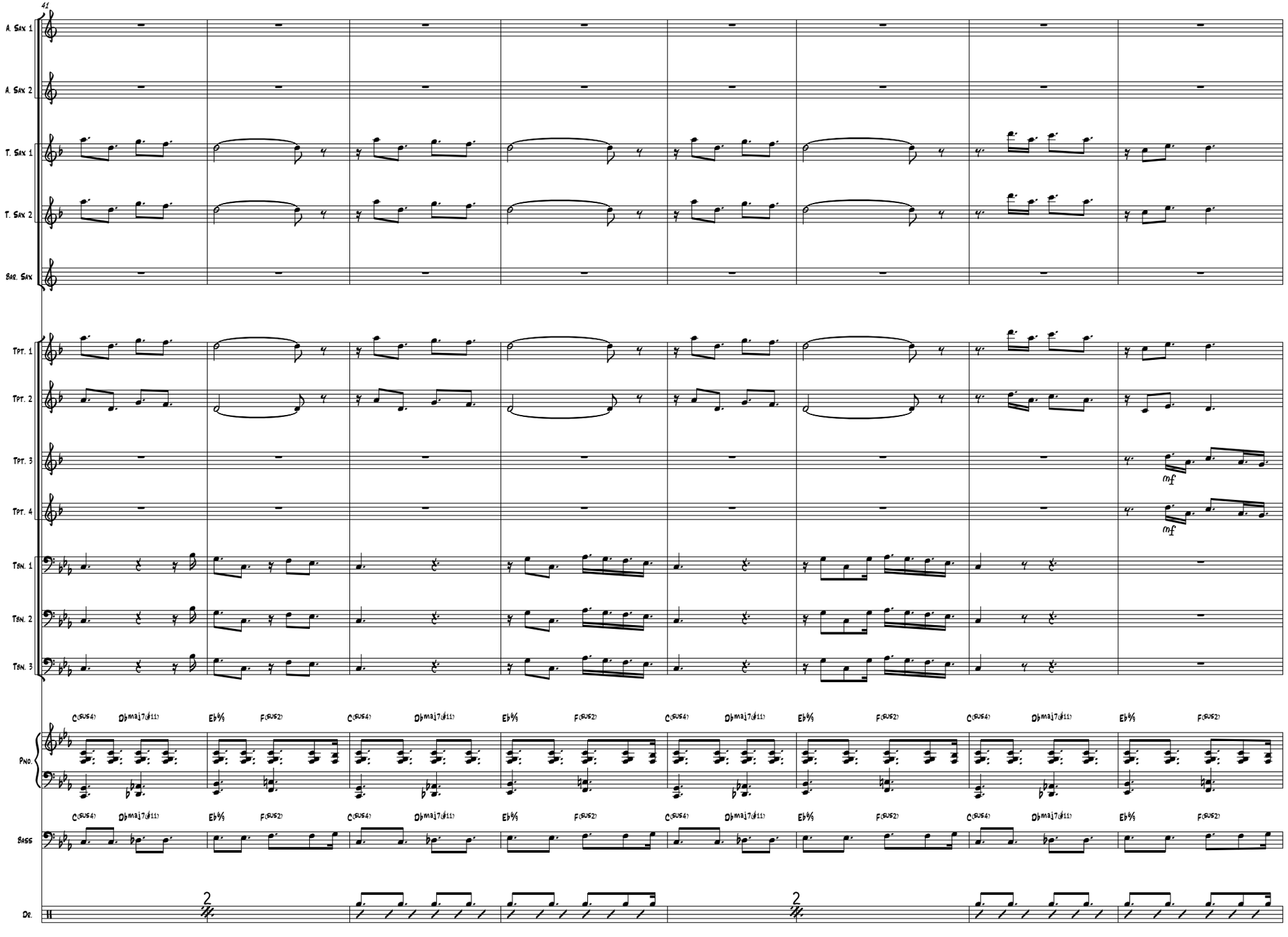


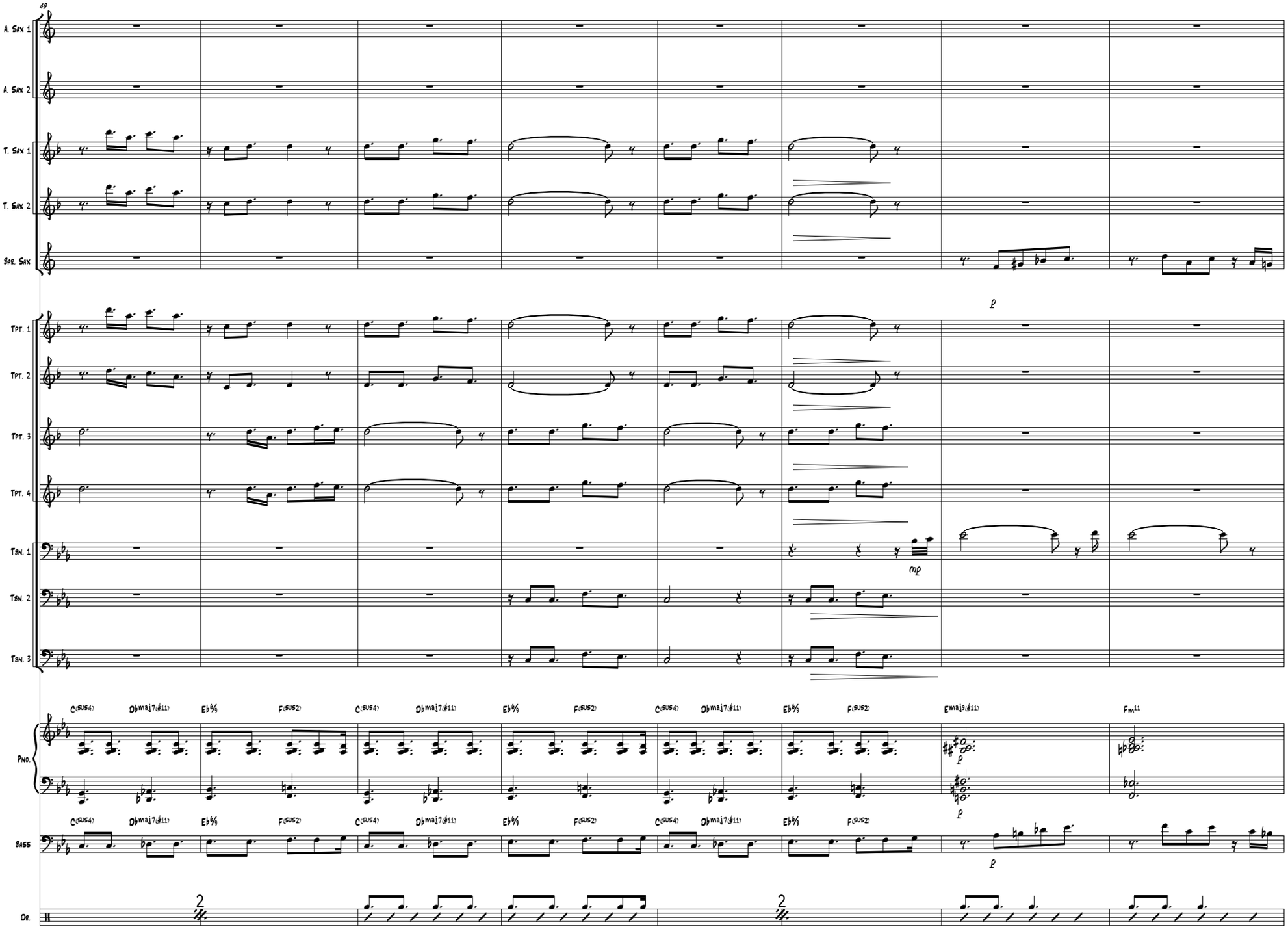

9
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
mp
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
C(SUS4)
mf
Pno.
Bass
Dr.

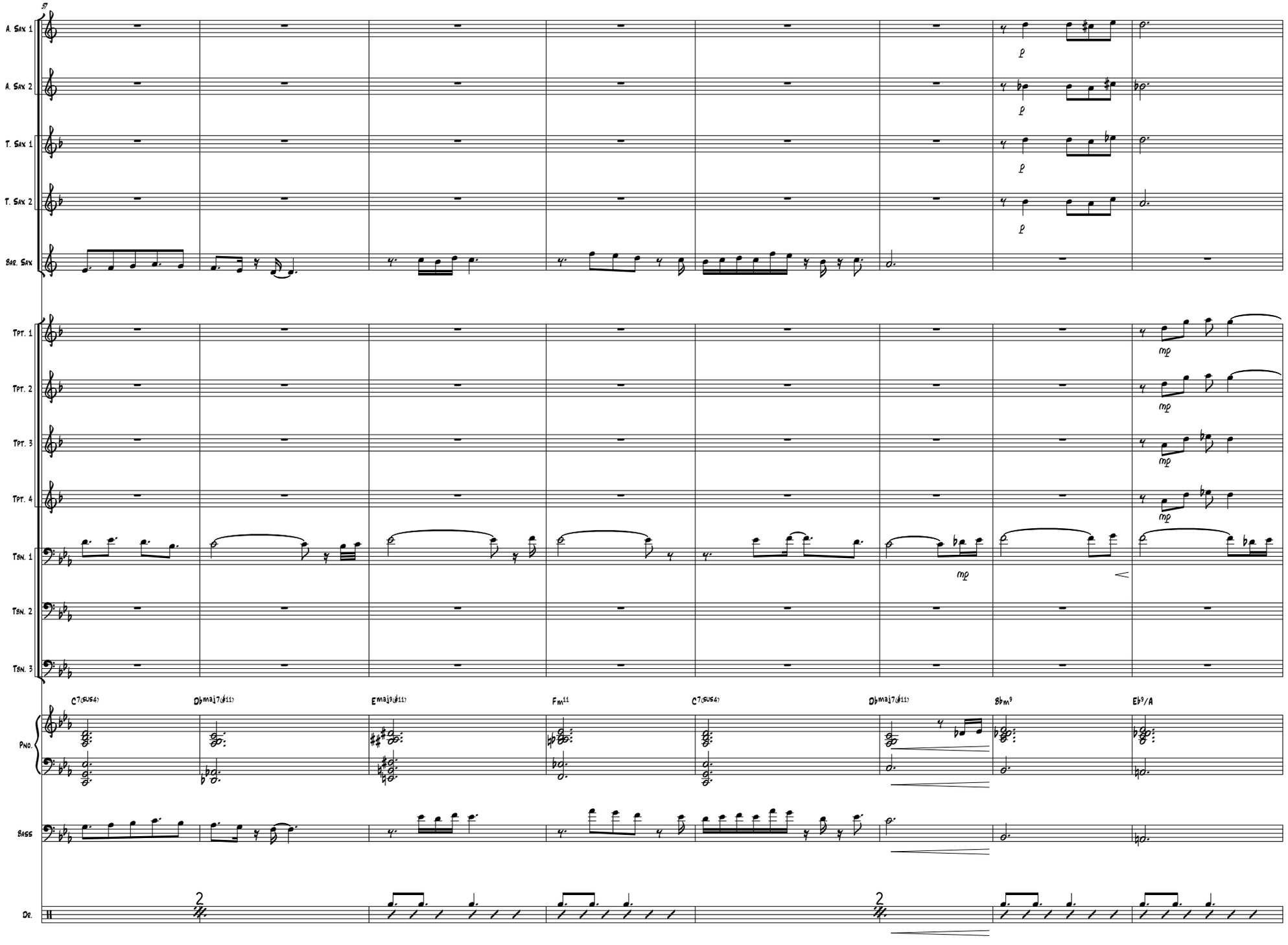

17
8
♩ = 70
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
mp
mf
p
C(sus4)
D♭maj7(♯11)
Cmaj7
E♭6/9
F(sus2)
♩ = 70

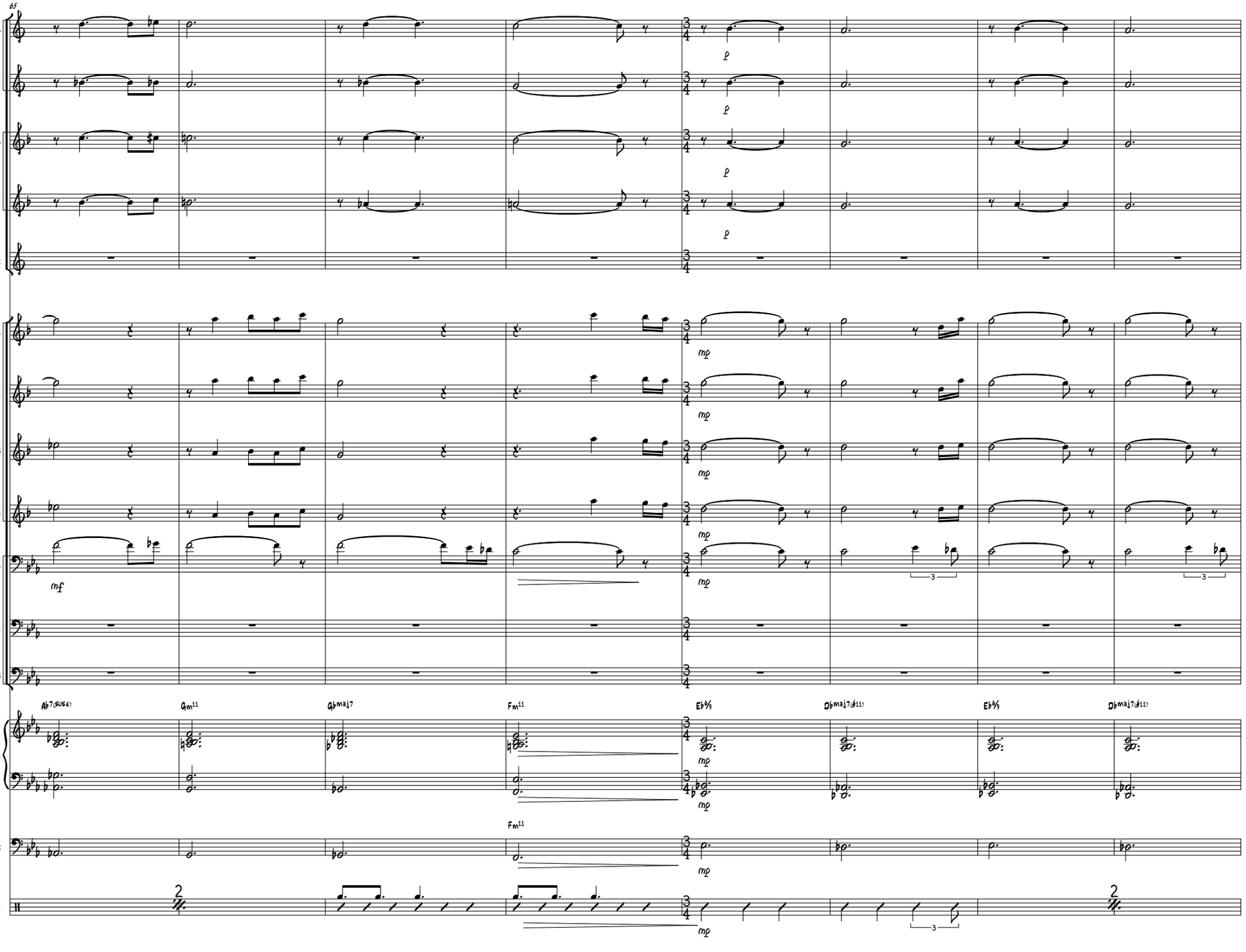

25
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
C(sus4)
D♭maj7(♯11)
E♭6/9
F(sus2)
mf
Fill in
2

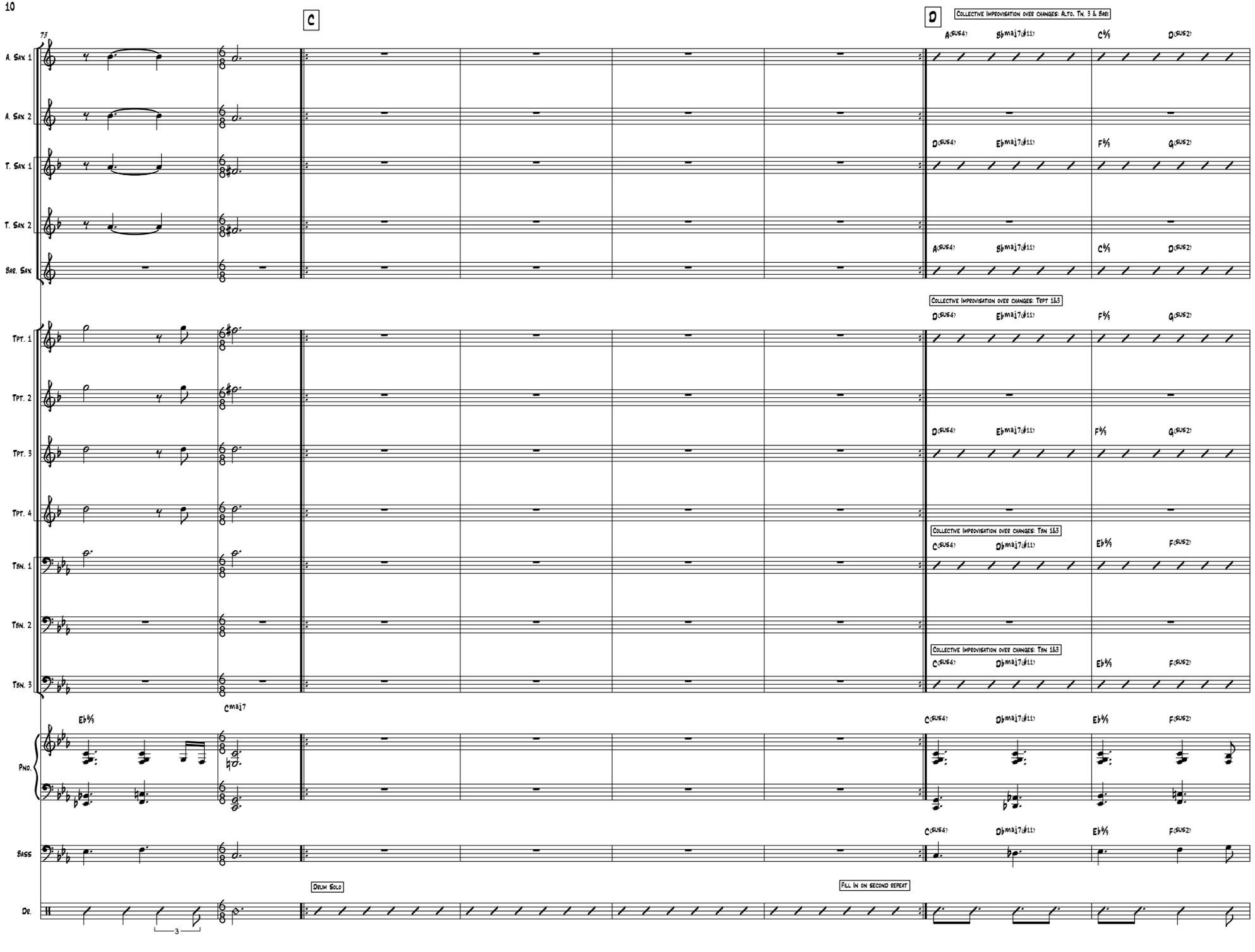

33
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
mf
mp
C(sus4) D♭maj7(♯11) E♭6/9 F(sus2)
2

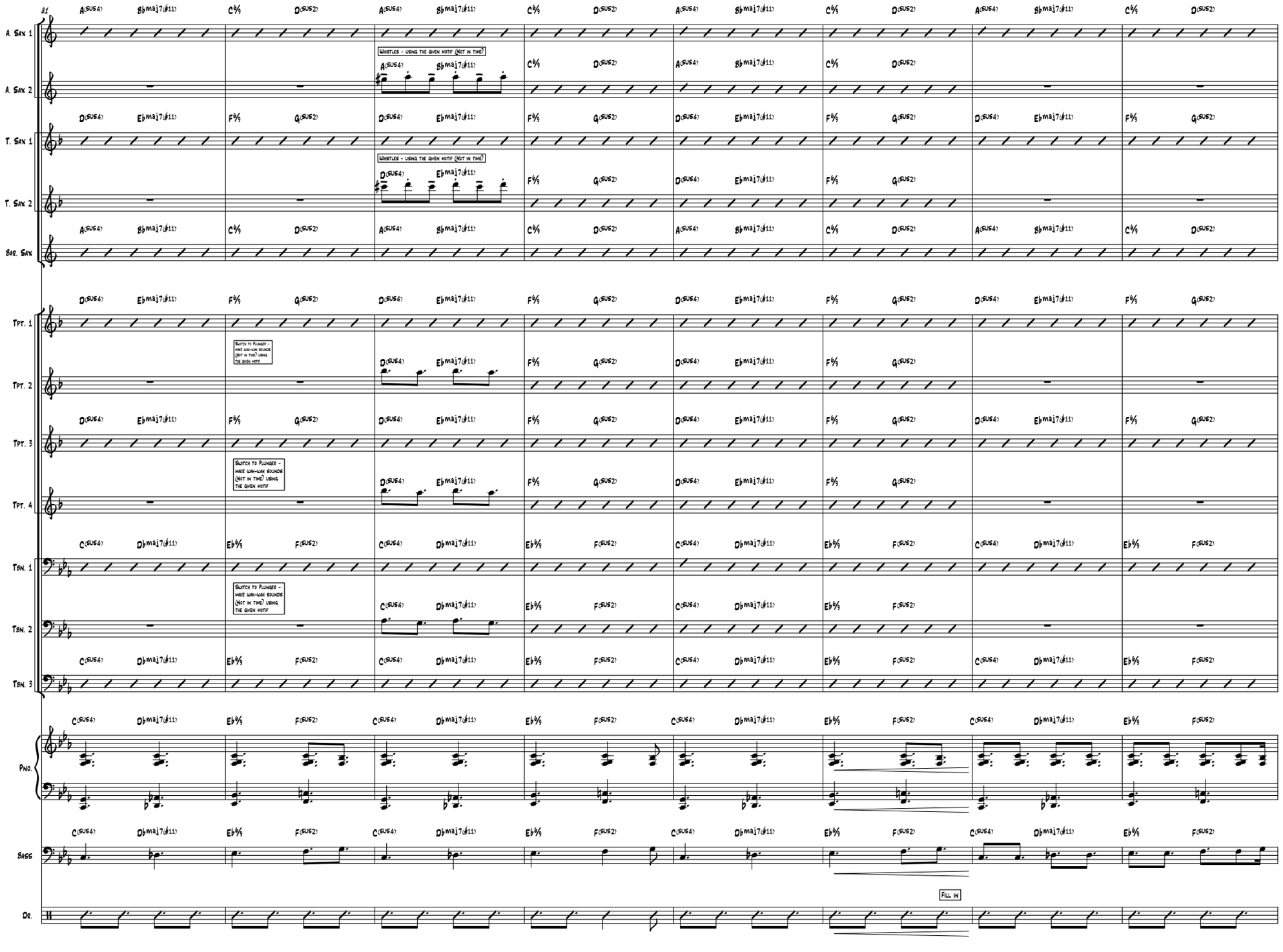

41
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
C(sus4) D♭maj7(♯11) E♭6/9 F(sus2)
mf
2

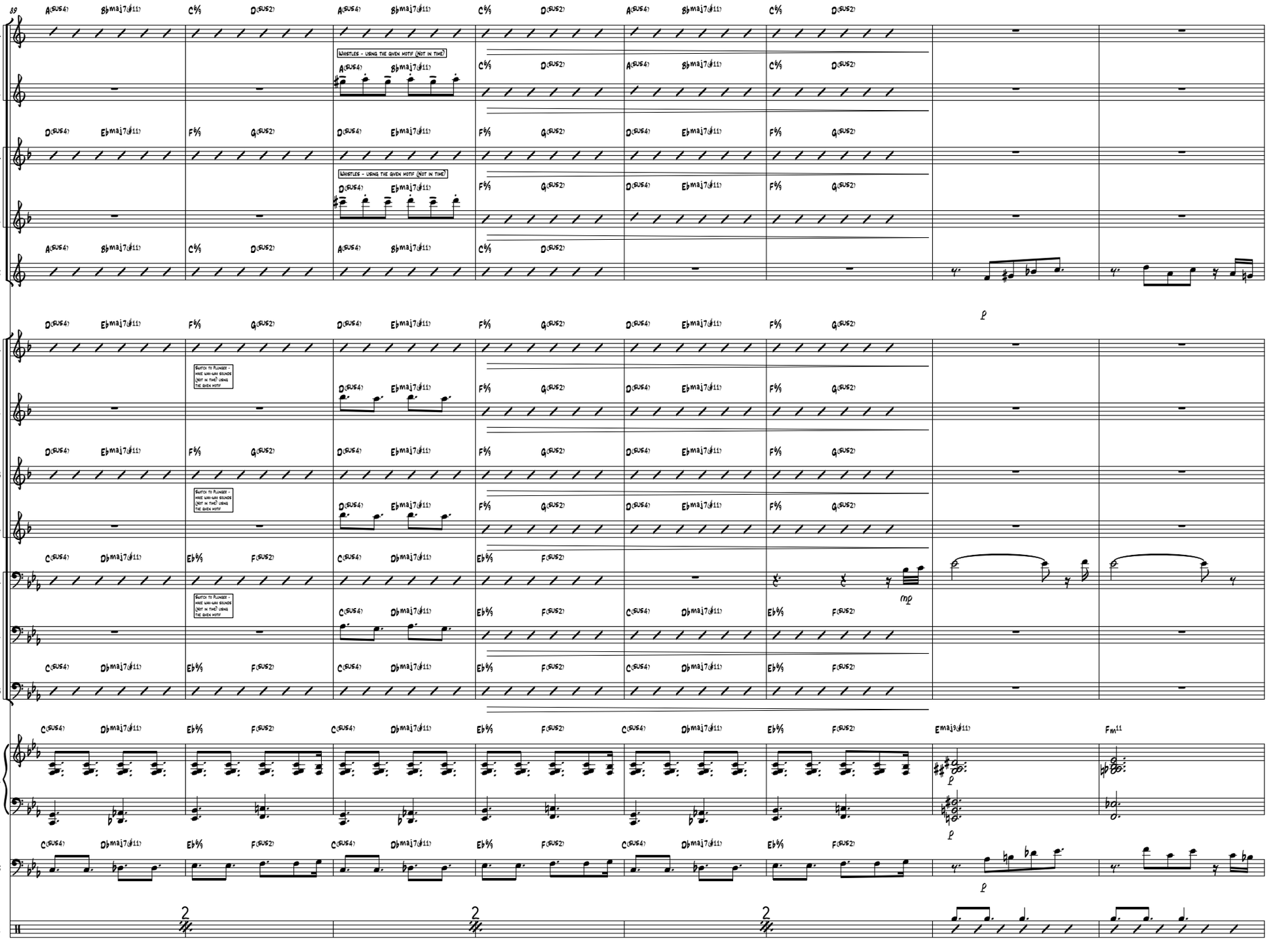

49
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
p
mp
C(sus4)
D♭maj7(♯11)
E♭6/9
F(sus2)
Emaj9(♯11)
Fm11
2

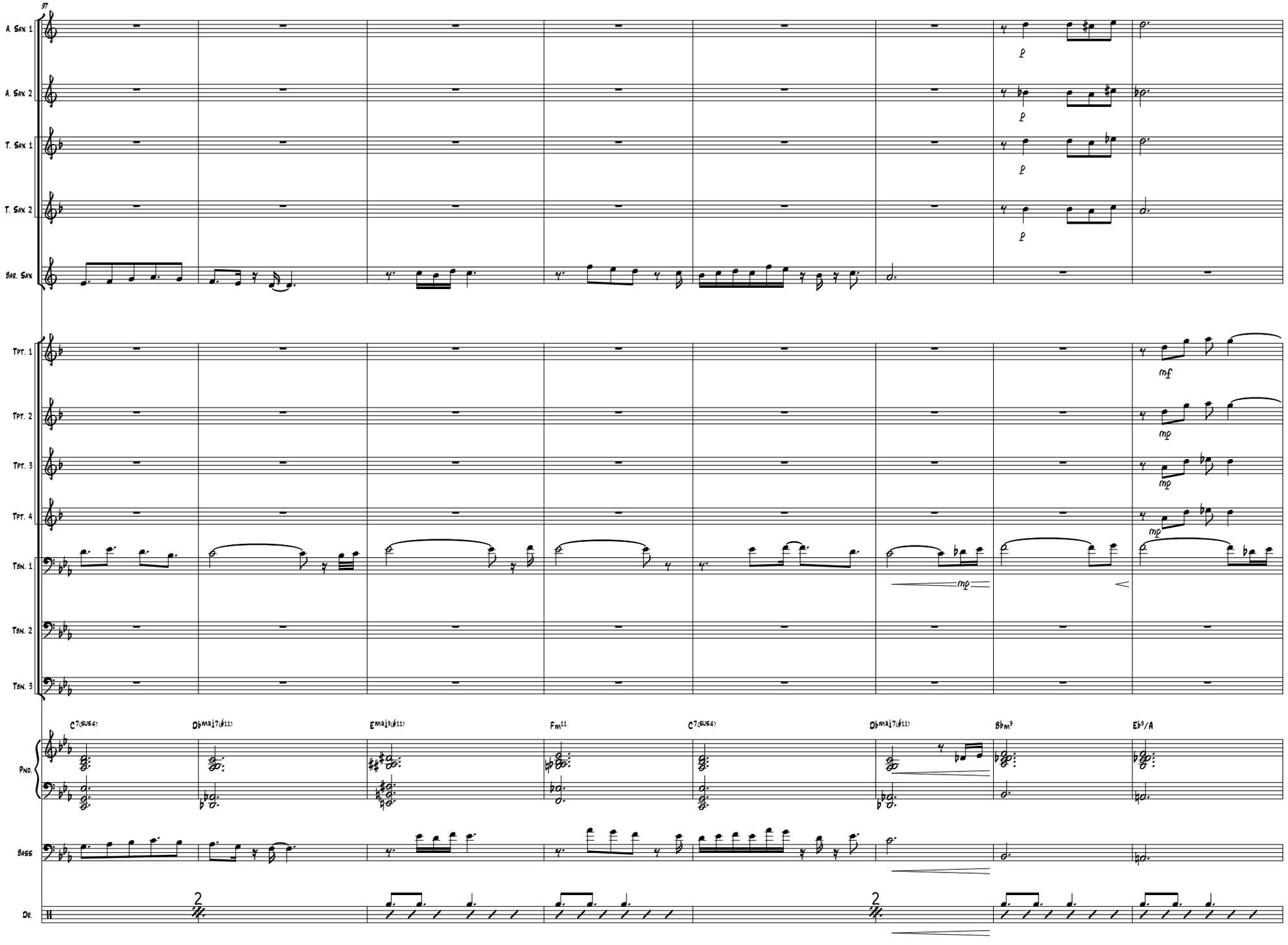

57
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
C7(SUS4)
Dbmaj7(#11)
Emaj9(#11)
Fm11
C7(SUS4)
Dbmaj7(#11)
Bbm9
Eb9/A
2
2

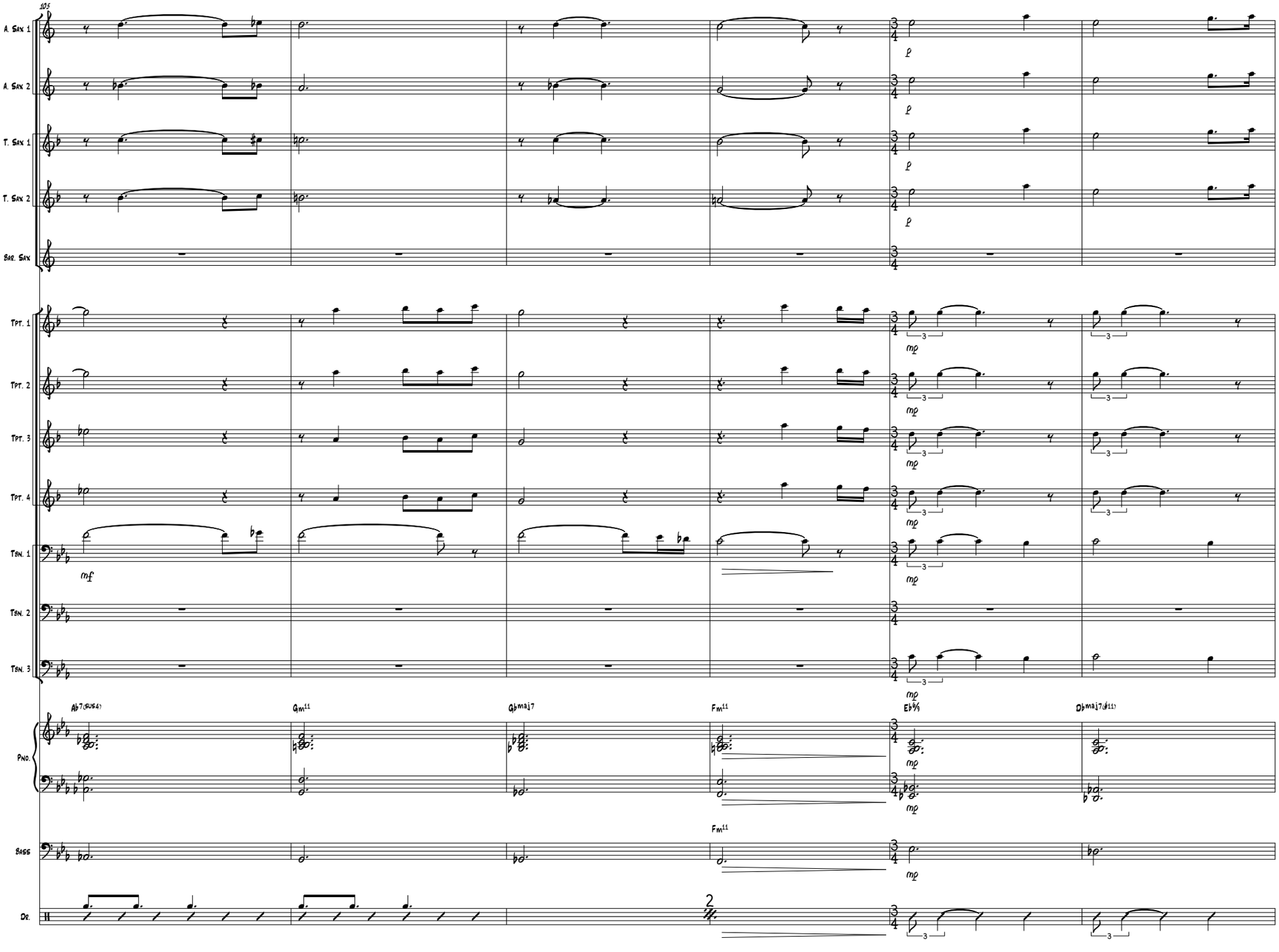

65
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Ab7(sus4)
Gm11
Gbmaj7
Fm11
Eb6/9
Dbmaj7(#11)
Eb6/9
Dbmaj7(#11)
Fm11

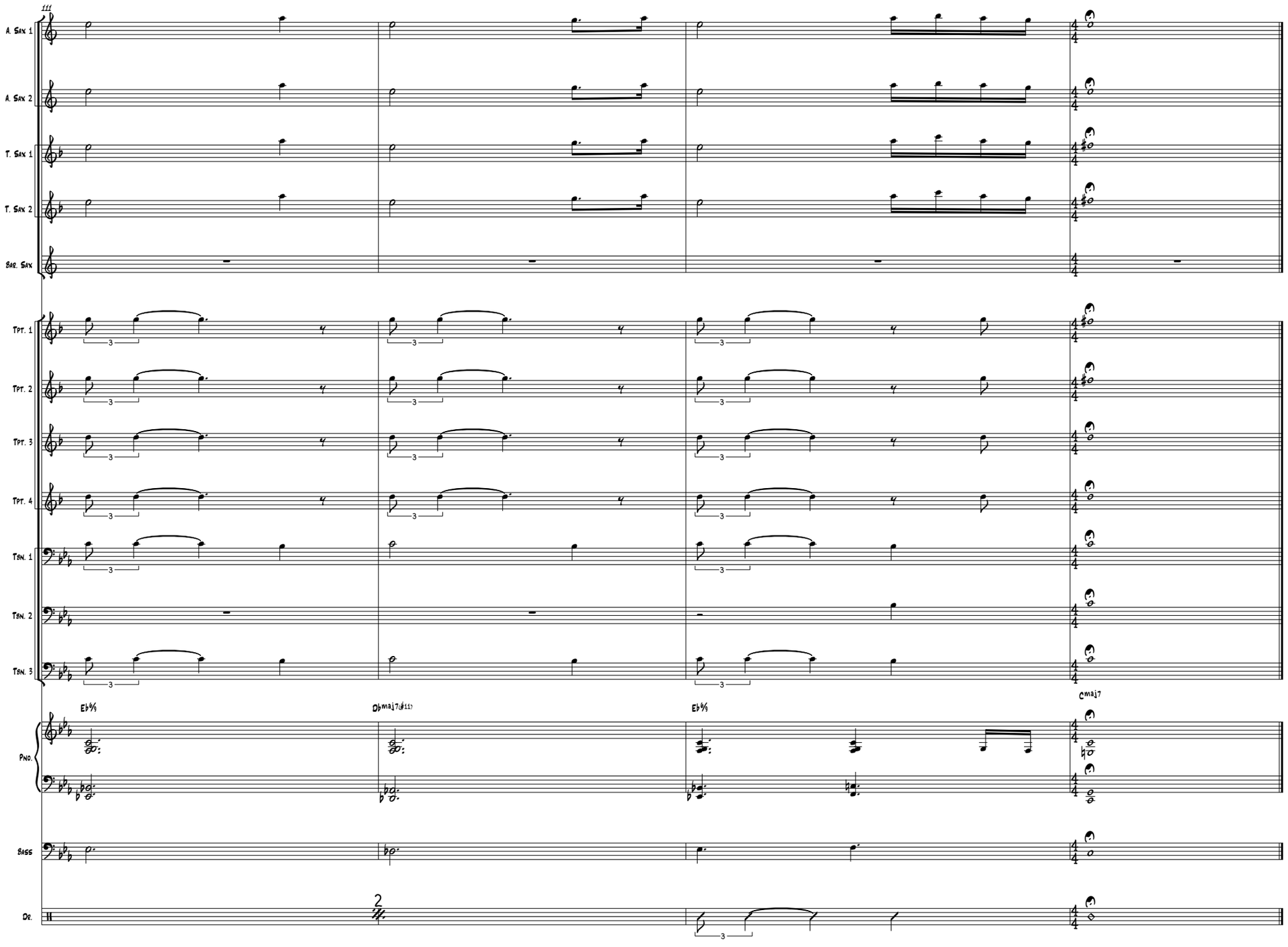

C
D
Collective Improvisation over changes: Alto, Tn. 3 & Bari
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Collective Improvisation over changes: Tpt 1&3
Collective Improvisation over changes: Tbn 1&3
Collective Improvisation over changes: Tbn 1&3
Cmaj7
Drum Solo
Fill in on second repeat
Pno.
Bass
Dr.


81
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Whistles - using the given motif (not in time)
Switch to Plunger - make wah-wah sounds (not in time) using the given motif
Fill in


89
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Whistles - using the given motif (not in time)
Switch to Plunger - make wah-wah sounds (not in time) using the given motif
mp
Emaj9(♯11)
Fm11


57
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
C7(sus4)
D♭maj7(♯11)
Emaj9(♯11)
Fm11
C7(sus4)
D♭maj7(♯11)
B♭m9
E♭9/A
mf
mp
mp
mp
mp
2
2


105
A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Ab7(sus4)
Gm11
Gbmaj7
Fm11
Eb9/5
Dbmaj7(#11)
Fm11
mf
mp
2

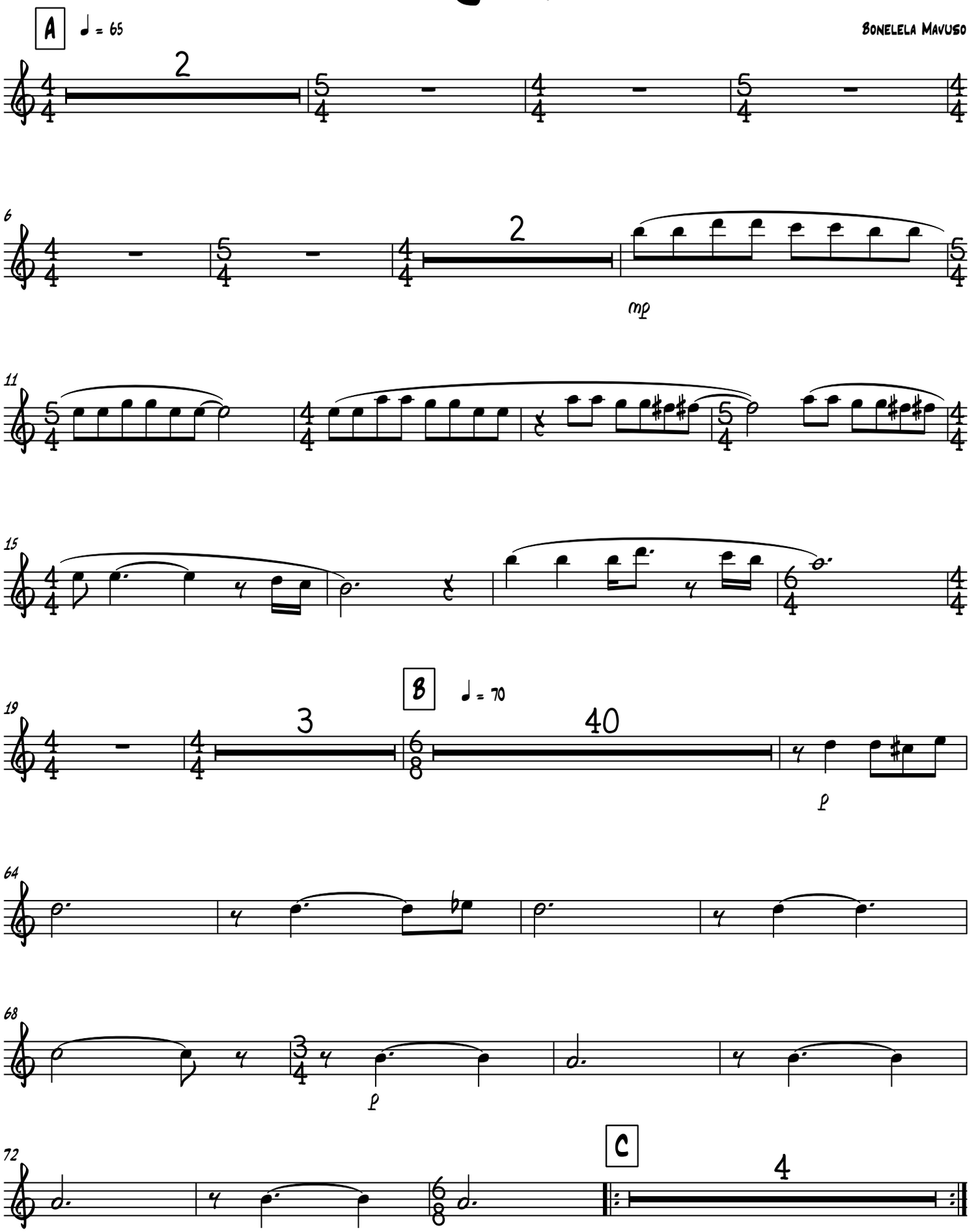

A. Sax 1
A. Sax 2
T. Sax 1
T. Sax 2
Bar. Sax
Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Tbn. 1
Tbn. 2
Tbn. 3
Pno.
Bass
Dr.
Eb⁶/₉
Dbmaj7(♯11)
Eb⁶/₉
Cmaj7
2

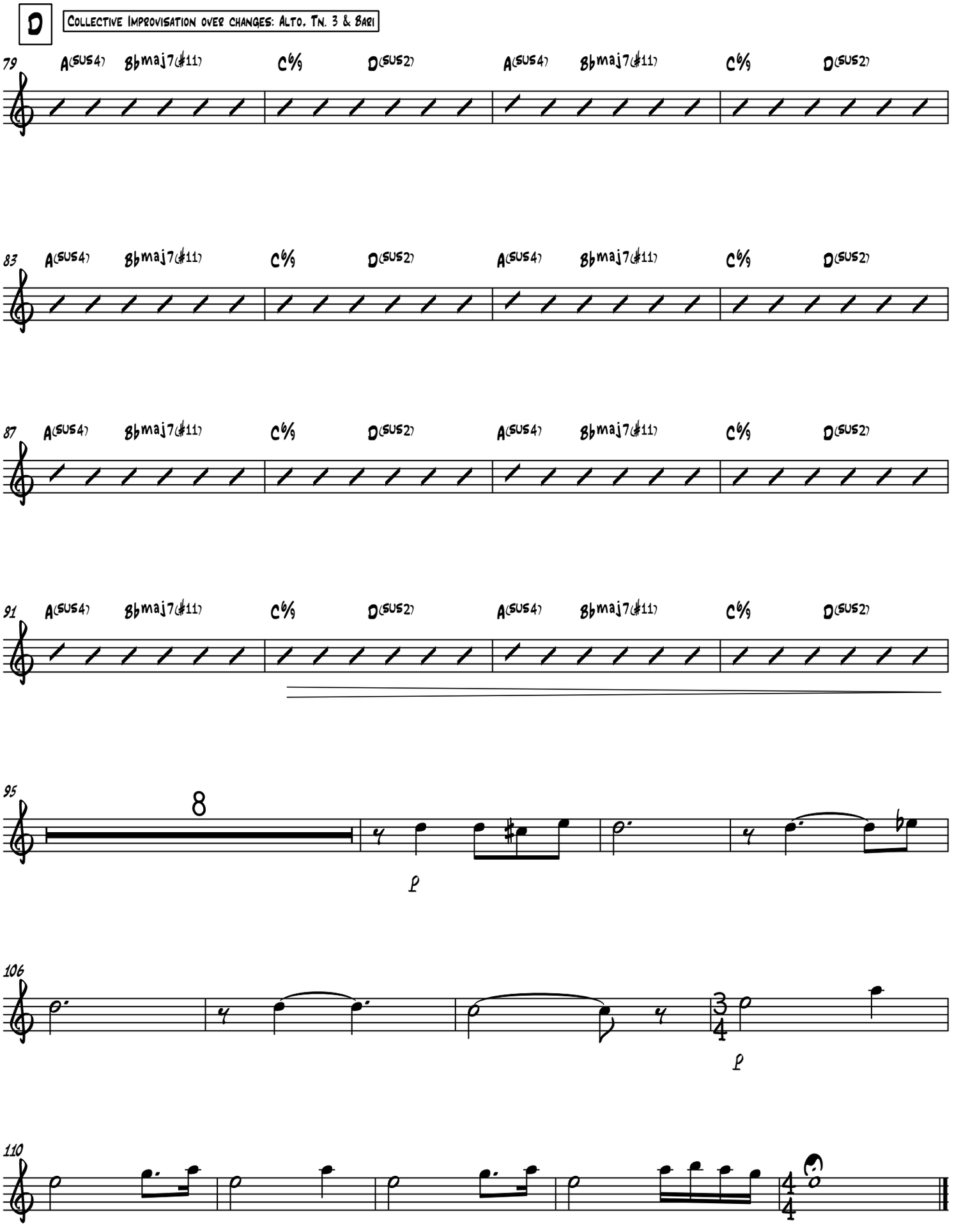
SAXOPHONE

Alto Sax 1

Part III (Umgubho)

Bonelela Mavuso

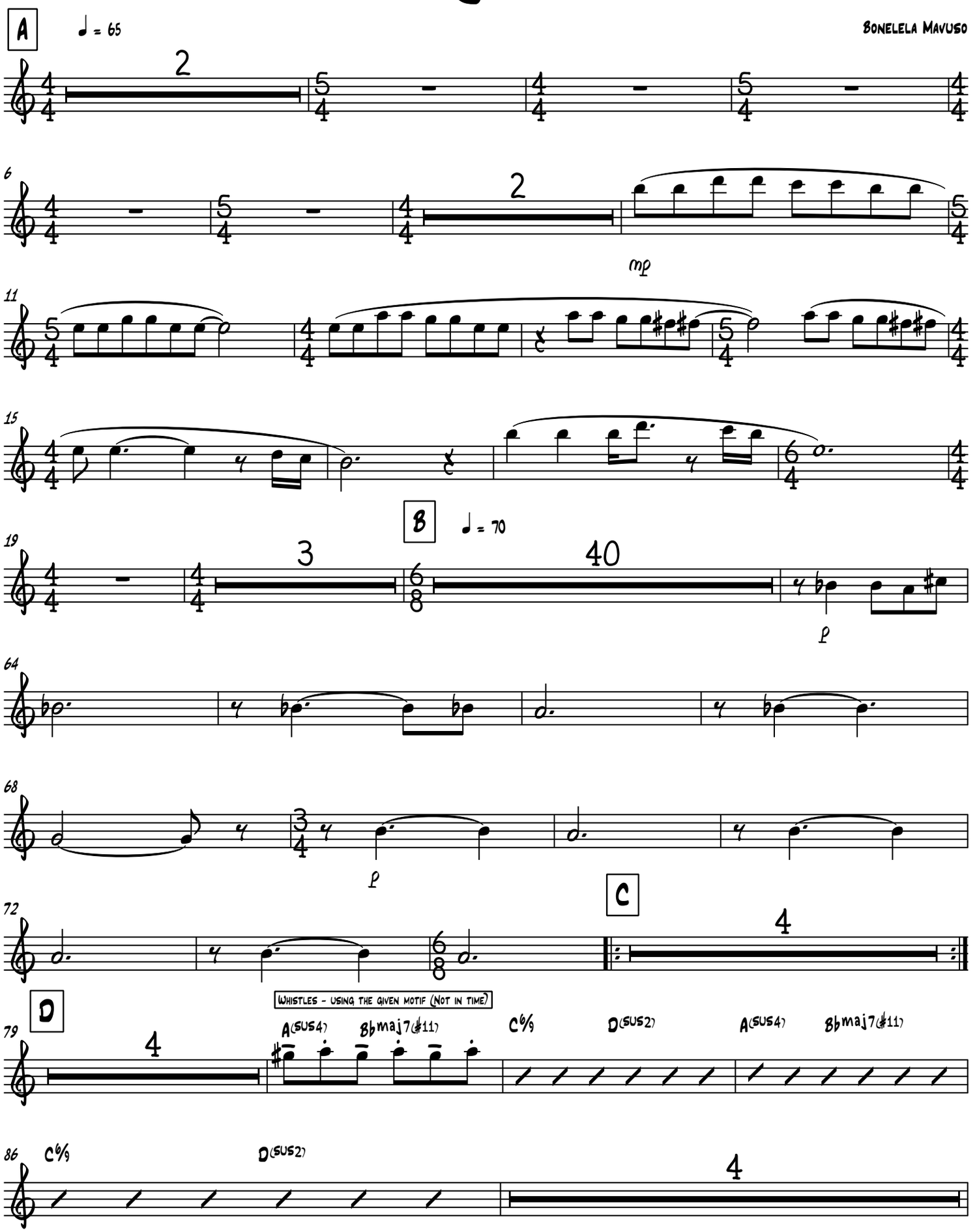



D
Collective Improvisation over changes: Alto, Tn. 3 & Bari
79
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
83
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
87
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
91
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
95
8
106
110

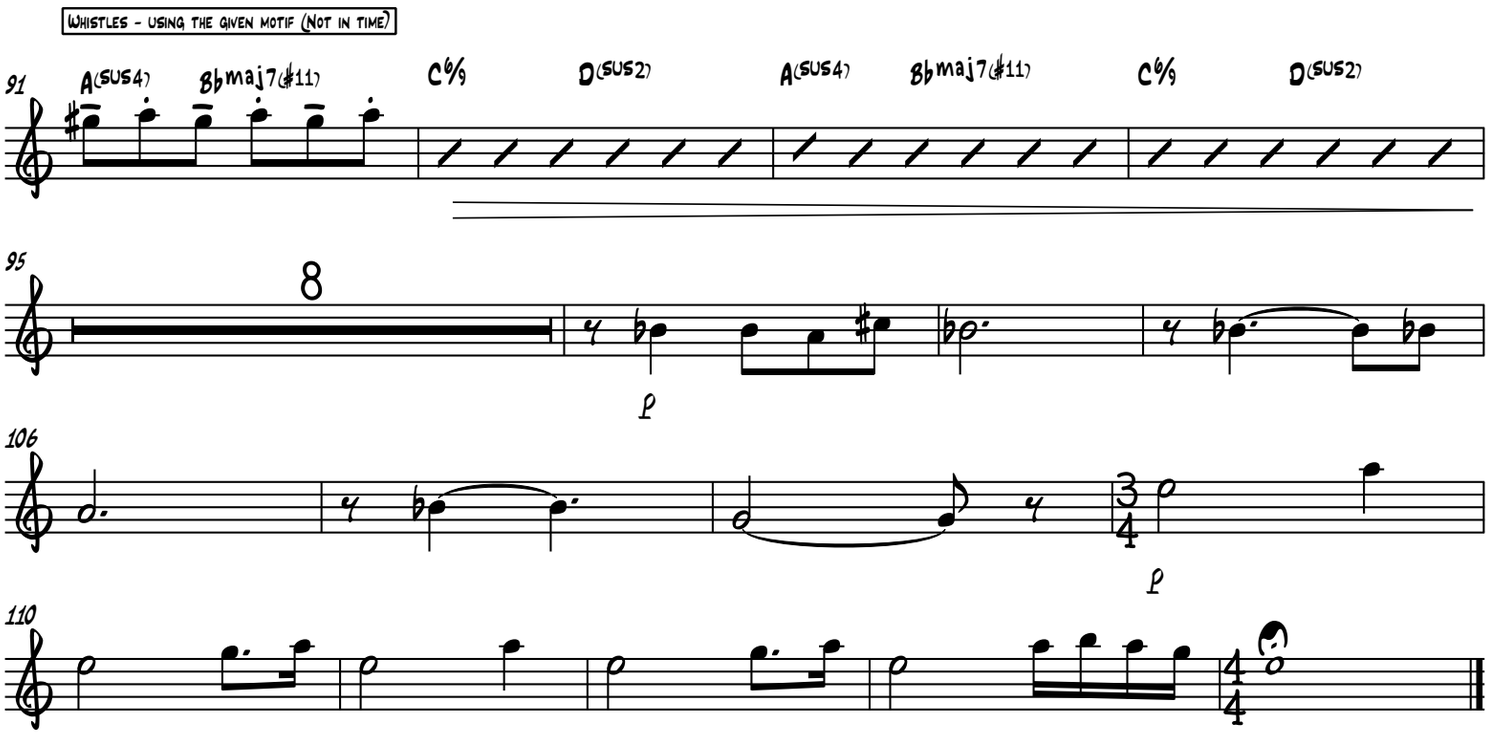
Alto Sax 2

Part III (Umgubho)

Bonelela Mavuso



Alto Sax 2


Whistles - using the given motif (not in time)
91
A(sus4)
Bbmaj7(#11)
C6/9
D(sus2)
A(sus4)
Bbmaj7(#11)
C6/9
D(sus2)
95
8
106
110

Tenor Sax 1

Part III (Umgubho)

Bonelela Mavuso

A ♩ = 65

2

6

2

mp

11

15

19

mp *mf*

B ♩ = 70

23

15

mp

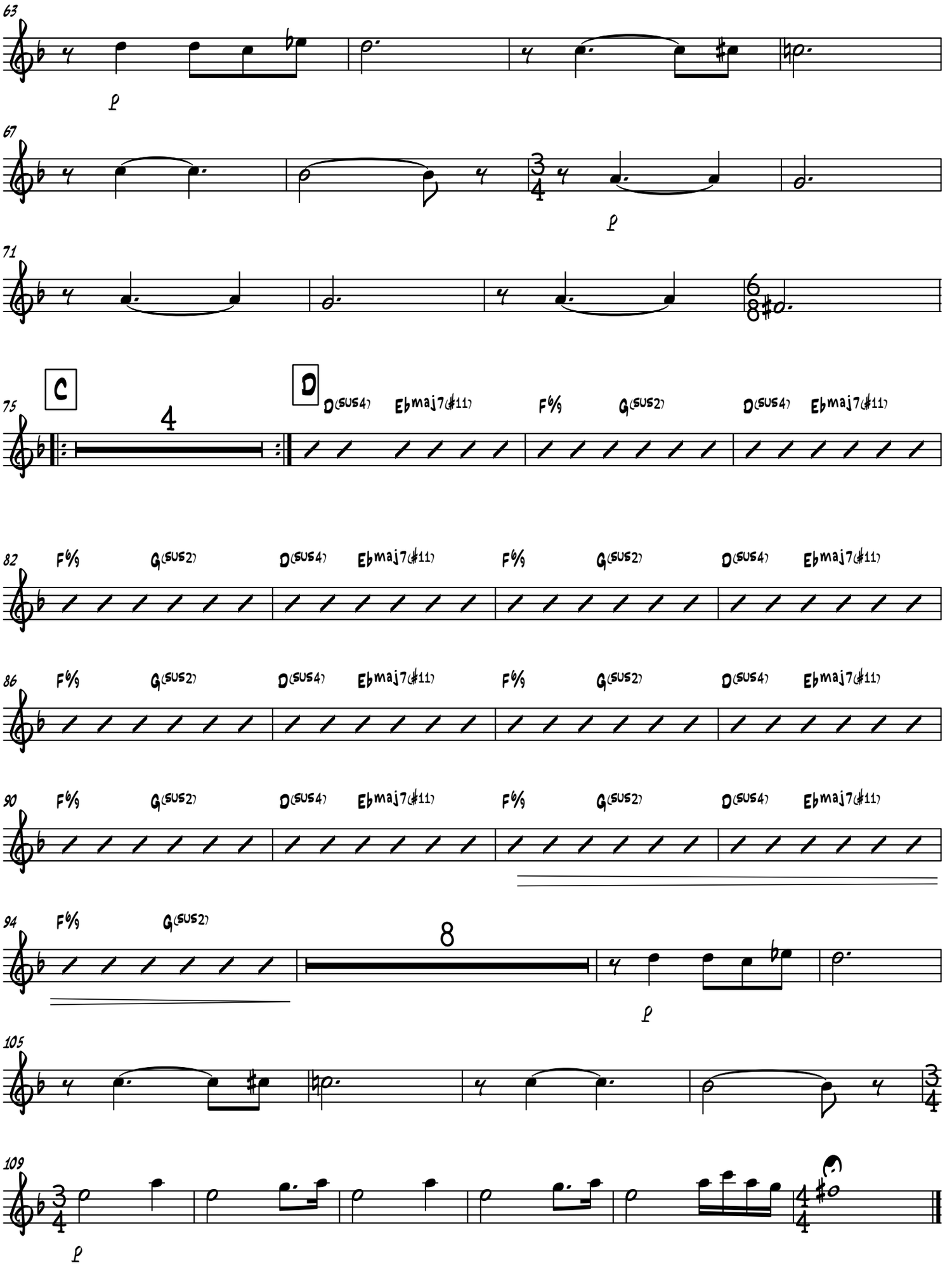
41

45

49

53

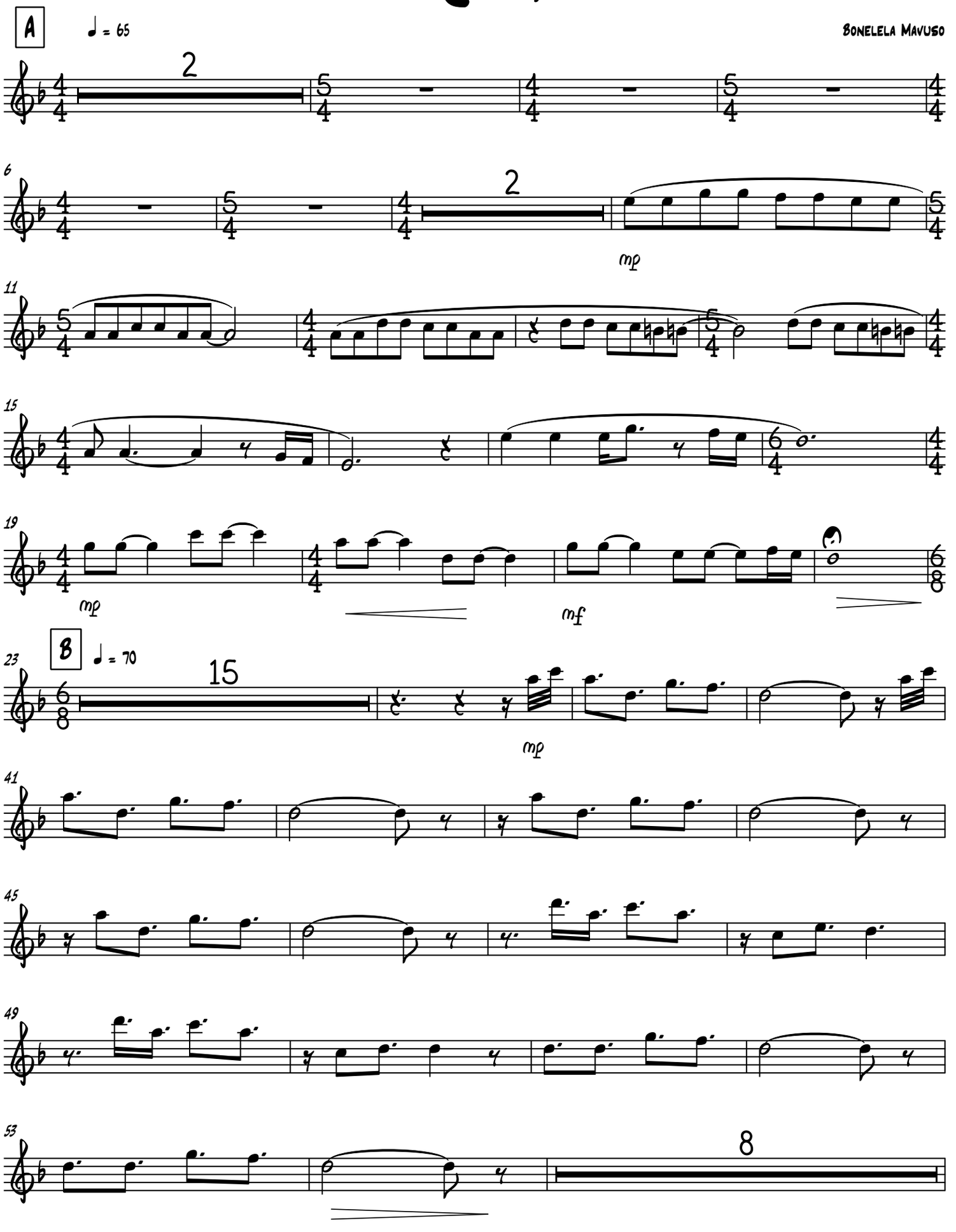
8


63
p
67
p
71
C
D
75
4
D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11)
82
F6/9 G(sus2) D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11)
86
F6/9 G(sus2) D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11)
90
F6/9 G(sus2) D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11)
94
F6/9 G(sus2)
8
p
105
109
p

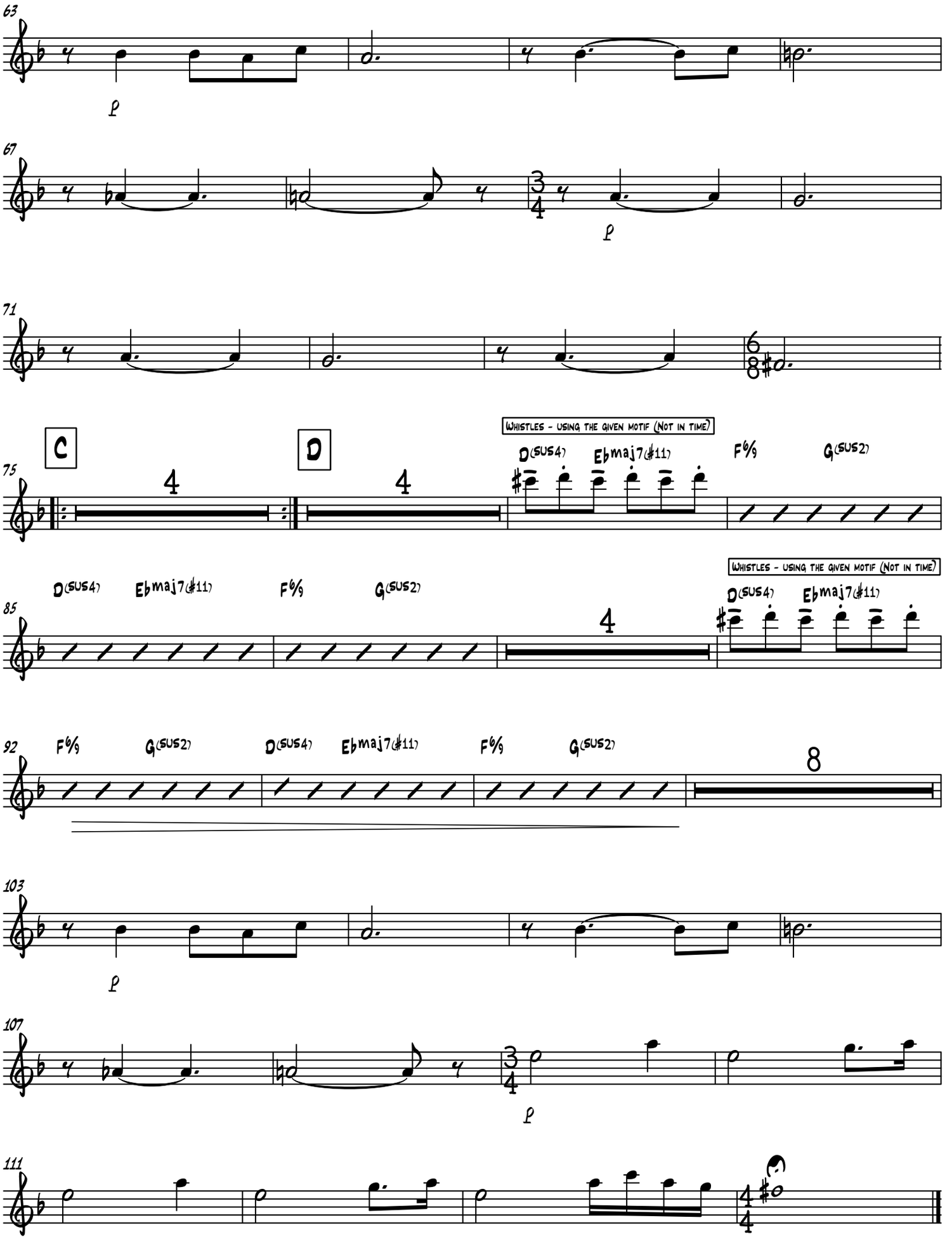
Tenor Sax 2

Part III (Umgubho)

Bonelela Mavuso



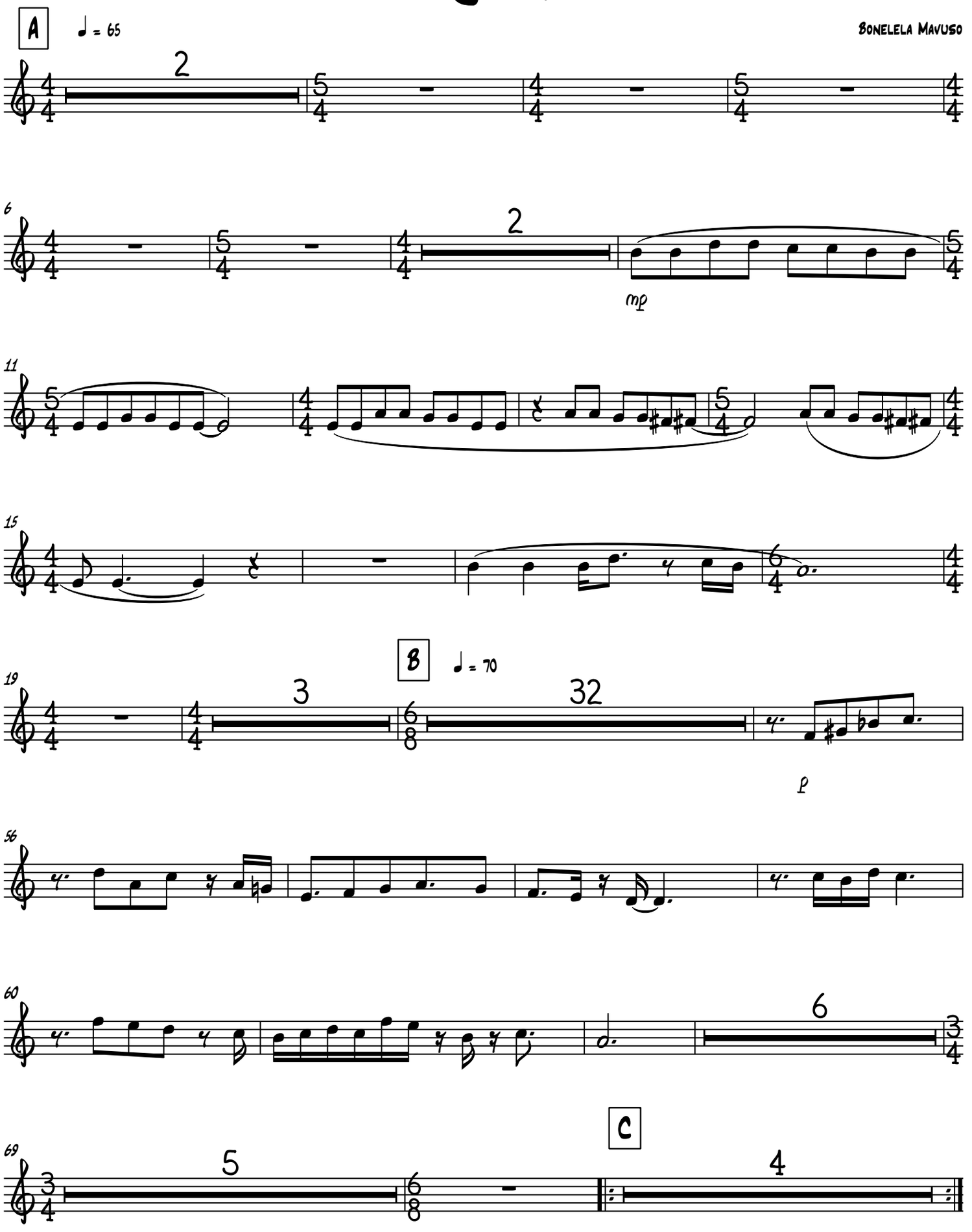
Tenor Sax 2

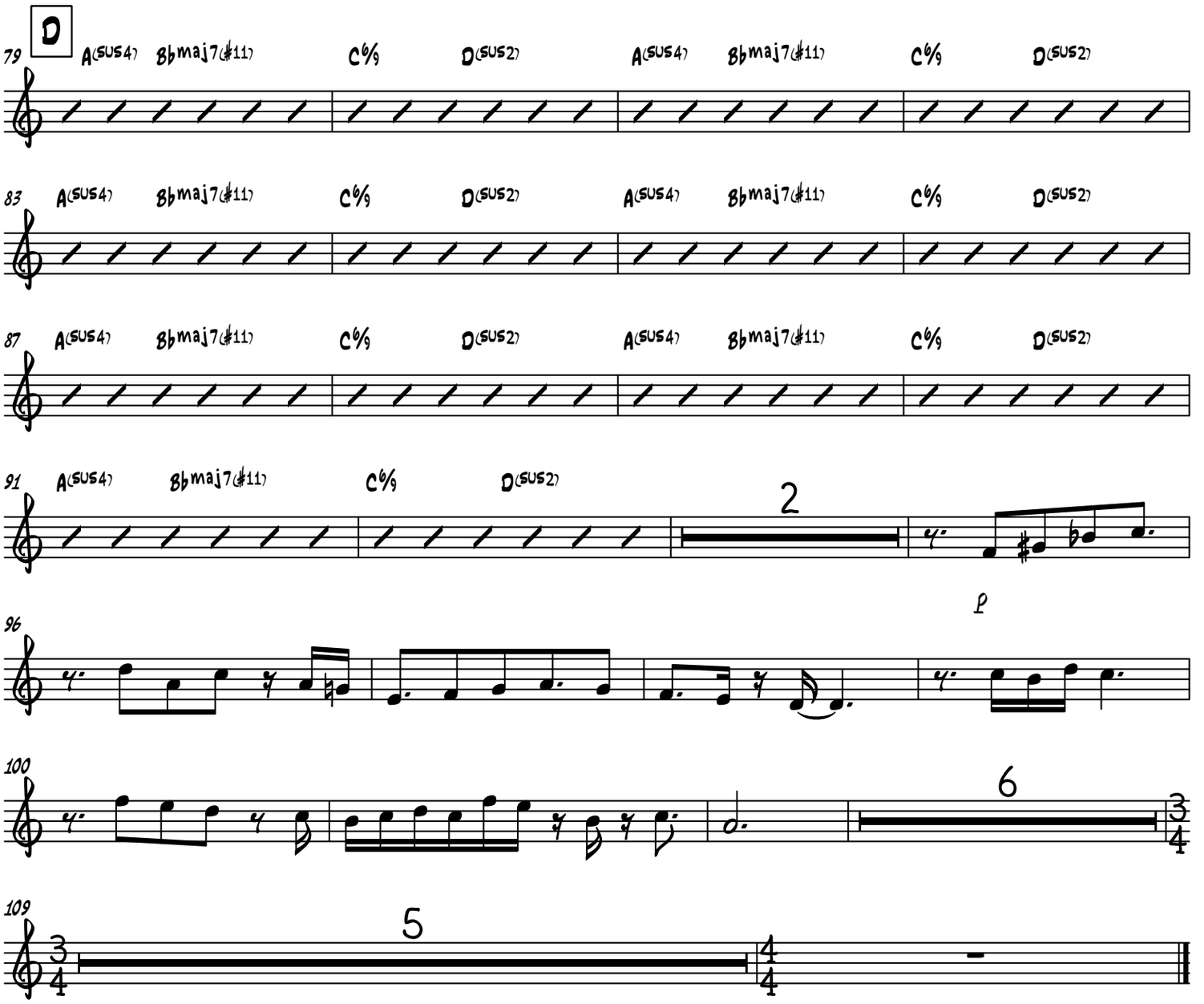

63
p
67
p
71
C
D
75
Whistles - using the given motif (Not in time)
D(sus4)
Ebmaj7(♯11)
F6/9
G(sus2)
85
Whistles - using the given motif (Not in time)
92
103
p
107
p
111

Baritone Sax

Part III (Umgubho)

Bonelela Mavuso



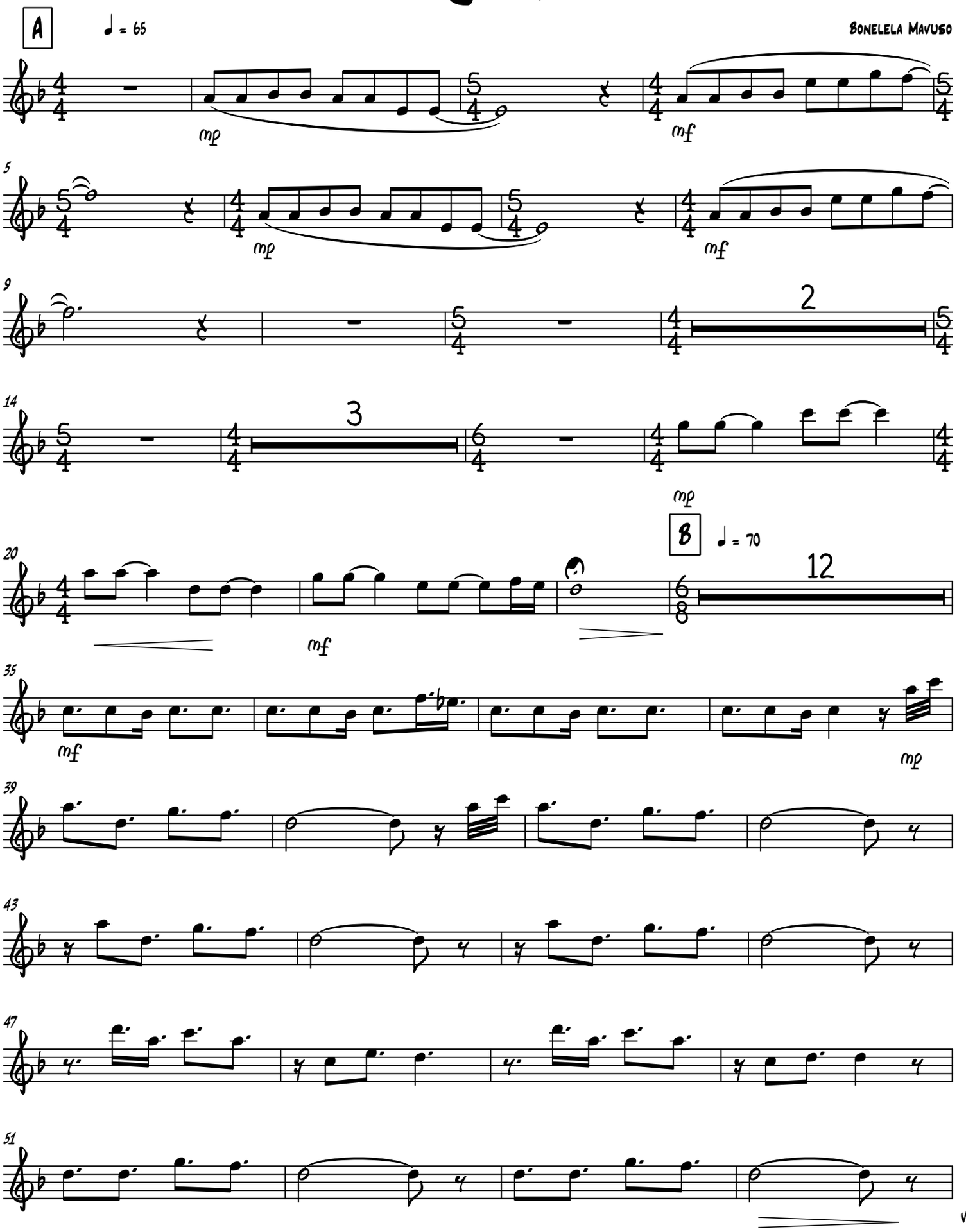

D
79
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
83
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
87
A(sus4) Bbmaj7(#11) C6/9 D(sus2) A(sus4) Bbmaj7(#11) C6/9 D(sus2)
91
A(sus4) Bbmaj7(#11) C6/9 D(sus2)
2
p
96
100
6
3/4
109
3/4
5
4/4

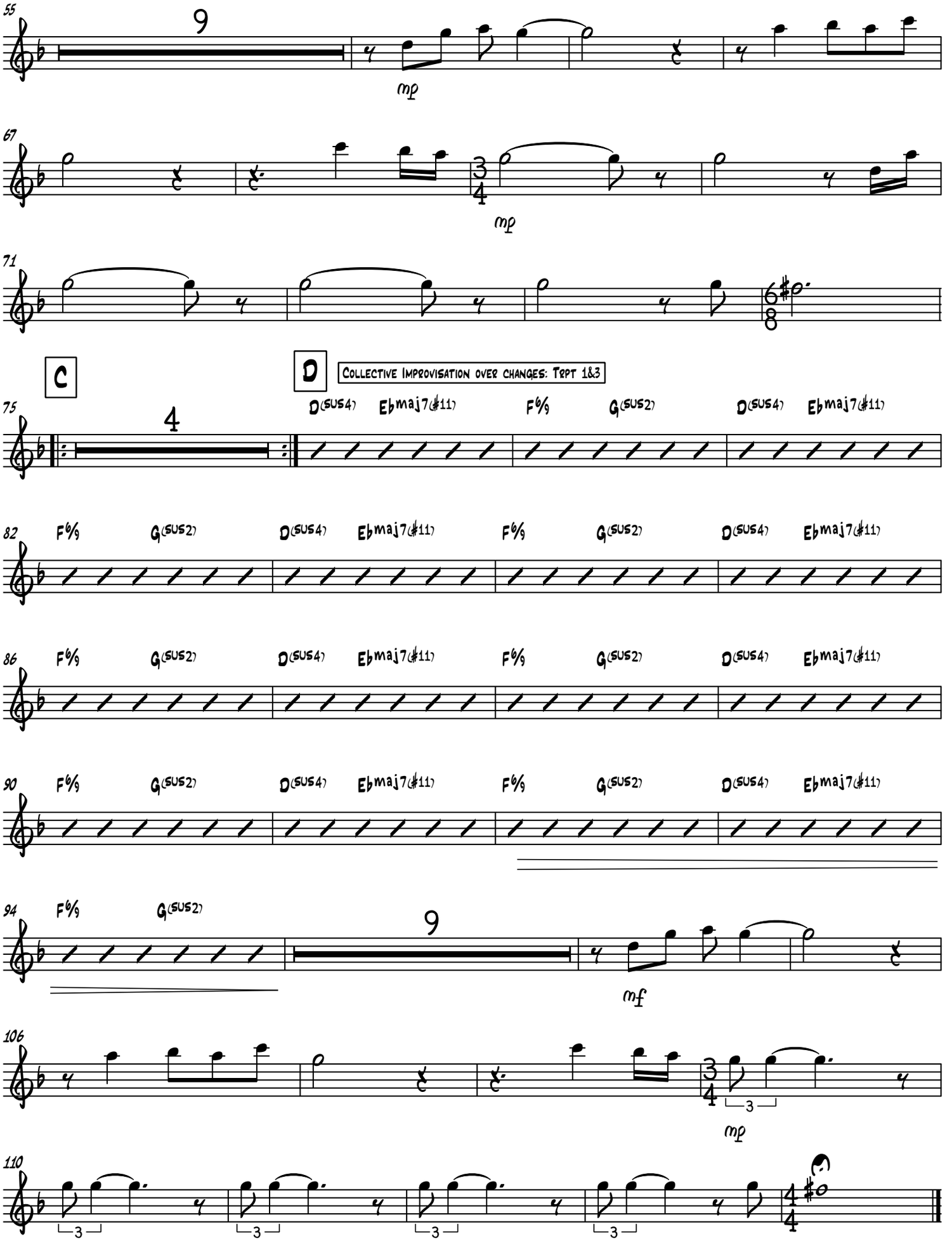
TRUMPET

Trumpet 1

Part III (Umgubho)

Bonelela Mavuso

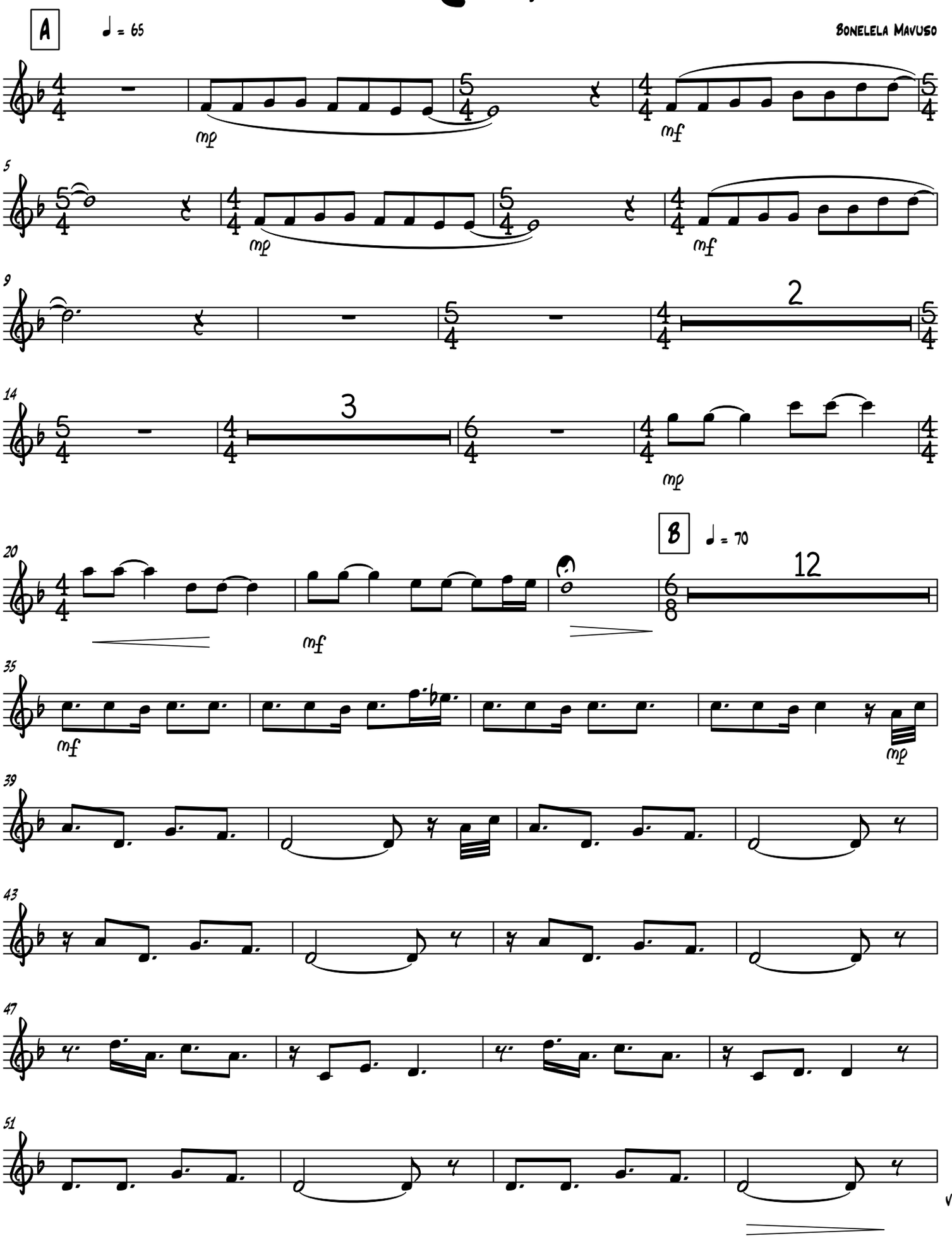


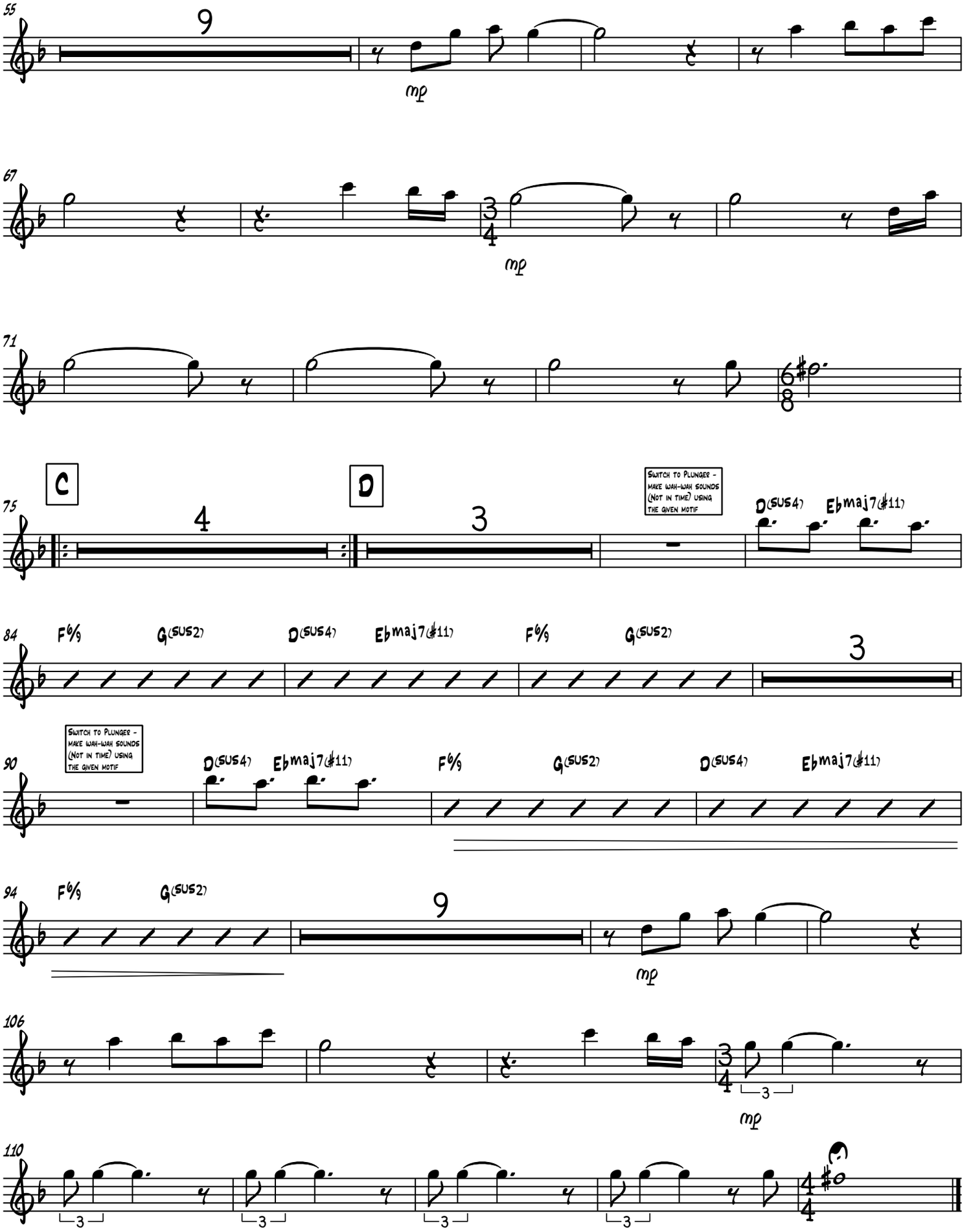

55
9
mp
67
mp
71
C
D
Collective Improvisation over changes: Tpt 1&3
75
4
D(sus4) Ebmaj7(#11) F6/9 G(sus2) D(sus4) Ebmaj7(#11)
82
F6/9 G(sus2) D(sus4) Ebmaj7(#11) F6/9 G(sus2) D(sus4) Ebmaj7(#11)
86
F6/9 G(sus2) D(sus4) Ebmaj7(#11) F6/9 G(sus2) D(sus4) Ebmaj7(#11)
90
F6/9 G(sus2) D(sus4) Ebmaj7(#11) F6/9 G(sus2) D(sus4) Ebmaj7(#11)
94
F6/9 G(sus2)
9
mf
106
mp
110

Trumpet 2

Part III (Umgubho)

Bonelela Mavuso

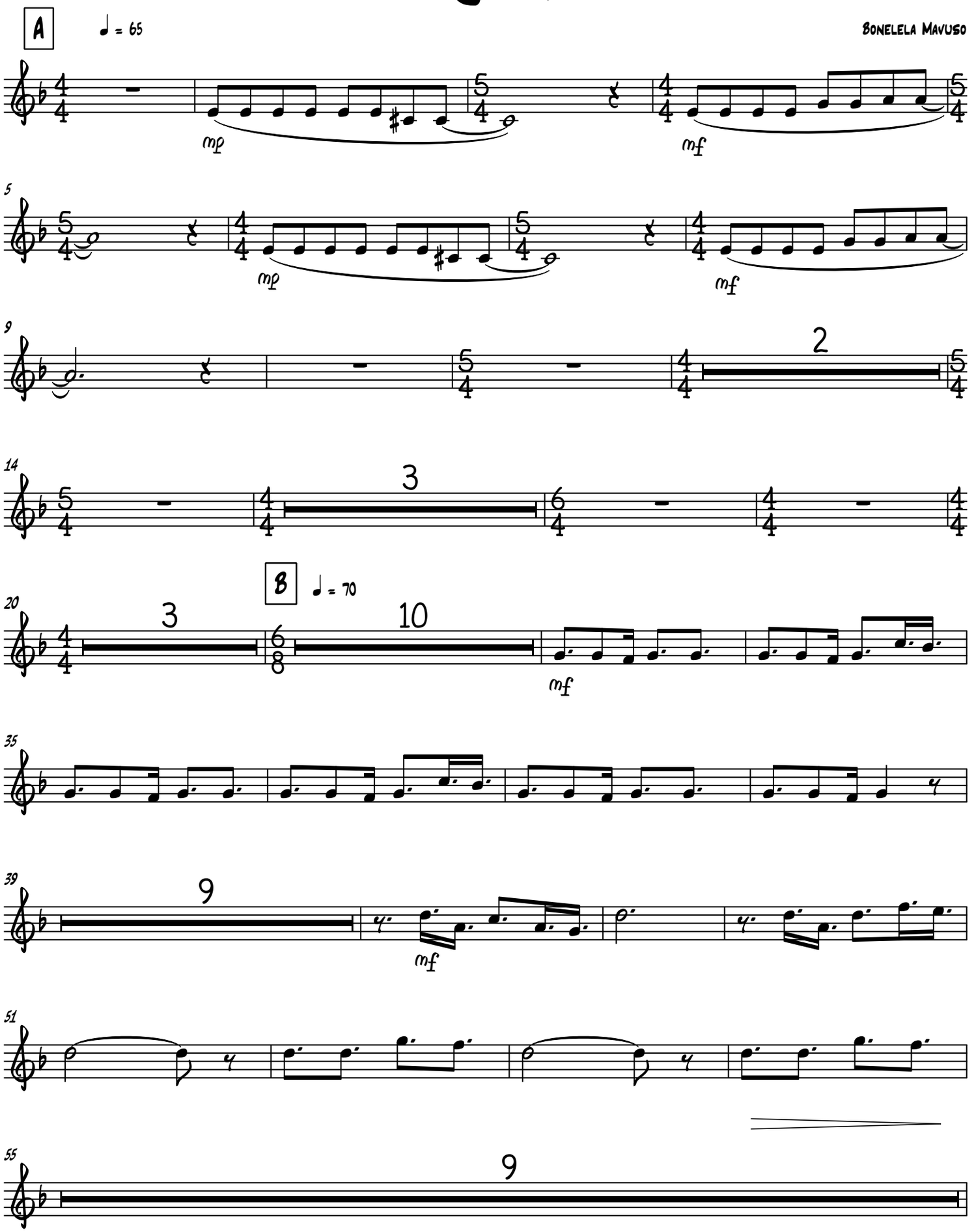


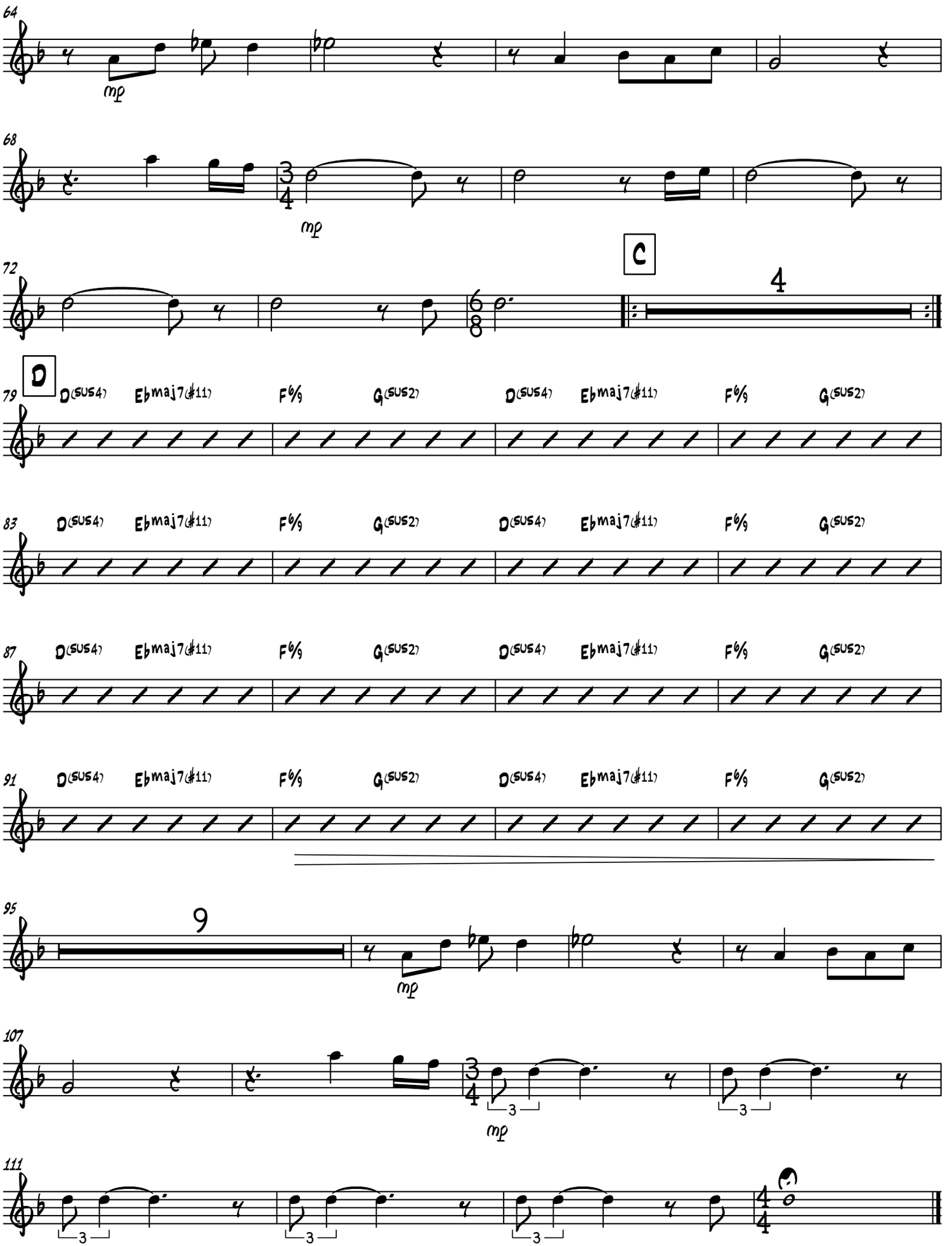

55
9
mp
67
mp
71
C
D
75
4
3
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
D(sus4) Ebmaj7(♯11)
84
F6/9 G(sus2) D(sus4) Ebmaj7(♯11) F6/9 G(sus2)
3
90
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11)
94
F6/9 G(sus2)
9
mp
106
3
mp
110
3 3 3 3

Trumpet 3

Part III (Umgubho)

Bonelela Mavuso

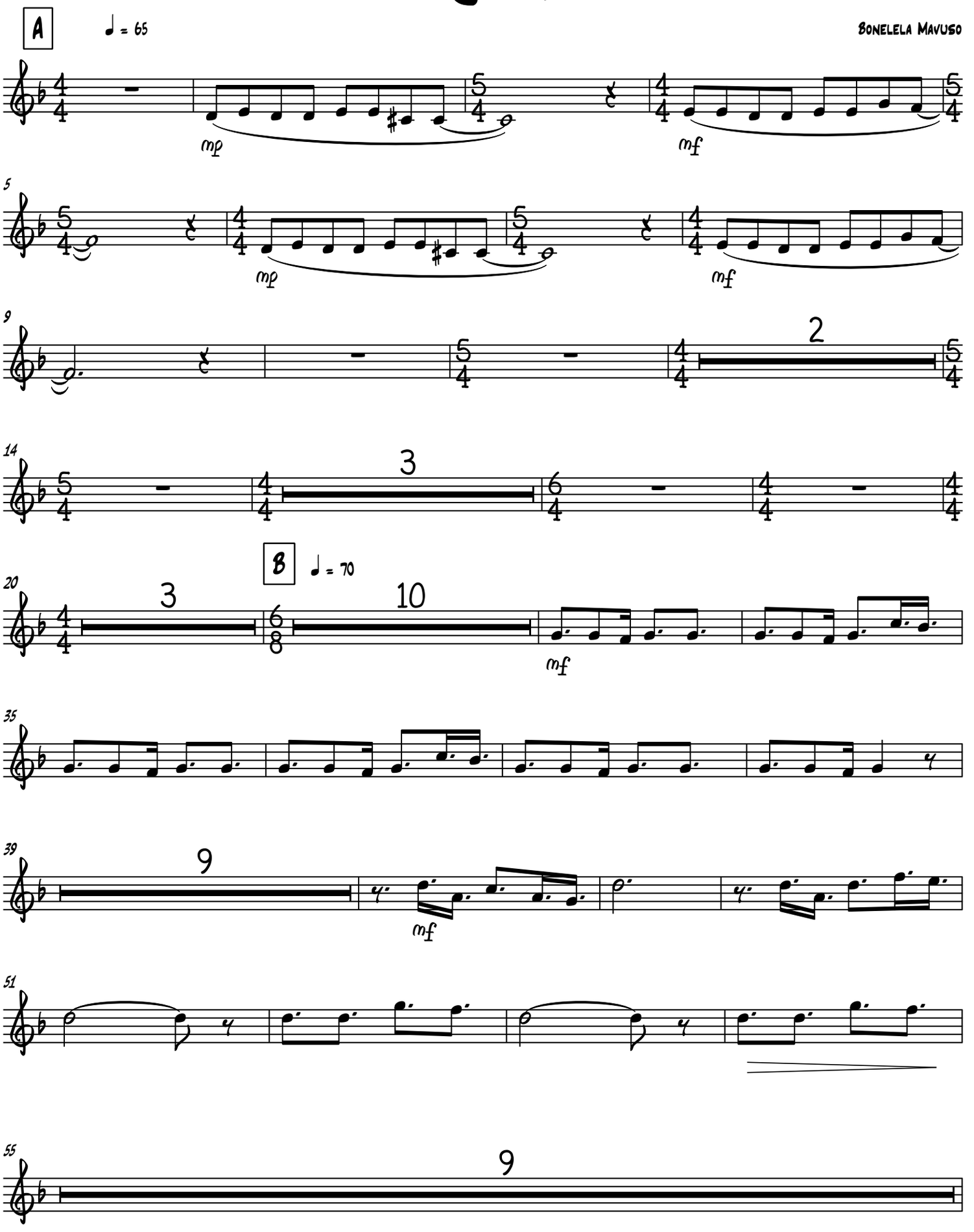


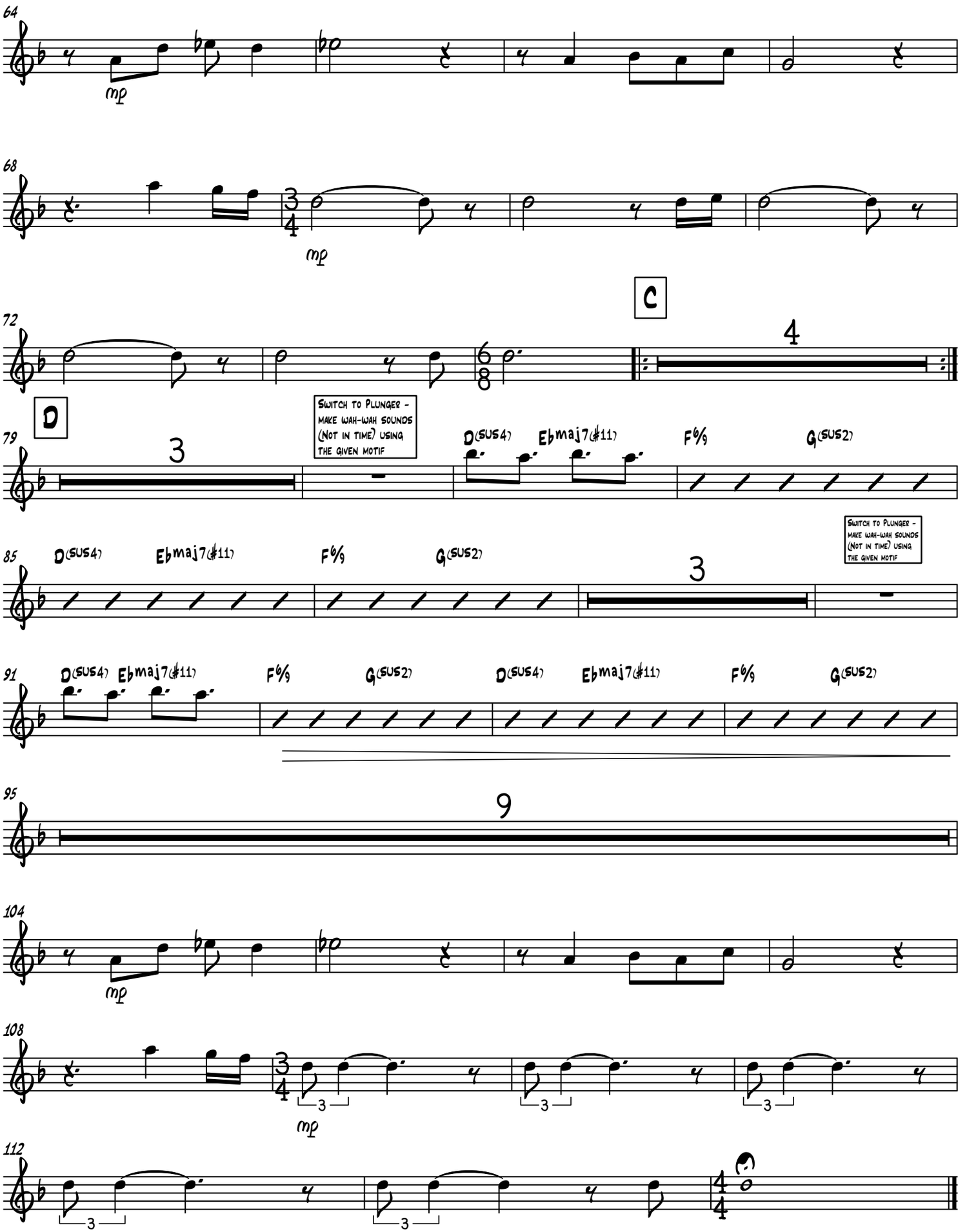

64
mp
68
mp
72
C
4
79
D
D(sus4)
Ebmaj7(♯11)
F6/9
G(sus2)
83
87
91
95
9
107
111
3

Trumpet 4

Part III (Umgubho)

Bonelela Mavuso



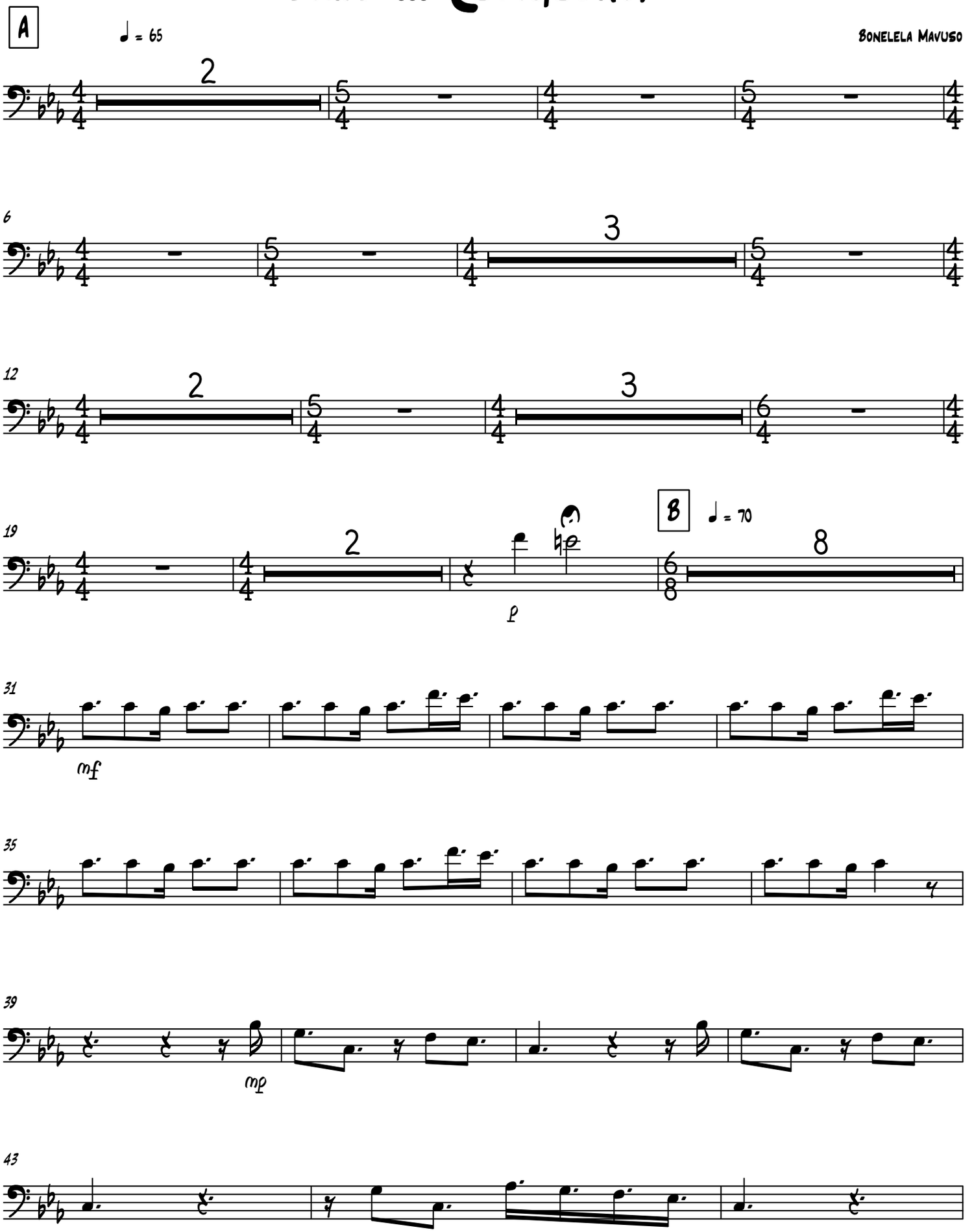

64
mp
68
mp
72
C
4
D
79
3
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
D(sus4) Ebmaj7(♯11) F6/9 G(sus2)
85
D(sus4) Ebmaj7(♯11) F6/9 G(sus2)
3
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
91
D(sus4) Ebmaj7(♯11) F6/9 G(sus2) D(sus4) Ebmaj7(♯11) F6/9 G(sus2)
95
9
104
mp
108
mp
3
112
3
3

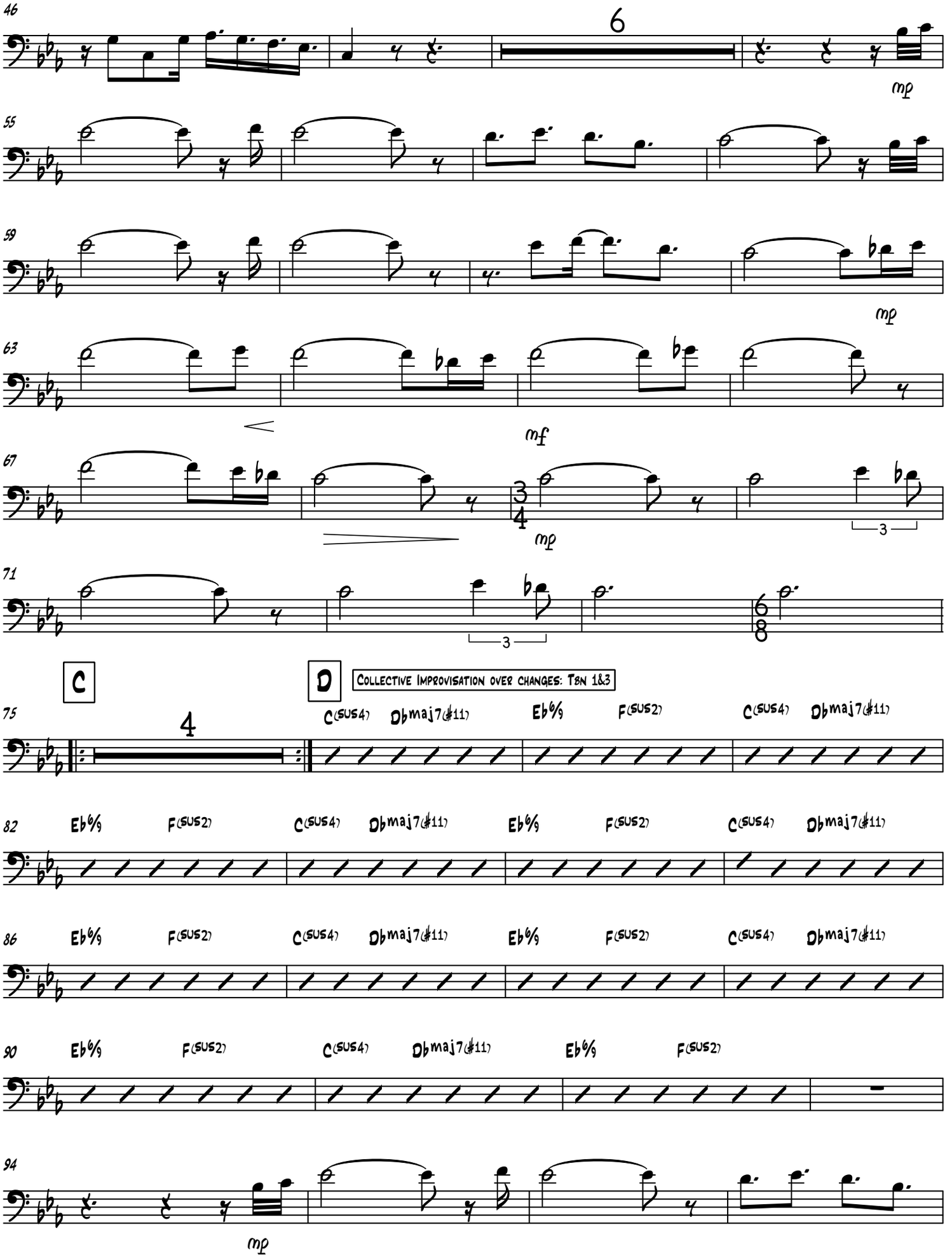
TROMBONE

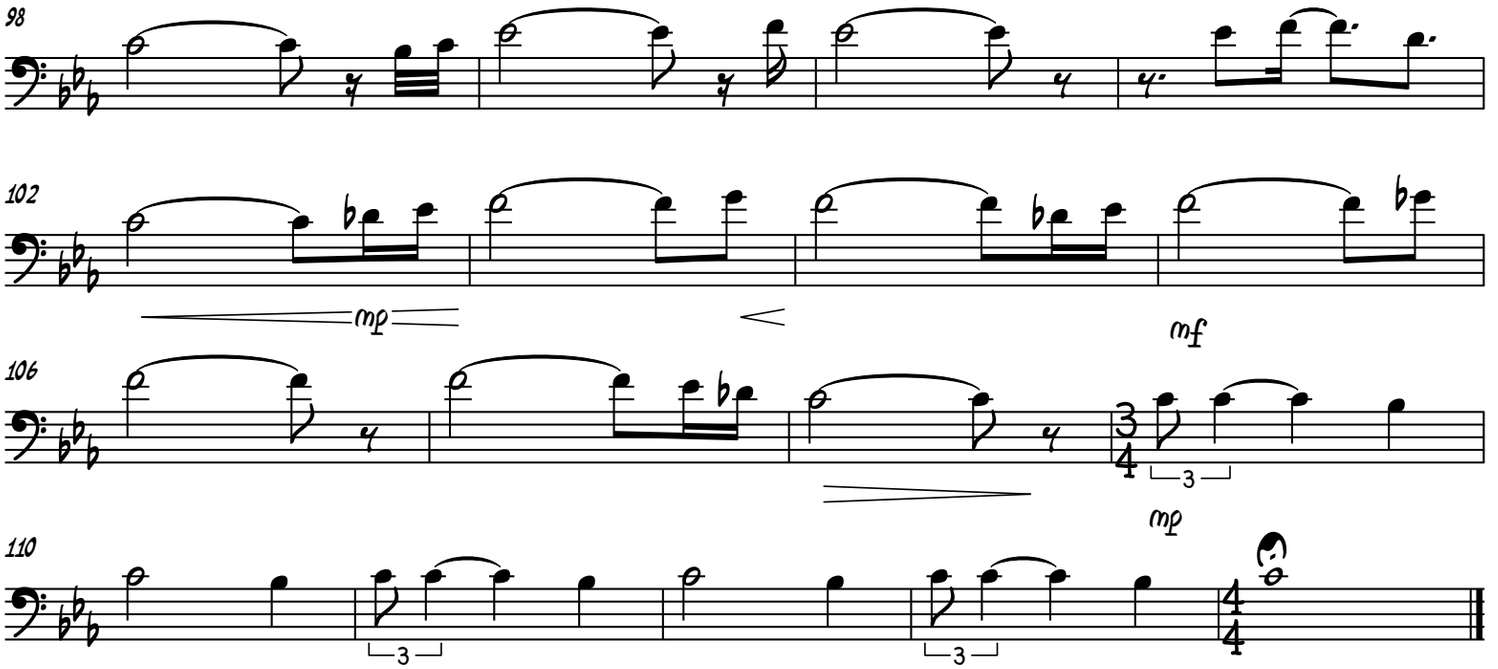
Trombone 1

Part III (Umgubho)

Bonelela Mavuso



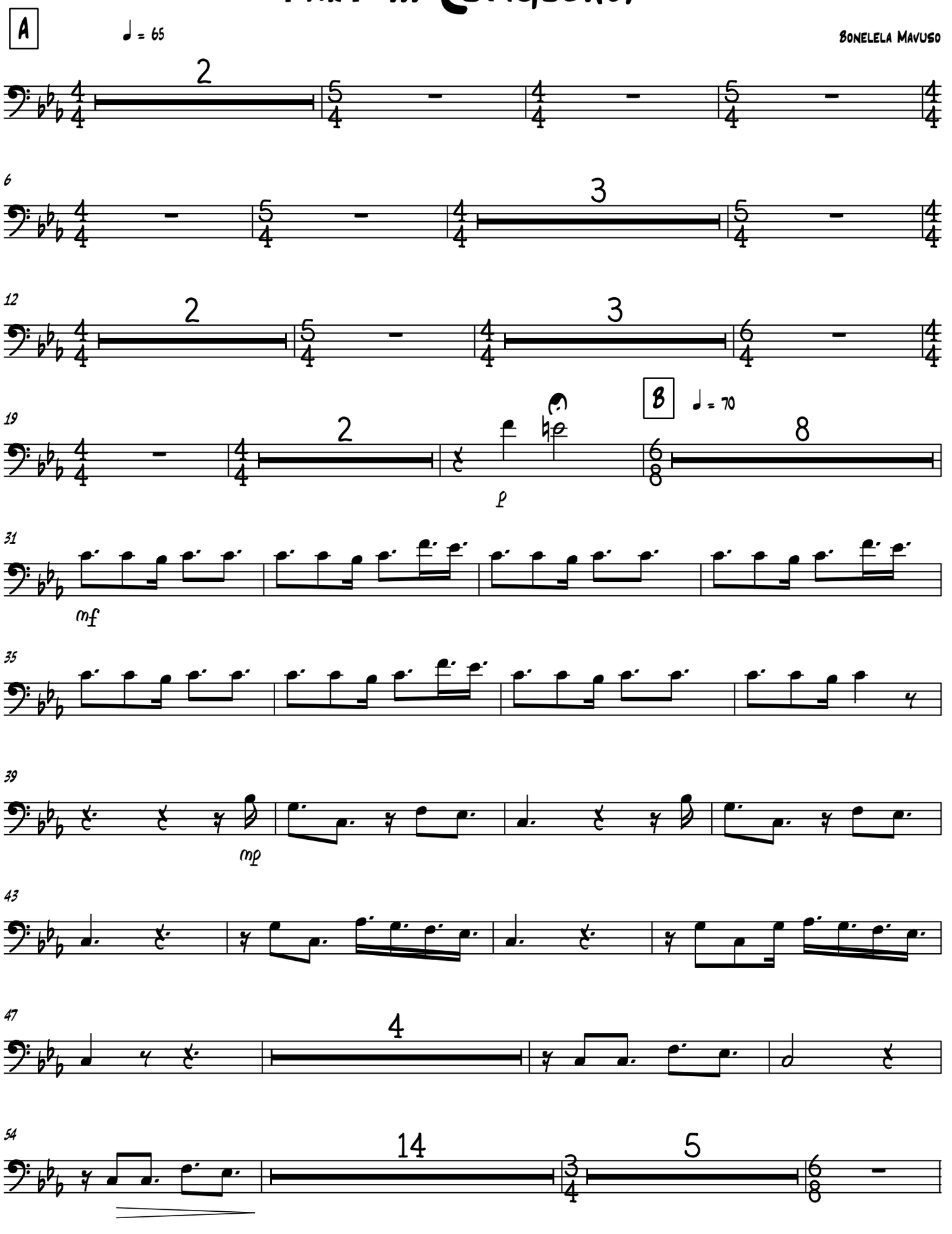

46
6
mp
55
59
mp
63
mf
67
mp
3
71
3
C
D
Collective Improvisation over changes: Tbn 1&3
75
4
C(sus4) Dbmaj7(♯11) Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11)
82
Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11) Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11)
86
Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11) Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11)
90
Eb6/9 F(sus2) C(sus4) Dbmaj7(♯11) Eb6/9 F(sus2)
94
mp


98
102
mp
106
mf
3
110
mp
3
3
4/4

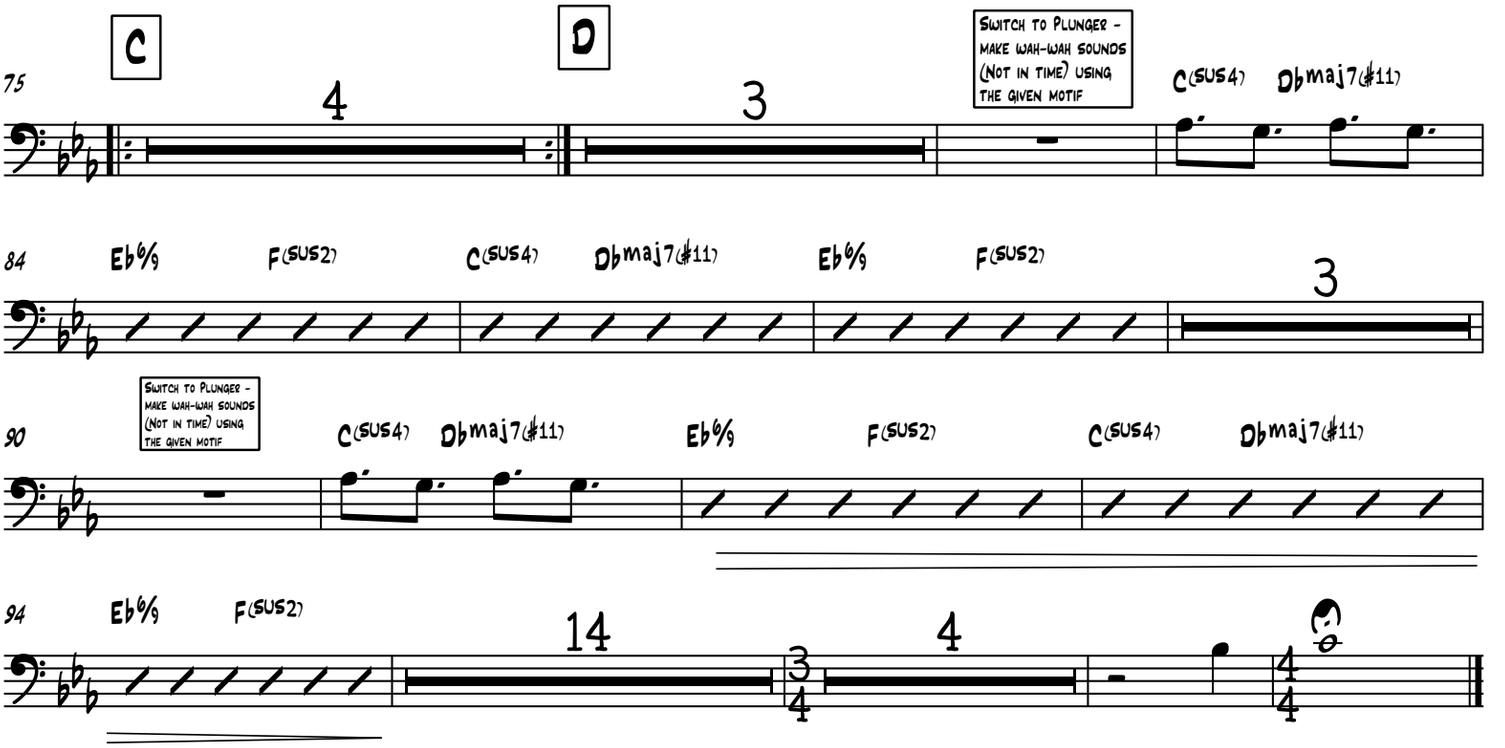
Trombone 2

Part III (Umgubho)

Bonelela Mavuso



Trombone 2

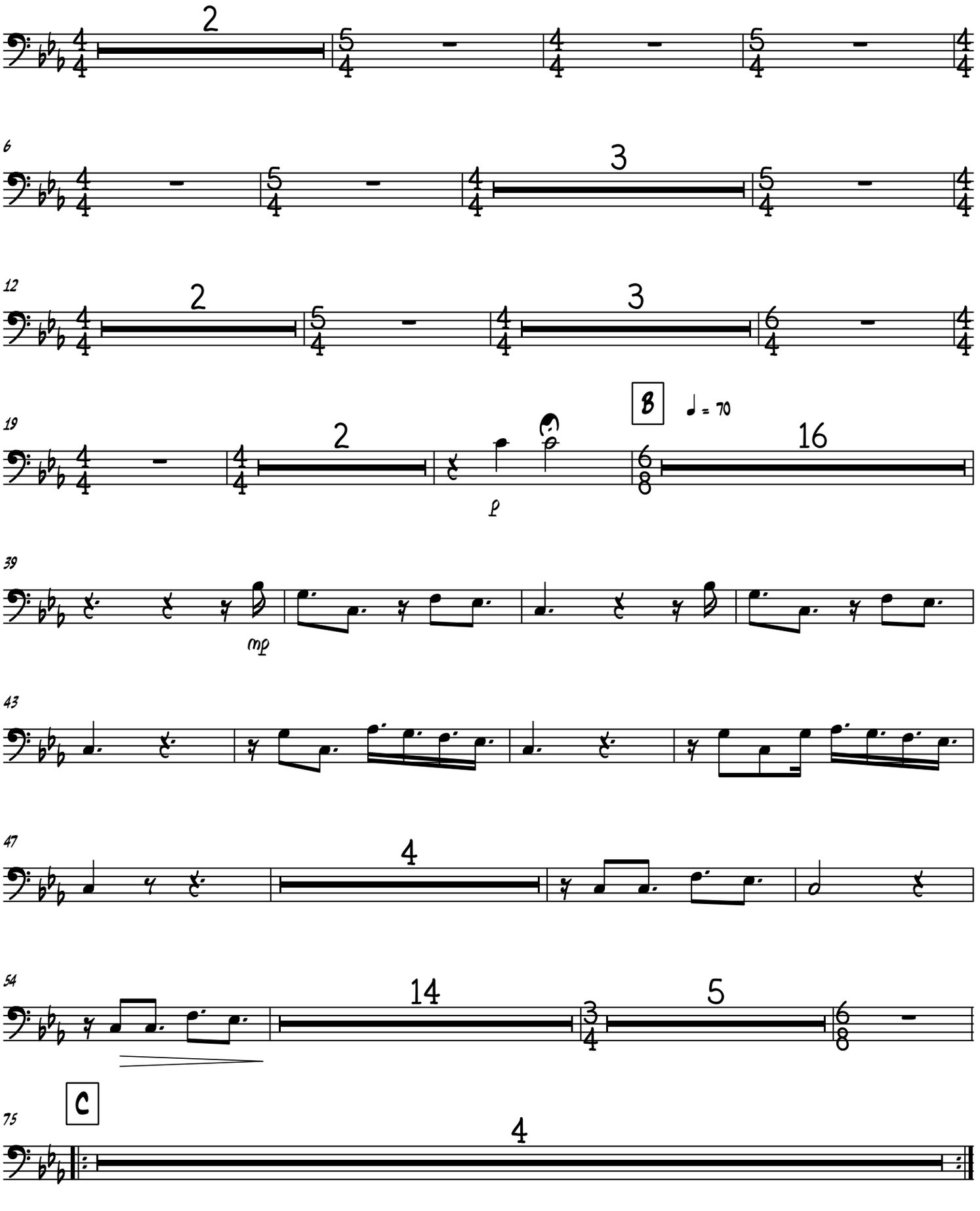

C
D
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
75
4
3
C(sus4)
Dbmaj7(#11)
84
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
3
Switch to Plunger - make wah-wah sounds (Not in time) using the given motif
90
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
94
Eb6/9
F(sus2)
14
3/4
4
4/4

Trombone 3

Part III (Umgubho)

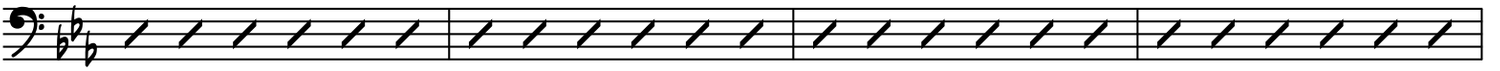
Bonelela Mavuso

A ♩ = 65

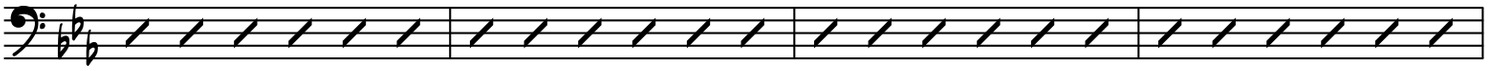


D Collective Improvisation over changes: Tbn 1&3

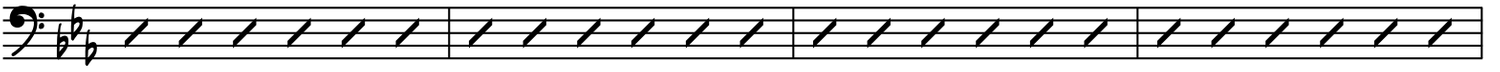
79 C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)



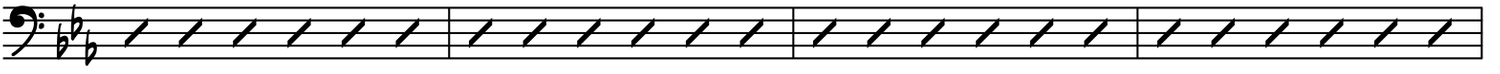
83 C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)



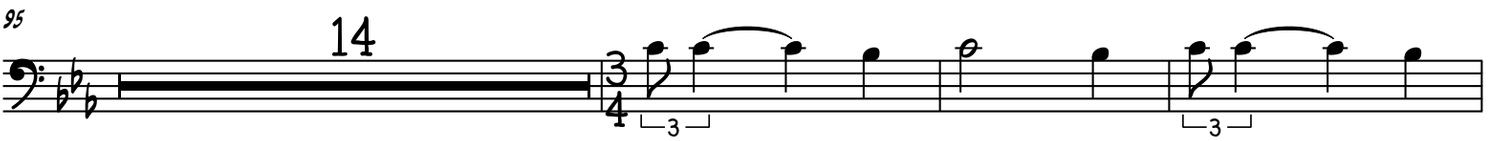
87 C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)



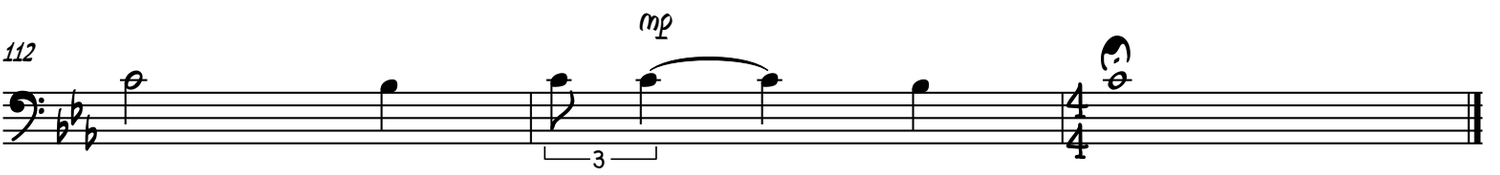
91 C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)



95



112



RHYTHM SECTION

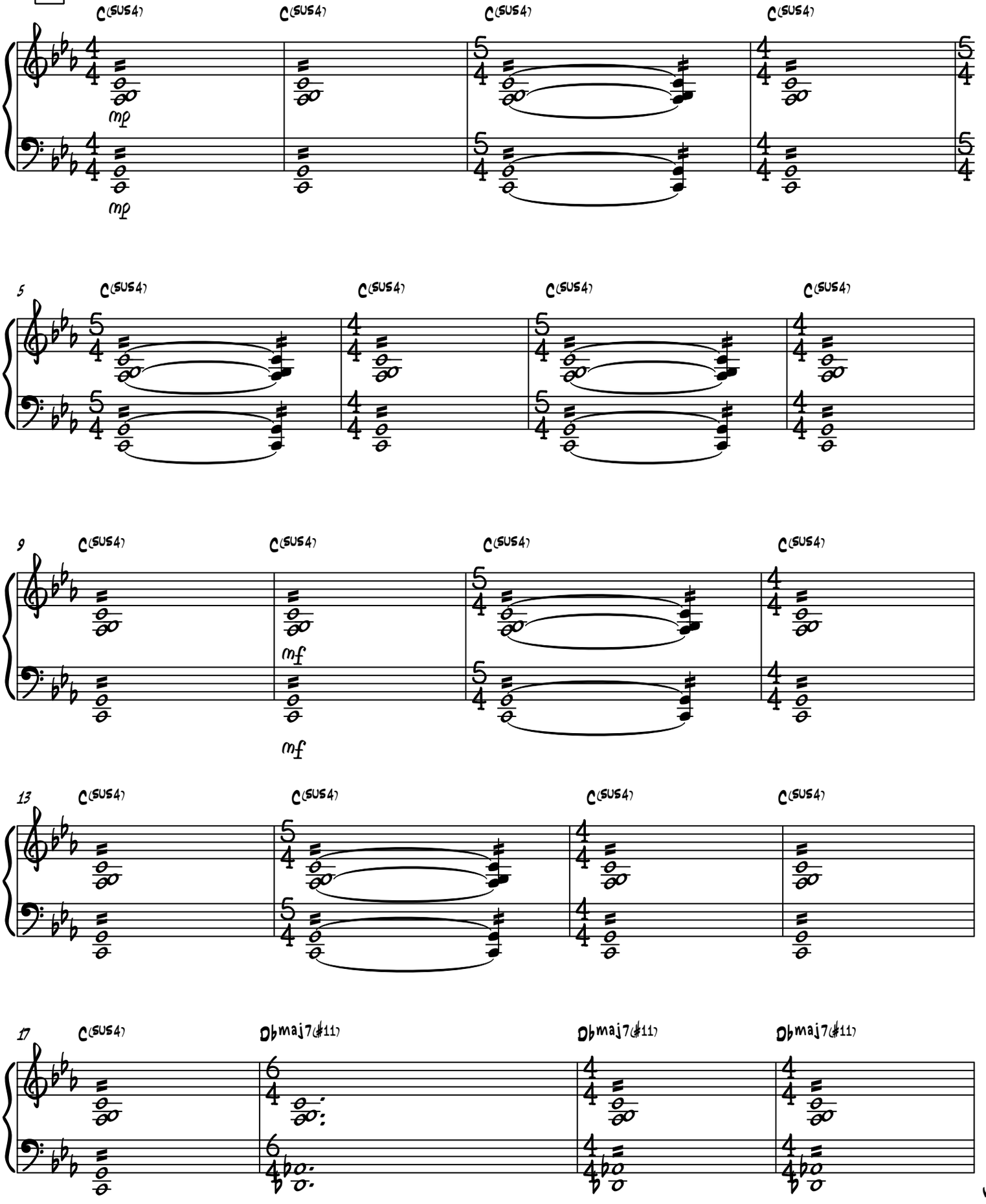
Piano

Part III (Umgubho)

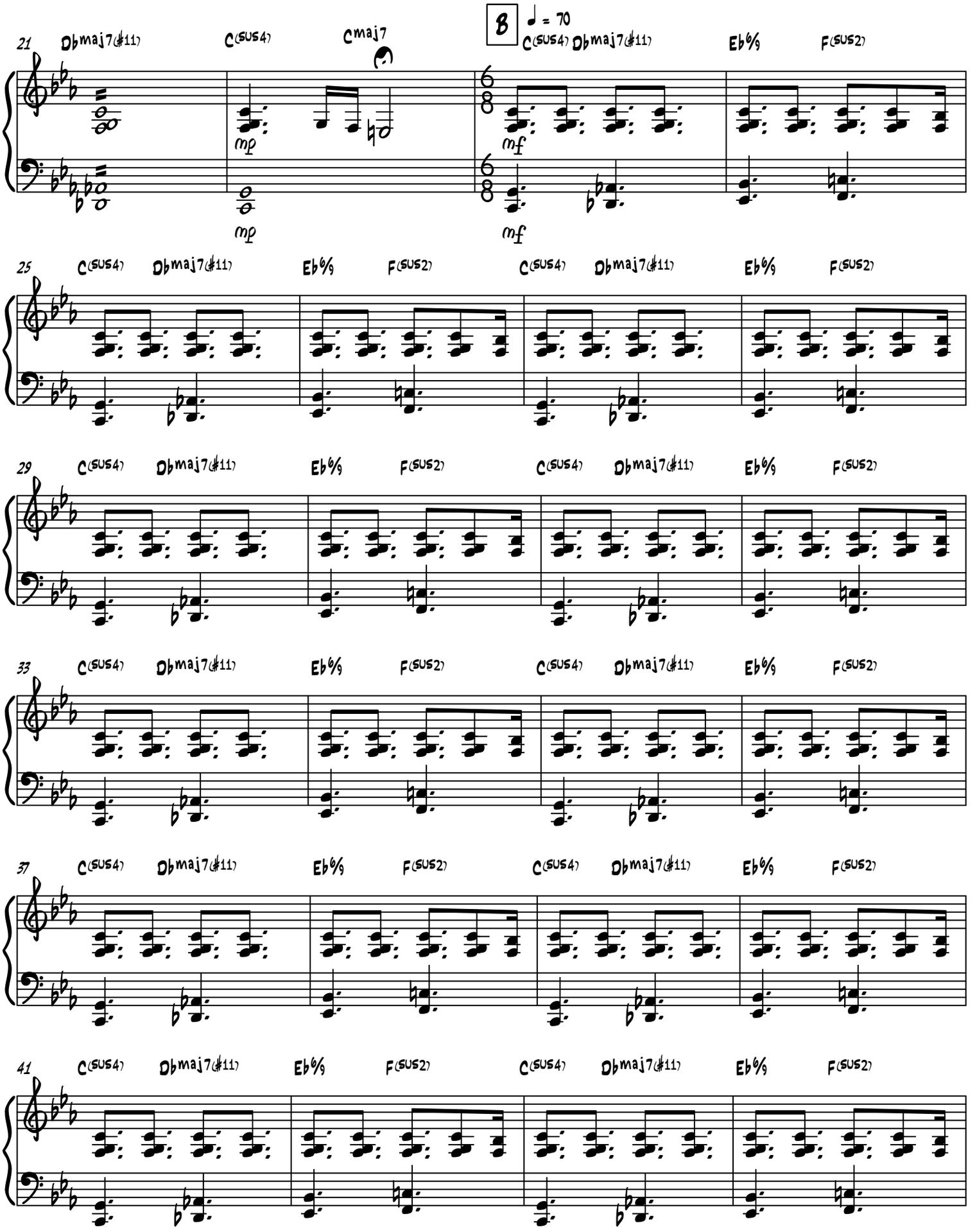
A

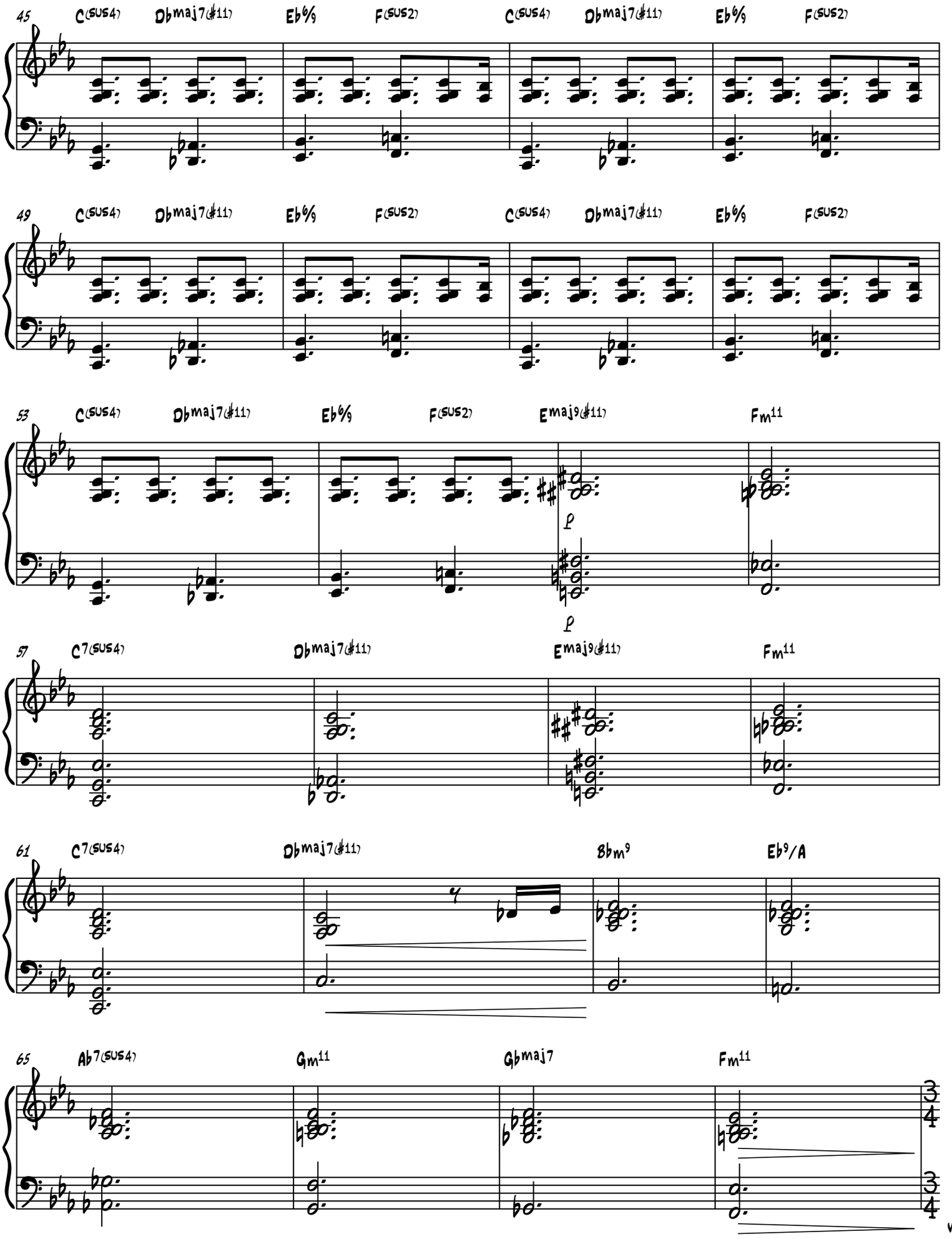
♩ = 65

Bonelela Mavuso

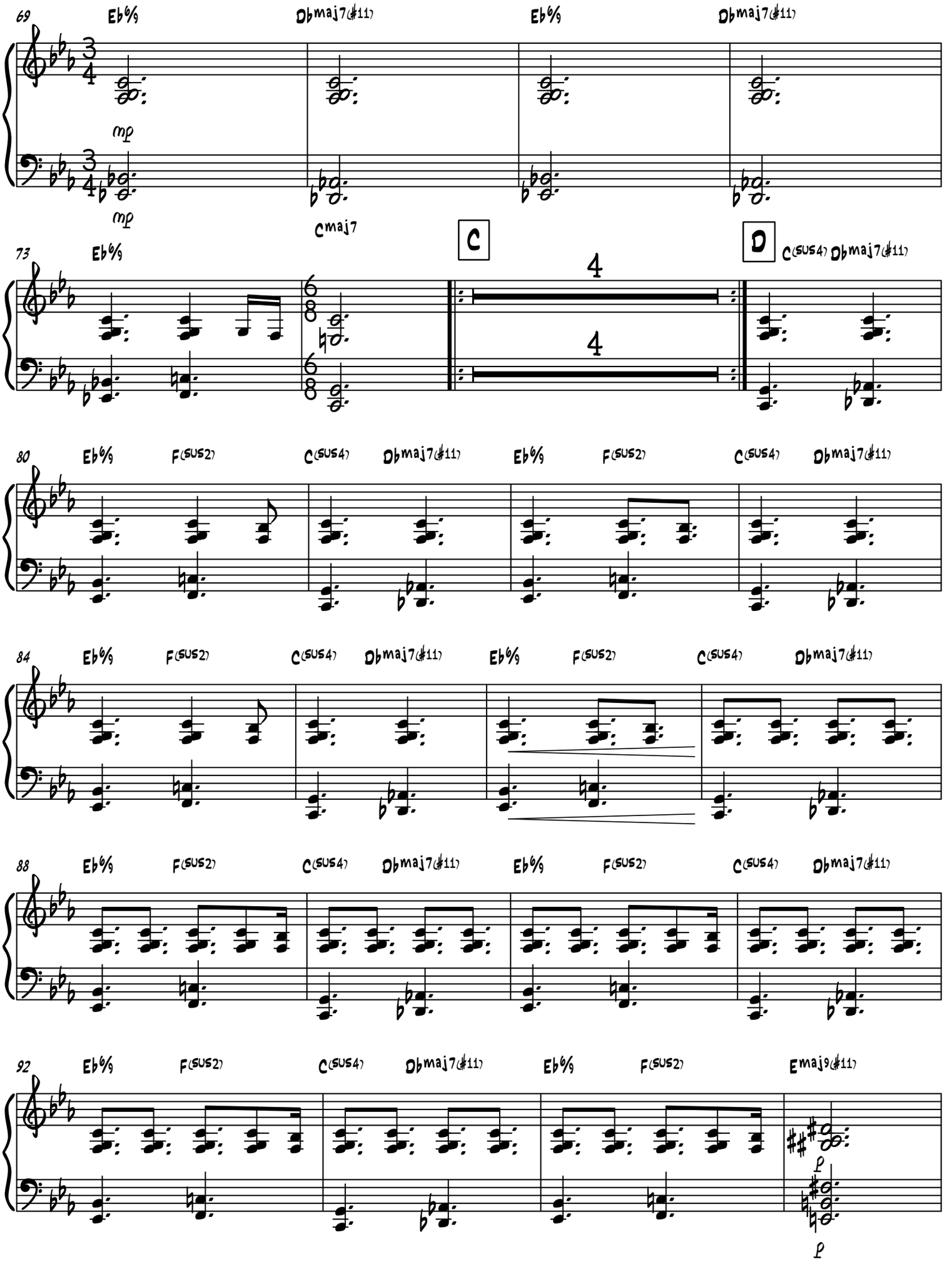


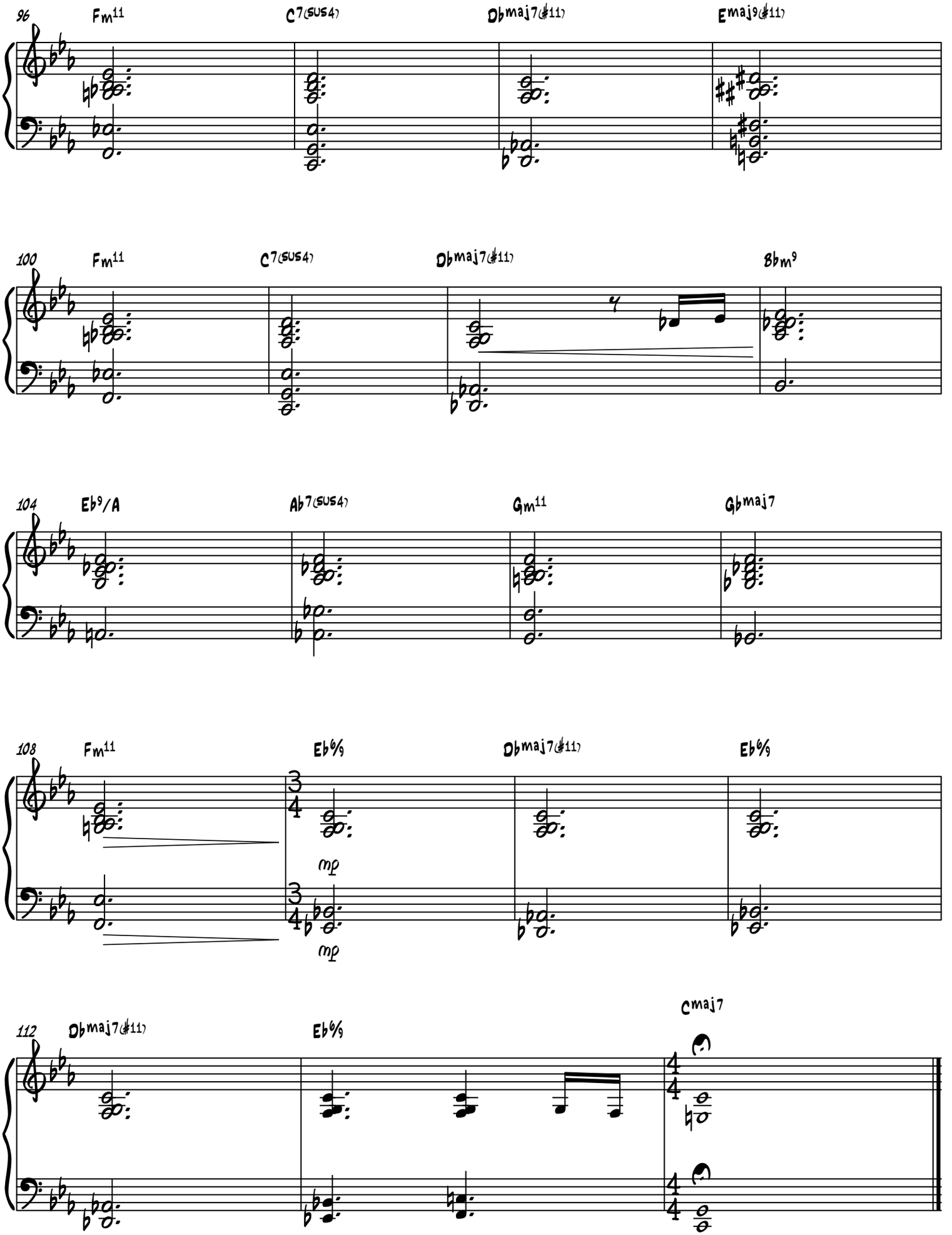
V.S.


B
♩ = 70
21
Dbmaj7(#11)
C(sus4)
Cmaj7
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
mp
mf
25
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
29
33
37
41


45
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
49
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
53
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
Emaj9(#11)
Fm11
p
p
57
C7(sus4)
Dbmaj7(#11)
Emaj9(#11)
Fm11
61
C7(sus4)
Dbmaj7(#11)
Bbm9
Eb9/A
65
Ab7(sus4)
Gm11
Gbmaj7
Fm11
3/4
3/4

V.S.


69
Eb6/9
Dbmaj7(#11)
Eb6/9
Dbmaj7(#11)
mp
mp
73
Eb6/9
Cmaj7
C
D
C(sus4)
Dbmaj7(#11)
80
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
84
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
88
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
92
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(#11)
Eb6/9
F(sus2)
Emaj9(#11)
f
f

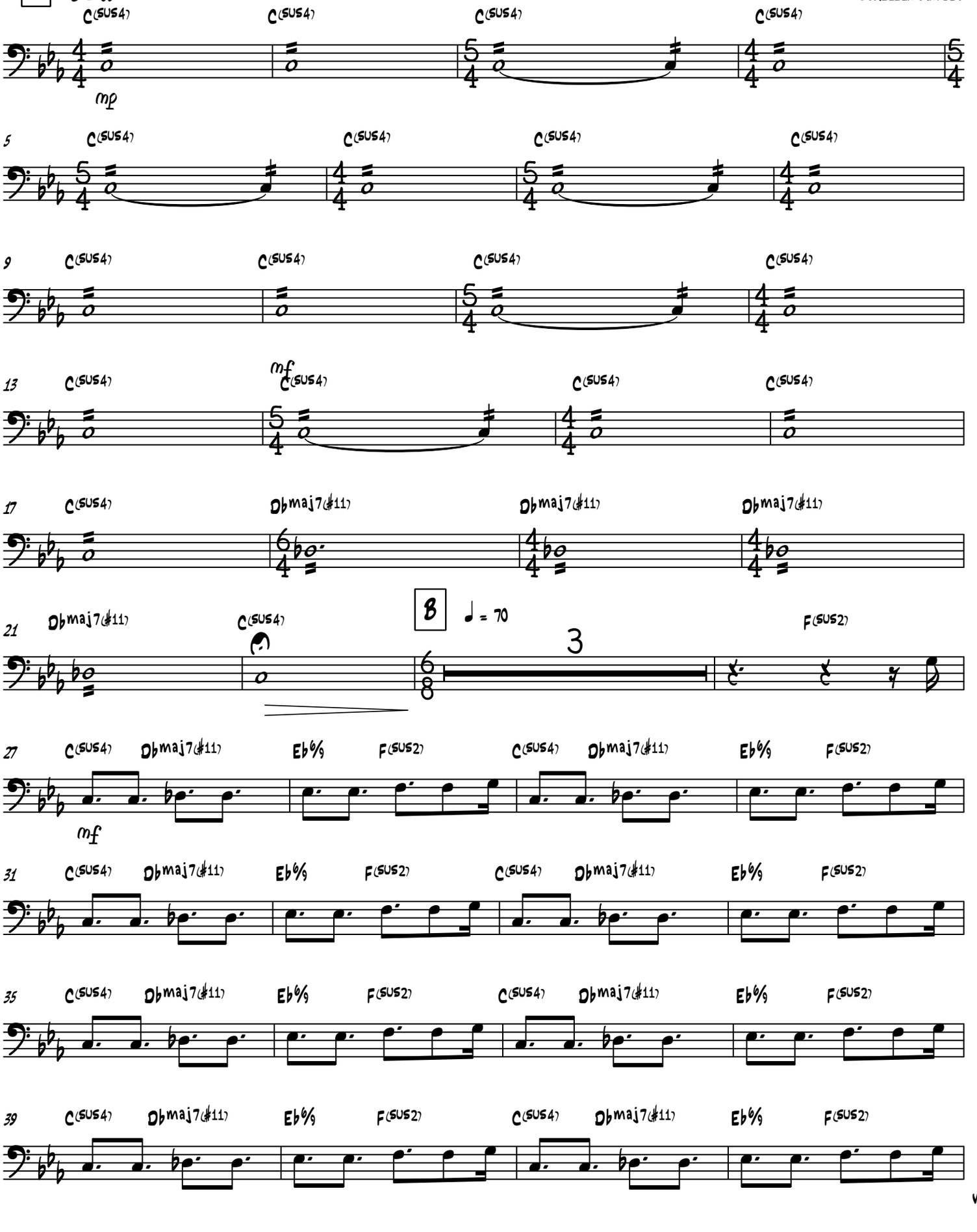

96
Fm11
C7(sus4)
Dbmaj7(#11)
Emaj9(#11)
100
Fm11
C7(sus4)
Dbmaj7(#11)
Bbm9
104
Eb9/A
Ab7(sus4)
Gm11
Gbmaj7
108
Fm11
Eb6/9
Dbmaj7(#11)
Eb6/9
mp
mp
112
Dbmaj7(#11)
Eb6/9
Cmaj7

Bass

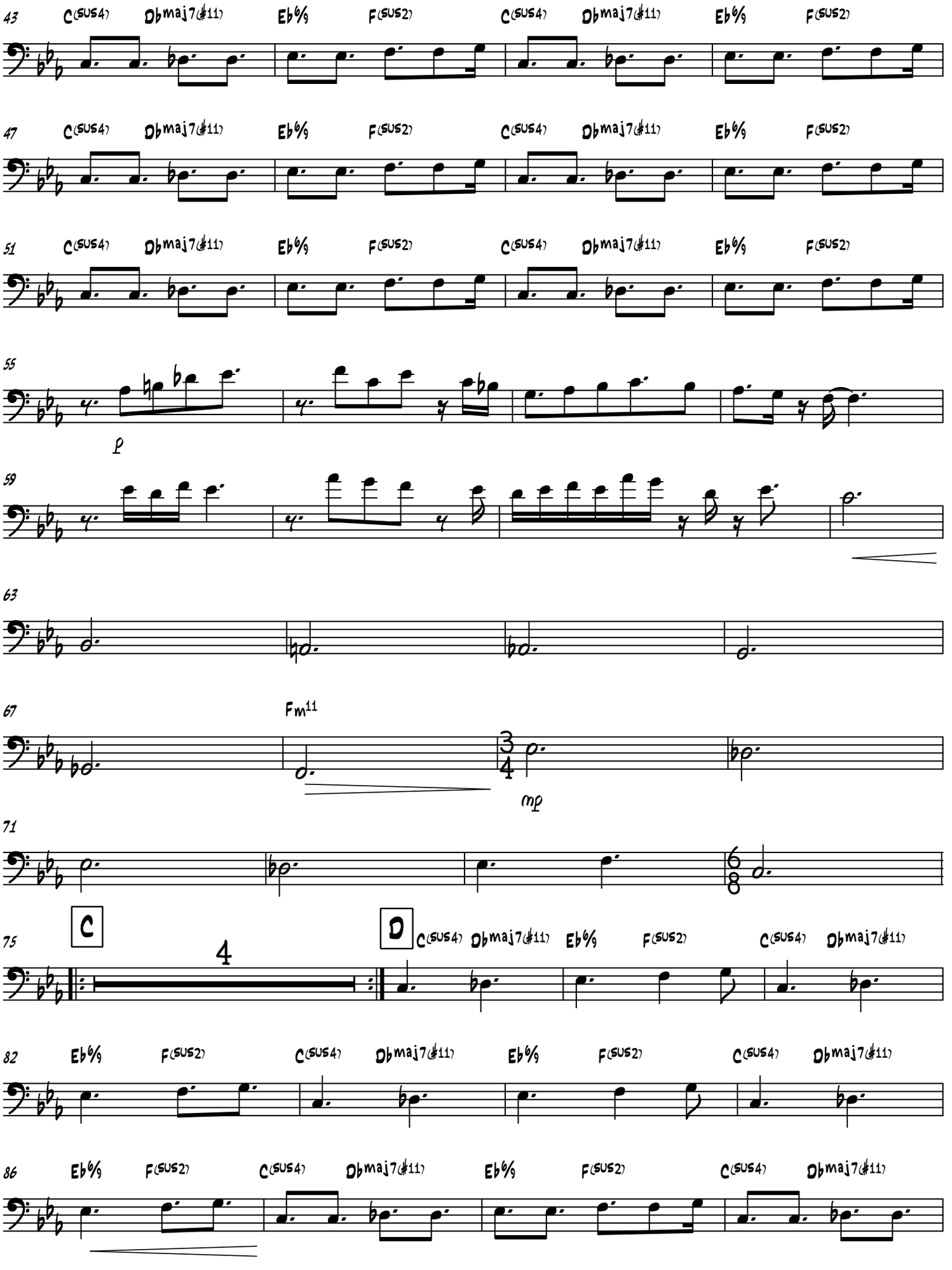
Part III (Umgubho)

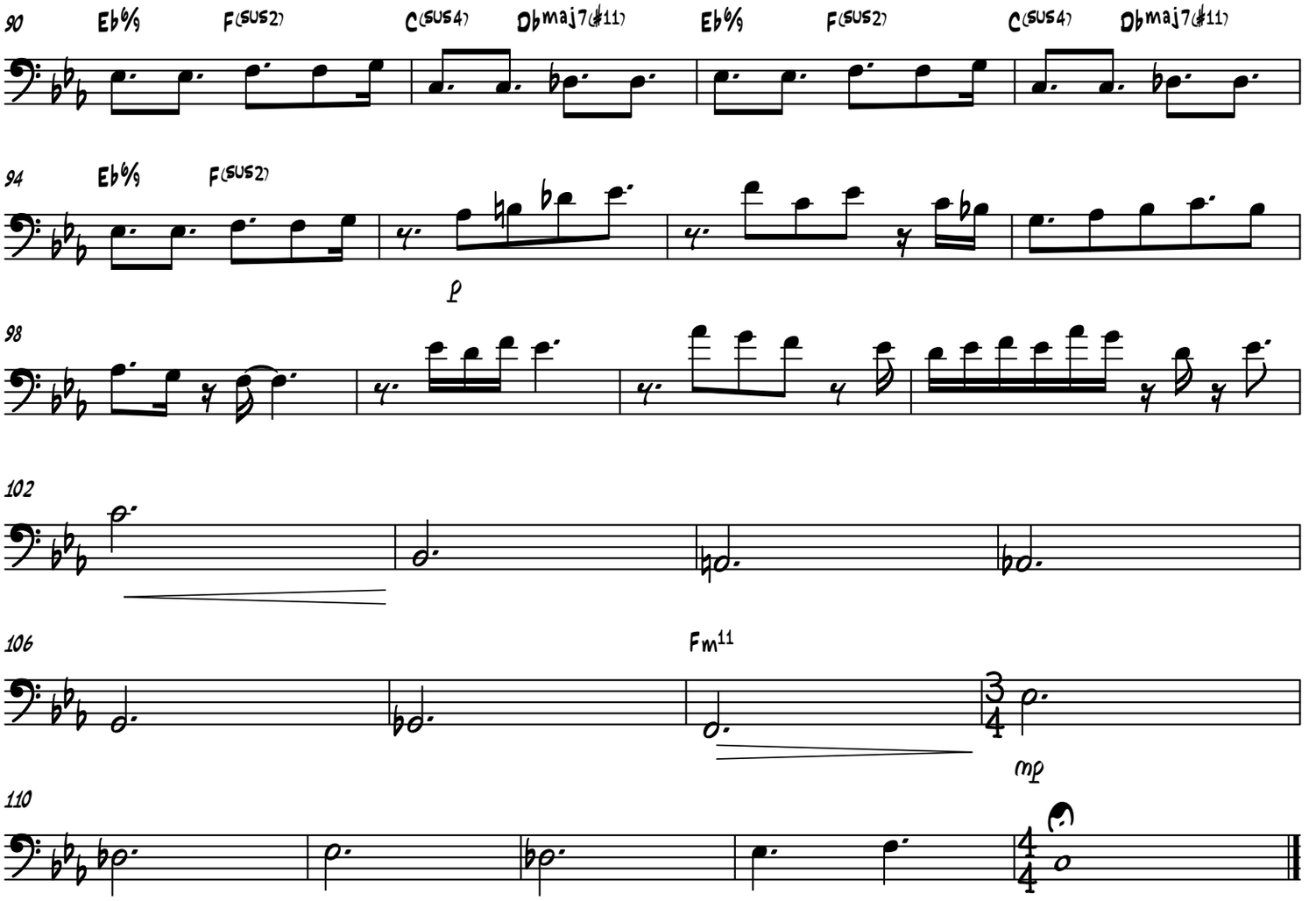
Bonelela Mavuso

A ♩ = 65



V.S.

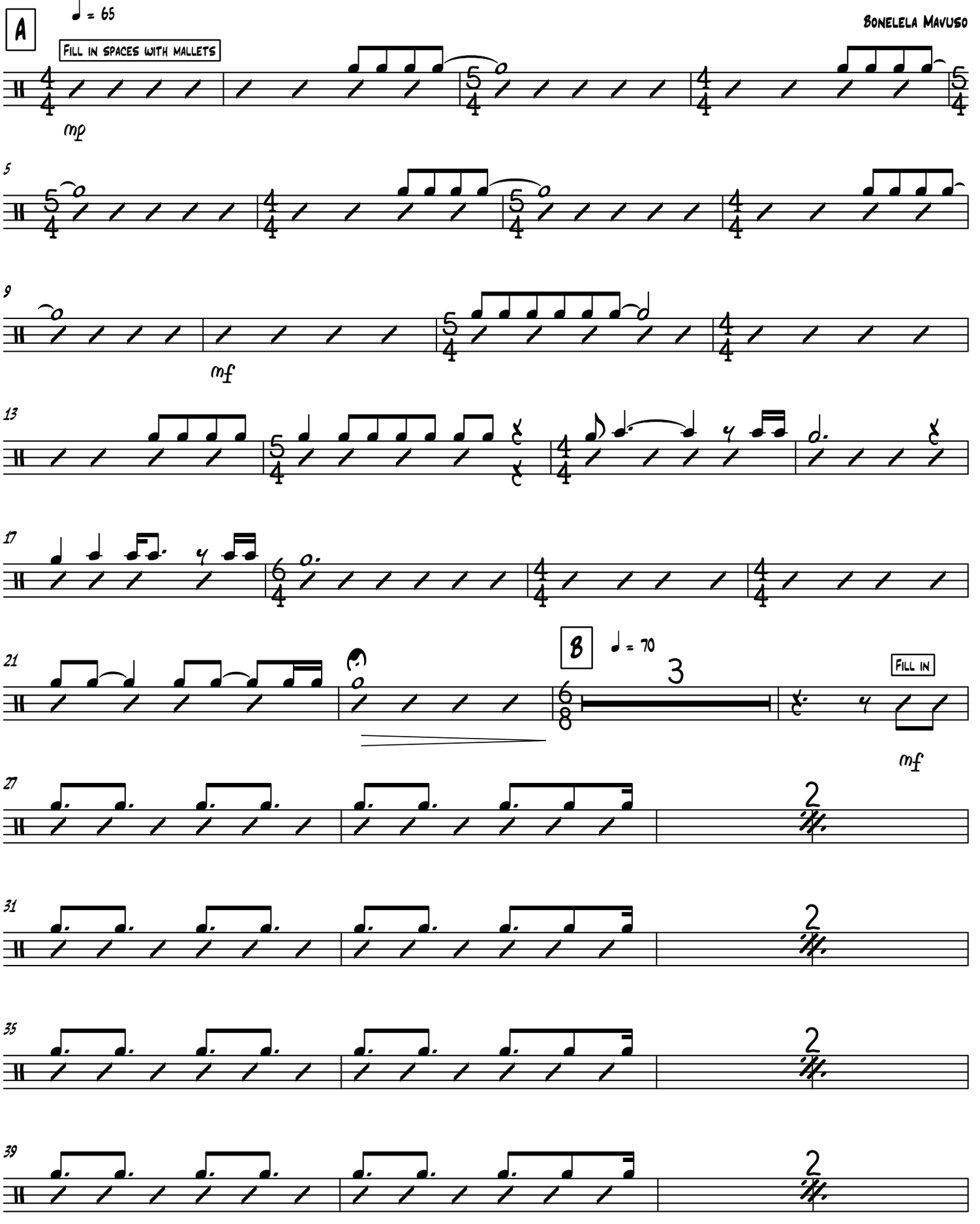

43
C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)
47
C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)
51
C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2)
55
p
59
63
67
Fm11
mp
71
C
75
4
D
C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11)
82
Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11)
86
Eb6/9 F(sus2) C(sus4) Dbmaj7(#11) Eb6/9 F(sus2) C(sus4) Dbmaj7(#11)

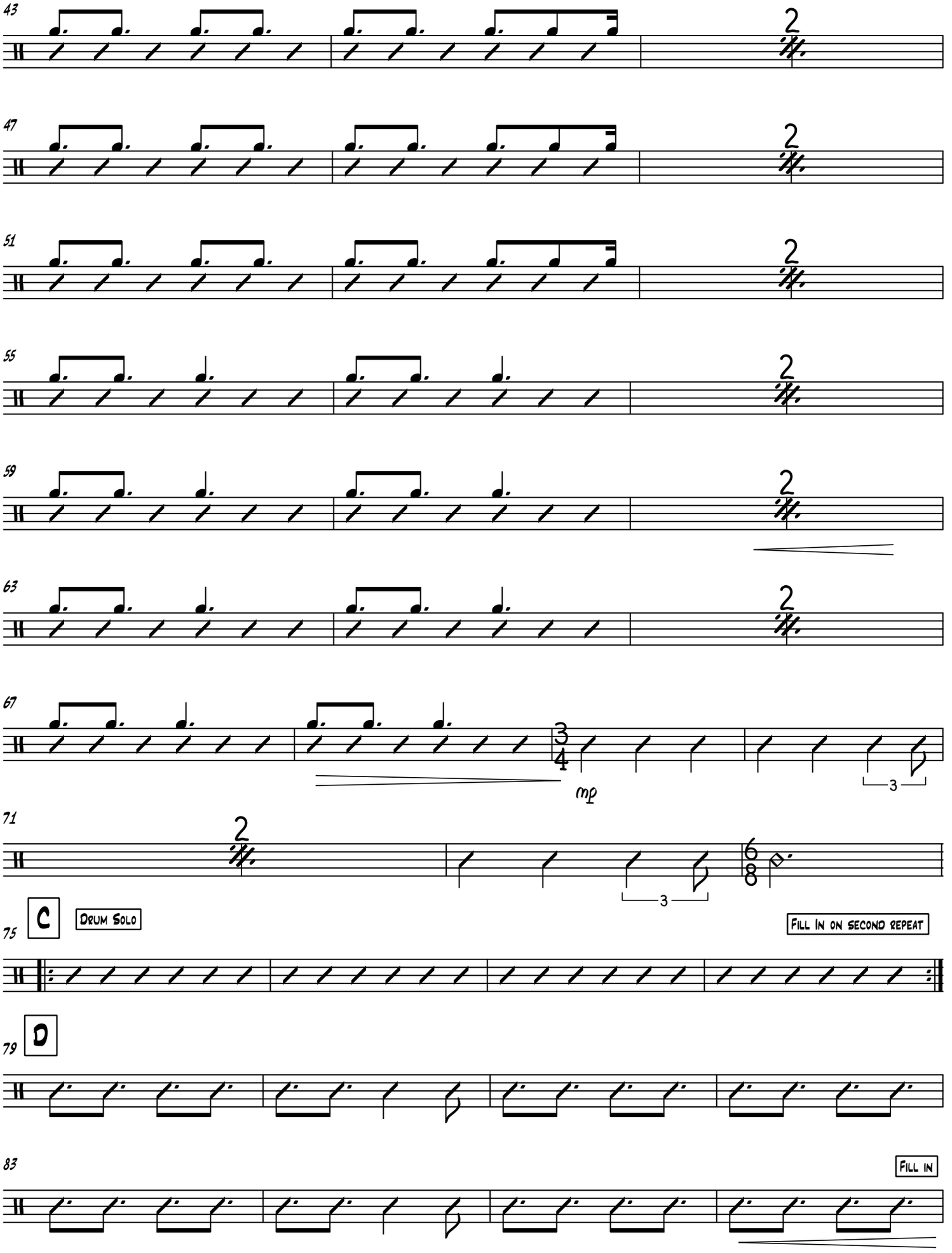

90
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(♯11)
Eb6/9
F(sus2)
C(sus4)
Dbmaj7(♯11)
94
Eb6/9
F(sus2)
p
98
102
106
Fm11
3/4
mp
110
4/4

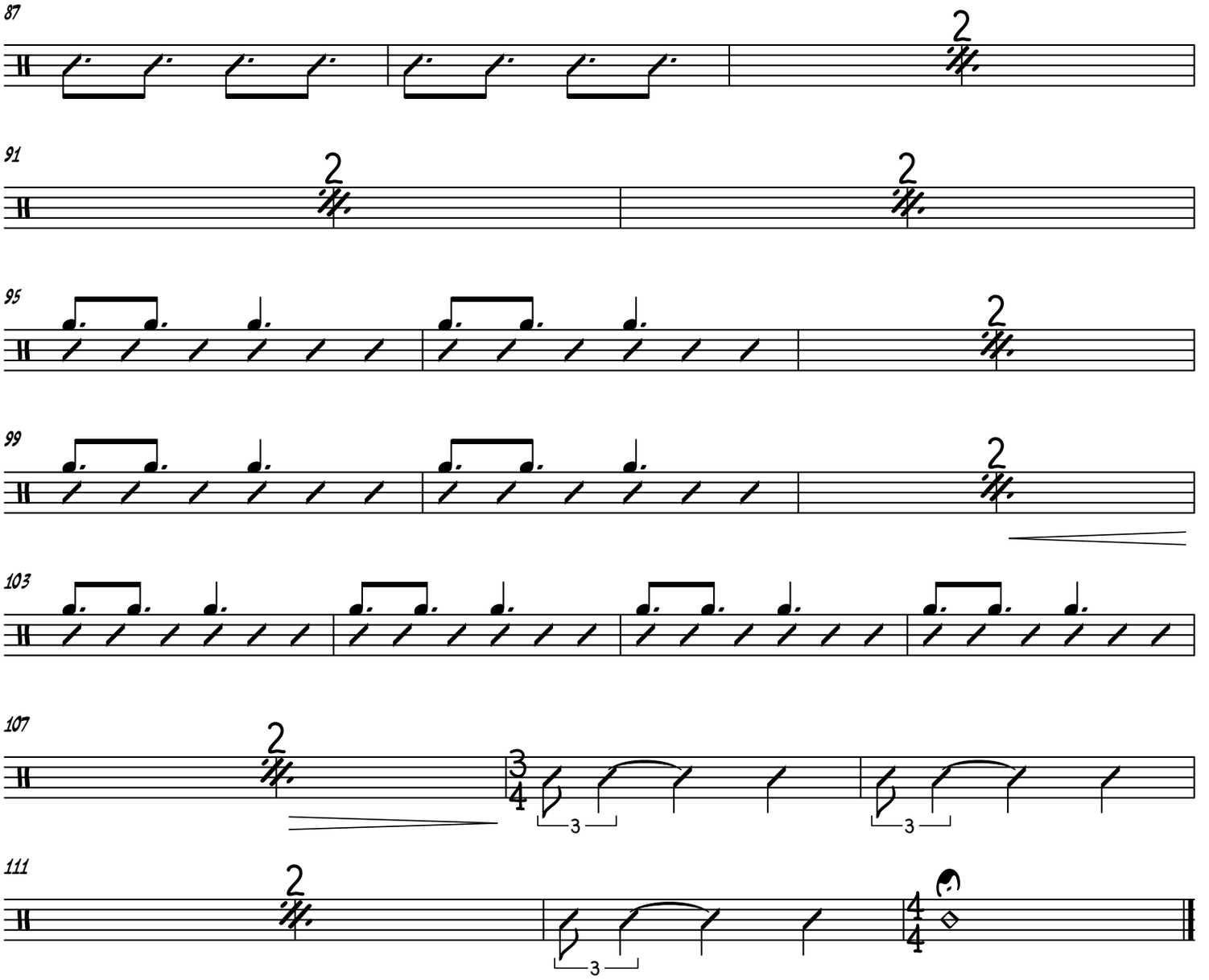
Drums

Part III (Umgubho)

Bonelela Mavuso




43
47
51
55
59
63
67
mp
3
71
3
75
C
Drum Solo
Fill In on second repeat
79
D
83
Fill In


87
2
91
2
2
95
2
99
2
103
107
2
3
4
3
3
111
2
3
4
4