



3. Mongezi

Shuffle ♩ = 126 (♩ = $\frac{3}{4}$)

A piano accompaniment for printing is included on the CD (see page 3).

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During the 1920s-60s in the urban townships of South Africa, musicians fused African melody with jazz improvisation to create 'township jazz'. Music was very important to the people and accompanied all aspects of life, from herding cattle to simply walking home. Some of the leading musicians and composers of this style of jazz are Abdullah Ibrahim, Chris McGregor, and the trumpeter Mongezi Feza, after whom this piece is named. Their bands featured piano, bass, drums, percussion, saxophones, trumpets, and whistles. This piece has a very groovy swing rhythm and should be played with panache! Use the warm-ups on p. 29 to practise your swing rhythms.

Trumpet accompaniment

Shuffle ♩ = 126 (♩♩ = ♩³)

A

B

C

D

mf

mp

mf

mp cresc.

f *rit.* *mp*

4. ¡Bien hecho!

Rhythmic waltz feel ♩ = 144



2

A

f

stacc. sempre

1.

2.

Fine

B

p

mp

cresc.

f

D. al Fine

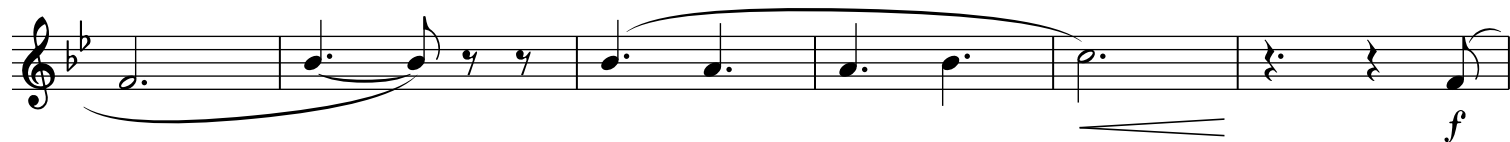
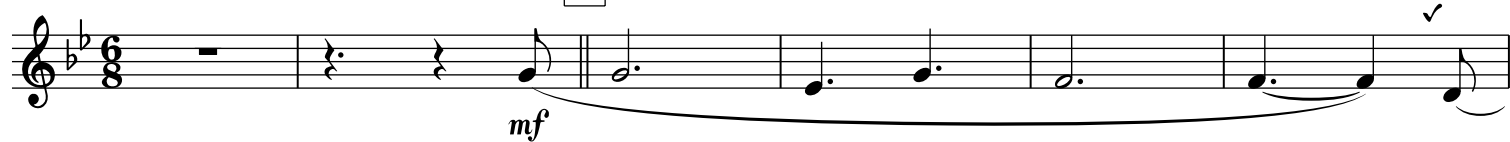
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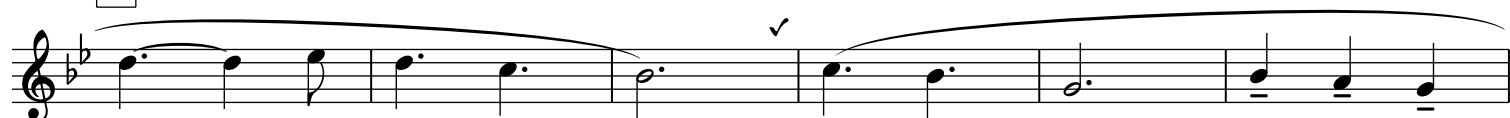
5. Marching Down St Claude

Mournfully ♩ = 54

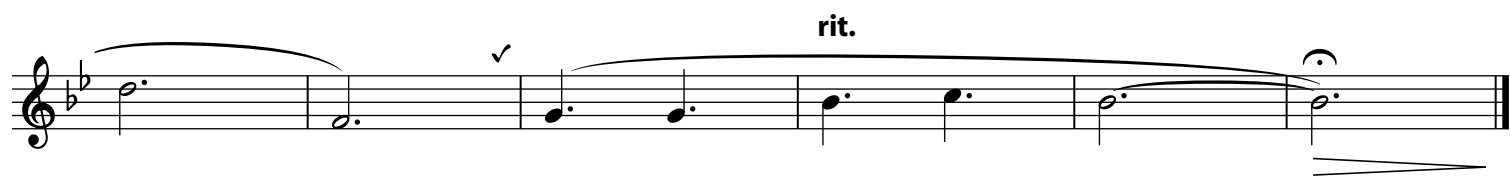
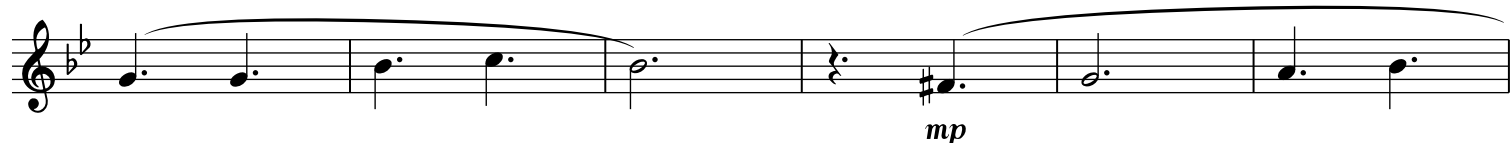
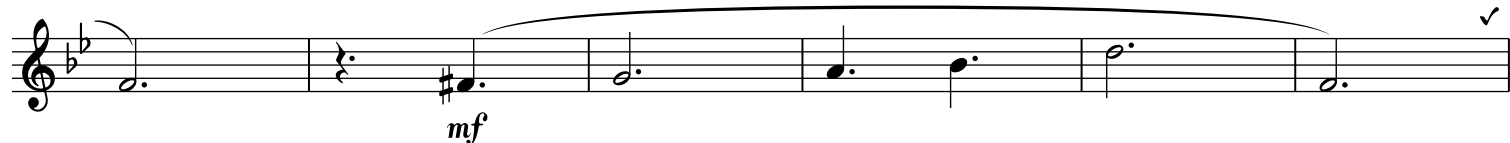
A



B



C



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New Orleans has a rich musical heritage, based mainly on African singing styles and European hymn tunes. At the start of the twentieth century many benevolent societies were formed. People would pay in a small amount each week, and in turn their funerals were taken care of, and they were helped when they were sick. These societies would march and play during funeral processions and at Mardi Gras celebrations. This tune is a dirge, which is a beautiful, slow, sad song at the start of a funeral procession. It requires excellent breath control and a well-controlled vibrato (See Warm-ups 5b and 5c, p. 29).

Trumpet accompaniment

Mournfully ♩ = 54

A

B

C

12. Sinuoso*

A
Sinuously ♩ = 69
mp
to Coda ⊕

B
mf
p
cresc.

C
mf
f
D.⌘ al Coda
mp

⊕ CODA
f

* An alternative, advanced version of this piece with duet or piano accompaniment is available for printing from the CD, with performance and backing (CD tracks 25 and 26) also included. A piano accompaniment for printing is included on the CD (see page 3).

In Rio de Janeiro, Brazil, there is a great tradition of brass players playing choros ('cry' or 'lament') and chorinhos ('little cry' or 'little lament'). Choros and chorinhos are considered to be the earliest form of Brazilian popular music and display the influences of African and European classical music. The rhythm is like a samba, and the melodies are very sophisticated, with lots of counterpoint from the backing instruments. The title of this piece ('Sinuous') describes the many twists and turns the music takes as it changes key from section to section. If you feel confident, try the advanced version of this piece included on the CD (see page 3).

Trumpet accompaniment

Sinuously ♩ = 69

A

The musical score is written for trumpet in 2/4 time, with a tempo of 69 beats per minute. It consists of several systems of music:

- System 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It begins with a repeat sign and a first ending bracket. The dynamics are marked *mp*. The section ends with a Coda symbol (⊕) and the instruction "to Coda ⊕".
- System 2:** Continues the melody with a dynamic marking of *mf*. It features a key change to one flat (F).
- System 3:** Labeled **B**, it starts with a dynamic marking of *p* and includes a key change to two flats (Bb).
- System 4:** Continues the piece with a dynamic marking of *cresc.* (crescendo).
- System 5:** Labeled **C**, it begins with a dynamic marking of *mf* and a key change to two flats (Bb).
- System 6:** Continues with a dynamic marking of *f*.
- System 7:** Ends with a dynamic marking of *f* and the instruction "D. al Coda".
- System 8:** Labeled **⊕ CODA**, it starts with a Coda symbol and a key signature of one sharp (F#).
- System 9:** Final system, ending with a dynamic marking of *f*.