SOUNDS OF HOME

BOOK ONE: COMPOSITIONS

A COLLECTION OF COMPOSITIONS AND SONIC MEMORIES



"Sound remembers what the heart calls home"

DR SIBUSISO MASHILOANE

SOUNDS OF HOME

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"...Straight ahead

the memory beckons from the future
you and I a tribe of colours
this song that dance
godlike rhythms to birth
footsteps of memory
the very soul aspires to. Songs

of origins songs of constant beginnings..."

*from **Origins** by Keorapetse Kgositsile*

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DEDICATIONS AND ACKNOWLEDGEMENTS

This book is dedicated to the many people whose presence
and influence have shaped my understanding of music and home.

To:

My family, whose love, encouragement and sacrifices provided the foundation for my musical journey and made it possible for me to pursue music with dedication and purpose, and whose support has been the foundation upon which my musical path continues to unfold; my teachers and mentors, who shared knowledge and musical wisdom generously and challenged me to listen more deeply within the soundscape and whose guidance has played an important role in shaping my understanding of music as both an artistic practice and a form of knowledge rooted in culture and community; the musicians of South Africa, past and present, whose artistry continues to inspire the language and perception of our music and my own musical thinking; and most importantly, the communities that raised me, where music was never separate from everyday life. In those spaces, sound accompanied prayer, celebration, reflection and storytelling. It is within those environments that I first understood the meaning of music as a living expression of people, place and spirit and learned that sound carries memory, belonging and the spirit of home.

May these compositions honour those memories and continue the journey of sound carried from home.

In addition to those named above, I would also like to express my sincere gratitude to the many other people and communities whose presence has shaped my musical and intellectual journey, particularly all my fellow musicians and my students. Their curiosity and engagement continue to inspire new questions about how African music can be performed, taught and understood within contemporary contexts

GLOSSARY OF AFRICAN-LANGUAGE MUSICAL AND SOCIAL TERMS

AMAFAHLWANE. Leg rattles: dried seed-pods or other lightweight, resonant objects strung together and tied to the shins or ankles of dancers or musicians to add an extra sonic texture; particularly important in emphasising the pulse of the music.

EMROVA. Popular name for the community of Bethal and its township, eMzinoni. Used here as a song title to characterise the close-knit community and vibrant atmosphere of all the nation's township communities.

GQI/ ISIGQI. The grounding concept of these works: the decisive, confident expression of rhythmic energy felt through a downbeat. Explained more fully in the sections that follow.

INKINANKINA. In the isiZulu language, literally: it's difficult.

INDLAMU. An energetic traditional dance and fitness practice of Zulu-speaking peoples, characterised by acrobatic high kicks and decisive foot-stamping on the down-beat.

ISAMBATHO. In the isiZulu language, literally: church attire.

IZIBONGO. Praise poems: traditional recitations of lineage and achievements.

UBUNTU. Far more than the cosy 'togetherness' with which it is often equated, ubuntu refers to the impossibility of realising full humanity in the absence of lived community with others: a person is only a person because of other people.

THE PEOPLE AND PLACES OF MY MUSIC

BETHAL (EMZINONI). Potato farming town in South Africa's Mpumalanga province where I grew up. Also close to mining areas, it was home to people who had migrated for work from many areas, characterised by diverse cultural traditions that were appreciated by all.

BHEKI MSELEKU (1955-2008). South African pianist, saxophonist, composer and visionary, who released seven albums as leader, achieved world fame and worked with, among others, Pharoah Sanders, Courtney Pine and Elvin Jones.

BRENDA FASSIE (1964-2004). Doyenne of South African popular music singers, scoring a string of hits and innovating on genres in a way that continues to be influential today. Her socially aware lyrics highlighted gender relations (Weekend Special) and the struggle against apartheid (Black President)

DEMI FERNANDEZ. Guitarist and lecturer in the University of KwaZulu-Natal Department of Music.

GREG RAMMEGO. Respected friend of the Mashiloane family.

IKWEKWEZI-FM. South African Broadcasting Corporation radio station serving the Ndebele-speaking community. Established in 1983, and important in the pre-internet era for affording free access to a range of traditional and modern musics.

MADALA 'BAFO' KUNENE. Veteran and now internationally renowned Zulu guitarist and composer. Still recording and performing at the age of 75.

MADOSINI (LATOZI MPHALENI)(1943 - 2022). Traditional bow and mouth-harp player, singer, composer, storyteller and cultural custodian of isiXhosa music. Toured internationally, inspired contemporary music composers and was awarded an honorary doctorate by South Africa's Rhodes University.

MAMSIE NTSHANGASE. Record collector and member of the eThekwini (Durban) Jazz Appreciation Society. Jazz appreciation societies are a historic township institution of sociality across South Africa, where genre afficionados gather to discuss music, sometimes also including savings clubs to purchase recordings; unique forms of interpretive jazz dancing; distinctive dress and general good times.

MOSES TAIWA MOLELEKWA (1973-2001). Award-winning South African jazz pianist, composer and leader; played with veterans such as Miriam Makeba as well as leading his own groups, producing solo recital albums and collaborating with popular artists.

NOFINISHI DYWILI (1928-2002). Traditional bow player, composer, teacher and exponent of Xhosa split-tone singing from Ngqoko village in South Africa's Eastern Cape, heartland of the Thembu people; founder of the Ngqoko Traditional Music Ensemble which toured Europe and the USA.

NEIL GONSALVES. Pianist and composer; lecturer and Jazz Programme Director at the University of KwaZulu-Natal and Director of the Centre for Jazz and Popular Music (CJPM).

NOTHEMBI MKHWEBANE. Unofficial "queen" of Ndebele traditional music: performer, composer and teacher, who brought the sounds and language of her community to international stages; plays piano, guitar and a range of traditional instruments.

PHILANI NGIDI (D. 2024). Durban-born bass guitarist and music producer/arranger. Worked with veteran artists such as The Mahotella Queens, but also co-founded the modern jazz group Quiet Storm and collaborated with international stars such as Ronny Jordan.

SUSAN BARRY. Veteran keyboardist, composer and teacher; lecturer in jazz studies at the University of KwaZulu-Natal.

TLALE MAKHENE. Award-winning veteran Eswatini-based percussionist, composer and teacher; participant in international collaborations ranging from contemporary theatre performance (William Kentridge's The Head and the Load) to jazz and global music.

TUGELA RIVER. Main river of KZN province, and one of the most important in South Africa. 560 kilometres long it runs from the Drakensberg Mountains to the coast, including dramatic waterfalls. Inspiration for many painters, writers and composers.

WINSTON 'MANKUNKU' NGOZI (1943-2009). South African tenor saxophone player, composer and bandleader. In 1968, He recorded Yakhal'Inkomo ("the bellowing bull") a wordless anti-apartheid anthem that became the top-selling jazz record of its era in South Africa.

FOREWORD - NEIL GONSALVES

Passion: that's the word that comes to mind when I think of Dr Sibusiso Joseph Mashiloane. He has always had it. I sensed it when he first arrived as an aspiring pianist in the music department. He was one of the quiet ones, but there was no doubt as to the burning desire. Nor to the work ethic, which was immense and remains so. Combined with passion and great talent, it makes for an unstoppable force. He is quiet in demeanor, one who listens more than he talks. It made him a great student, a great musician, composer, scholar and teacher. But when he laughs, he laughs with his whole body. This exuberance manifests in performance as well. Whether at the piano, playing solo or leading his various ensembles, whether playing in quiet repose or leading the audience as if a giant choir, the joy is palpable. It is contagious too, because he is simply being himself and we feel the desire to connect with this beautiful energy. He is reaching out for connection too, with every fiber of his being.

This volume of compositions signifies that pursuit. It is unusual for an artist who works in the oral and aural spaces of jazz and African music to commit so much time, energy and effort to document their works on paper, knowing full well that the essence of the music can be lost in transmission. But Dr Mashiloane is also a scholar who has experienced the divide between cultures and traditions, in music and otherwise, and this work is an important contribution to bridging those gaps. To read music does not necessarily mean that one hears and feels the music as the composer intended. This text provides an important orientation point, and it is the first of other such resources he intends, to connect pianists, musicians, students, teachers and scholars with his musical imagination and piano musings.

The piano is an orchestral instrument. Great orchestral players and great conductors work to sound like they are a single instrument. Great concert pianists can sound like an entire orchestra. It is the work of the great composers of the European classical tradition that forms the basis for this tradition. Duke Ellington did the same thing with his jazz orchestra in the USA. Their music is the soundscape of the time and place they found themselves in. In this grand tradition, Dr Mashiloane brings the piano to life with the sounds of home. The piano sings, it dances, it ululates, it becomes the beat, it becomes the drum, it shouts, it whispers, it cries and it prays, and becomes the orchestra of this place, this time: our home

PREFACE

This book of compositions grows out of my continuing exploration of what I have come to understand as the sounds of home. Over many years of composing, performing and reflecting through research, I have come to recognise that the music I create is deeply shaped by memories of the people, places and cultural experiences that formed my musical identity.

Growing up in township environments exposed me to a rich sonic landscape. Music was everywhere: family encounters, church gatherings, traditional ceremonies, local radio broadcasts and record players in our home and in the homes of our neighbours. These experiences cultivated a musical awareness that continues to guide my compositional thinking and to echo through the music in this collection.

Some of these compositions honour musicians and mentors who influenced my artistic journey. Others recall moments of personal reflection, spirituality and communal life. Each piece carries a small narrative within a broader story shaped by memory, lived experience and African musical consciousness.

Although these compositions are presented in written notation, they come from traditions in which music also lives through listening, participation and improvisation. I therefore request performers to approach this music as living sound: sound that breathes, moves and carries emotional intention.

This book is also a response to students, young musicians, performers, teachers and scholars who wish to engage more deeply with African-centred musical practice: to play it, teach it, study it and include African-centred repertoire meaningfully in curricula. Their questions often move beyond technique or interpretation towards larger concerns: how African music carries knowledge; how sound remains connected to place and community; and how such music may be taught without being detached from its epistemological foundations.

This collection represents the first part of a broader project. While Compositions Book One presents the music as lived and sounded experience, a second volume will focus on theoretical analysis and pedagogical approaches. This second volume will explore the structural, rhythmic and harmonic dimensions of these works in ways that support teaching, learning and deeper engagement with African-centred musical practice.

My hope is that performers will discover their own stories and memories within these pieces, allowing the music to continue its journey beyond the page.

- ***Sibusiso Joseph Mashiloane*** *26th May 2026*

HOW TO APPROACH THESE COMPOSITIONS

A guiding principle within the music is the concept of *isigqi* [1]. When performing these compositions, the rhythmic feel should therefore be approached with a sense of grounding, and conviction rather than mechanical precision.

Many of the pieces reflect African musical practices that emerge within communal environments, where music functions not only as performance but also as a medium of interaction, storytelling and shared emotional expression. Even when performed as solo piano works, these compositions can still be imagined as part of a broader musical conversation involving singers, dancers, and other instrumentalists. This is because many of the musical ideas from which they emerge were not originally conceived as autonomous melodies or harmonies but as components of communal performance. The spaces within the music often anticipate foot-stamps, hand-claps, leg rattles, bodily movement, vocal responses, and other forms of participation. Even movements that remain visually or sonically absent continue to shape musical expectation and perception. In this sense, the apparent silence between notes is not empty; it carries the presence of imagined bodies, gestures, and social relationships.

The piano functions not as a substitute for an ensemble but as a site where the communal imagination becomes audible. Through rhythmic implication, melodic gesture, silence, and embodied memory, the solo performer evokes the presence of those who are no longer physically present but remain integral to the sounding of home.

Ultimately, these compositions invite performers to engage not only with the written notes but also with the stories, memories, and cultural meanings embedded in the music. The written score provides a framework, but the vitality of the music emerges through interpretation, listening and embodied musical expression.

In this way, the pieces may be understood as sonic reflections of home: moments in which memory, place, community, and sound meet in musical experience.

[1] Isigqi (isiZulu: rhythm, pulse, beat) refers to the organising pulse that animates musical performance. Beyond metre, it denotes the embodied rhythmic memory through which musicians connect with people, place, and community. Within this book, isigqi is theorised as the sonic pulse of home, the dynamic force through which home is explored, belonging is continually negotiated, and community is renewed through musical performance.

CONCEPTUAL FRAMEWORK

The works in Compositions Book One emerge from the understanding that sound carries memory, place and identity. My thinking is shaped by African philosophical perspectives in which knowledge is embedded in lived experience, cultural practice and communal interaction.

Mogobe Ramose's (2002) work on Ubuntu is especially important to this framework. If personhood is fundamentally relational, then music too may be understood as relational: not merely as an artistic product, but as a social act through which people encounter one another. In this sense, sound becomes a way of expressing belonging.

African music scholarship also reminds us that musical practice cannot be separated from the societies in which it is formed. Kofi Agawu (2016), Christopher Ballantine (2012) and David Coplan (2008) each show, in different ways, that African and South African musics emerge through social life, historical experience and everyday community practice. Sound, in this view, is never detached from the people who make it.

My understanding of music is further shaped by township soundscapes, in which multiple musical traditions coexist and interact. Within such environments, sound becomes a record of movement, exchange, memory and daily life. It is not only heard; it is lived.

A further dimension of this framework is spirituality. John Mbiti's [2] (1969:1) observation that spirituality permeates everyday African life, and remains significant here. Music is therefore more than entertainment. It may also function as prayer, ceremony, remembrance and spiritual encounter.

Within jazz, improvisation is equally important. George E. Lewis and Ingrid Monson have both emphasised the role of dialogue, responsiveness and presence in musical creation.

[2] Mbiti argues that "Africans are notoriously religious" and that "religion permeates into all the departments of life so fully that it is not easy or possible always to isolate it."

This resonates strongly with African musical practice, where meaning often emerges through interaction, participation and shared feeling.

In my own work, these ideas converge in what I call the sounds of home. By this I mean sound as a repository of memory, an expression of belonging, and a continuation of the communities that shape our musical lives.

UNDERSTANDING ISIGQI AND THE LEG RATTLE

The rhythmic foundation of the compositions is informed by the concept of *isigqi*: an isiZulu term that refers to the downbeat, rhythmic emphasis, and a broader musical attitude. In my understanding, *isigqi* names both a set of musical nuances and a performative disposition: a grounded, confident way of making sound.

The term itself derives from *gqi*, a forceful, energetic stomping gesture that conveys conviction and strength. *Isigqi* therefore concerns not only where the beat falls, but how musical sound is carried and embodied.

In my musical upbringing, the downbeat emphasis was present in many contexts, including church music and township ceremonial practice, where instruments and bodily movement guided communal participation in song and dance. Rhythm was therefore experienced not only as a temporal structure but as a physical and communal activity.

This embodied understanding of rhythm informs my use of the leg rattle (*amafahlawane*) in performance. The leg rattle enables the body itself to become part of the instrument, amplifying pulse and integrating movement directly into music-making. In this way, rhythm is not only heard; it is felt and communicated bodily between performers and listeners.

The leg rattle also supports communal musical awareness. Its audible pulse allows fellow musicians to internalise the feel of the music, functioning almost as a shared heartbeat within performance. Rhythm, here, becomes a mode of participation and dialogue.

To understand *isigqi* in this way is to understand rhythm as both an embodied and a social. Musical meaning does not reside only in notated structure. It also emerges through sound, movement, and communal engagement. Through foot-stomping, dance gestures, and the sounding of the leg rattle, rhythm becomes a lived experience and, with it, a sonic expression of home.

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ANNOTATED LIST OF COMPOSITIONS

Click any composition below to view its music score.

1. 1976

1976 remembers the event that altered South Africa's collective consciousness. Its firm rhythmic pulse evokes the determination of young people whose resistance demanded dignity, justice and change. This piece honours the courage and sacrifice of a generation whose voices helped reshape the nation's history.

2. AFRICA

Africa is grounded in the philosophy of ubuntu – umuntu ngumuntu ngabantu (a person is a person through other people). Its melodic and rhythmic motion affirms that human life is relational and that identity is formed through connection with others. This piece recognises Africa not only as a place, but as a way of understanding shared humanity.

3. AFRICAN COMMUNAL

African Communal draws on the collective nature of music-making within African traditions. Its phrases suggest voices gathering around a shared pulse, each one contributing to the unfolding whole. The piece understands music not as solitary display, but as communal presence, interaction and exchange.

4. AFRICAN HEART

African Heart was born out of the longing for home. While I was away from South Africa, memories of township sound, family singing and the musical atmosphere of everyday life returned to me with great force. The piece carries that emotional recall: a search for home through melody, pulse and the remembered sound of community.

5. ALL BLUES (MILES DAVIS, ARRANGED BY S. MASHILOANE)

This arrangement of All Blues grounds an American jazz standard in a South African rhythmic sensibility. It honours the original melody, but the phrasing leans into the grounded emphasis of isigqi. In this, it demonstrates how our inherited and shared international jazz language can be reimagined and sounded through African rhythmic consciousness, bringing African-American jazz back home.

6. AMANZ' OLWANDLE

Amanz' Olwandle, meaning "waters of the ocean", emerges from a period in which the beach become a place of reflection and solace for me. This piece carries the movement and depth of emotional restlessness of water, while also drawing on vocal and rhythmic sensibilities shaped by South African listening traditions. Memory flows through it, as the sea flows through the shoreline: continually returning, never quite the same.

7. AMAZING GRACE (MELODY WILLIAM WALKER, ARR. S. MASHILOANE)

This arrangement of Amazing Grace returns to the church as one of my earliest musical homes. Its harmonic movement evokes the atmosphere of congregational singing, where music becomes prayer, affirmation and collective devotion. The piece honours the role of church sound in shaping both memory and musical formation.

8. AMEHLO AYAKHULUMA

Amehlo Ayakhuluma means "the eyes speak." The piece remembers my aunts, whose meaning was often conveyed not through words, but through a look, a silence, a shared understanding. It reflects forms of communication that move beyond speech and reminds us that presence, gestures, presence and sound can speak with great clarity.

9. BETWEEN YOU & ME

Between You and Me reflects the quiet interior world of loving relationship. The music unfolds gently, as though shaped by conversations that do not need many words. It dwells in those intimate spaces where trust, affection and understanding are permitted to grow naturally.

10. BEYOND WORDS

Beyond Words explores music's ability to say what language cannot. Through repetition, pulse and reflective phrasing, the piece turns toward meaning that lies beyond description. It is shaped by the belief that sound can carry emotional, historical and spiritual knowledge even when words fall short.

11. BLUES FOR PEOPLE

Blues For People approaches the blues as a human language of feeling: a way of holding joy, struggle, endurance and release within shared experience. The piece treats music as a gathering place in which life's complexities may be carried collectively and sounded with dignity.

12. CLOSER TO HOME

Closer to Home reflects my continuing search for the sounds of home. It draws on the Ndebele musical nuances that formed part of my childhood listening environment, and its open harmonic design allows the music to be flexible, communal and alive in performance. The piece is less about arrival than about drawing nearer to a remembered sonic belonging.

13. EMROVA

eMrova carries the rhythmic energy of township swing and dance culture. It draws on popular melodic phrases, call-and-response gestures and the lively movement associated with Sophiatown (Kofifi) and its social sound. The piece celebrates music as something that speaks to the body as well as to the ear.

14. FOR MOM

For Mom is a work of gratitude and remembrance. Its warmth lies not only in the melody, but in the idea that a mother touches every part of one's life. The chromatic movement in the harmony reflects that sense of all-encompassing presence: care, guidance and nurture moving through every register of memory.

15. FREEDOM DAY

Freedom Day commemorates South Africa's democratic transition and the hope it carried. Its charged bassline and an upward melodic cry honour freedom as both achievement and responsibility. The pulse insists that liberation is not only something to remember; it is something that must continue to be realised in public life.

16. HYMN FOR THE CREATOR

Hymn for the Creator reflects my relationship with hymnal sound as a space of reverence, gratitude and devotion. These are sounds that have entered my sonic world, and which I have come to understand not as foreign musical forms, but as lived spiritual practices. In this composition, music becomes both an offering and an acknowledgement of God's presence as I experience it within the act of creation itself.

17. I REMEMBER SISA

I Remember Sisa is a musical recollection of the late drummer Sisa Sopazi, whose presence left a deep imprint on my musical journey. I remember his ability to make the drums speak, rooted in the distinctive 'odd' time signatures of Xhosa music: always deeply expressive. In this piece, I return to those memories, allowing the music to carry his voice forward, as it survives within me beyond his physical absence.

18. IN MY HEART

In My Heart reflects the quiet emotional spaces I often return to in moments of introspection. The music unfolds slowly, holding space for reflection and the processing of feeling. Through its gentle phrasing, the composition invites a kind of inward listening, where emotion is not spoken, but experienced.

19. IN THE MIST

In the Mist emerges from moments where clarity is not immediate, but where understanding unfolds gradually. I was interested in allowing the harmony to remain open, embracing uncertainty as part of the musical experience. In this way, the composition becomes a space where direction is not imposed, but discovered over time.

20. IN THE MORNING

In the Morning, the melodic motion suggests a gradual awakening, in which energy, light, and sound begin to take form. For me, mornings hold a sense of renewal, and this piece follows that gentle unfolding.

21. INDLAMU

Indlamu draws from my experience of encountering a powerful Zulu dance, where sound and movement are inseparable. The strong emphasis on the downbeat reflects the physical intensity of the dance itself. In composing this piece, I was interested in how rhythm carries the body, and how musical energy is shaped through movement and cultural expression.

22. INKINANKINA

Inkinankina, in this context, refers to a problem layered within another problem. It reflects moments in life where resolution is not immediately visible. In this composition, I turn to music itself as the point of ignition where sound awakens a sense of movement. Within that movement, the possibility of hope begins to emerge.

23. INTERNAL VIBRATIONS

Internal Vibrations is dedicated to master percussionist Tlale Makhene, whose artistry has deeply influenced my understanding of rhythm and sound. In listening to his playing, I began to experience sound not only as something heard, but as vibration felt within the body, carrying memory and knowledge across generations. This composition reflects that awareness of music.

24. IZIBONGO

Izibongo draws from the tradition of praise poetry to explore how musical phrases can function as declarations of appreciation. I grew up witnessing how acknowledging others formed part of everyday life, how identity and relationships were affirmed through acts of recognition and this composition reflects my early understanding of honour as a practice of gratitude rooted in the home. In this way, it carries gratitude, memory and lineage through sound.

25. JEEZ

Jeez is dedicated to my former lecturer, Demi Fernandez, whose presence shaped many of my early learning experiences. I remember his humour, but also the way he constantly pushed us toward excellence. The title recalls his familiar expression; the music carries both that lightness and the underlying discipline he instilled in us.

26. KWANDEBELE

KwaNdebele is dedicated to musician and cultural custodian Dr Nothembi Mkhwebane. It reflects my early encounters with Ndebele music and cultural sound, particularly through the broadcasts of Ikwekwezi FM. Those listening experiences became part of how I began to understand musical identity. In this composition, I draw on those remembered sounds of local dialects, rhythmic patterns and melodic shapes, all of which continue to inform my musical language.

27. KWAZULU

KwaZulu is dedicated to veteran guitarist and composer Dr Madala Kunene, whose work has profoundly shaped my understanding of Zulu musical language. In engaging with his music, I became aware of particular harmonic and melodic movements rooted in indigenous practice. This composition reflects that influence, while also acknowledging the role of elders in preserving and transmitting cultural knowledge through sound.

28. MADOSINI

Madosini honours the late Thembu bow player, composer and umngqokolo singer Dr Nofinishi Dywili, whose mastery of traditional instruments represents a depth of indigenous knowledge I continue to learn from. In this piece, I reflect on her commitment to preserving Xhosa musical heritage and the way her sound carries both history and presence across generations.

29. MAY 11TH

May 11th emerges from a specific moment in my life that remains difficult to separate from the music itself. The composition functions as a kind of sonic journal, in which melody serves as a way to hold onto the emotional atmosphere of that day.

30. MEDITATION

Meditation reflects my engagement with stillness and repetition as musical processes. Through cyclical melodic motion, I explore how sound can create space for reflection. In this way, the music becomes less about moving forward and more about fully inhabiting a moment.

31. MOLELEKWA SPIRIT

Molelekwa Spirit honours the late pianist Moses Taiwa Molelekwa, whose music has been a constant source of inspiration in my journey. I have always been drawn to the depth and fearlessness in his playing. In this composition, I engage with that spirit not to imitate, but to acknowledge the impact his sound continues to have on my own musical thinking.

32. MR SJ

Mr SJ refers to my initials, but also reflects a moment of self-recognition within my musical journey. The piece is a gesture of gratitude for the growth, the guidance and the ongoing process of trying to understand and articulate the sound of home.

33. MY LYLLAH

My Lyllah is dedicated to my wife. In this composition, I express the affection, warmth and grounding presence she brings into my life. The melodic phrasing carries a sense of closeness and appreciation that is difficult to articulate fully in words.

34. NAIMA (J.COLTRANE, ARR. S. MASHILOANE)

My interpretation of John Coltrane's Naima reflects the emotional depth I have always associated with the original. In reimagining the piece, I situate it within the rhythmic sensibilities of everyday South African taxi life, allowing the music to move within a familiar lived environment.

35. NAMES AND FACES

Names and Faces reflect the many people I have encountered throughout my life, whose presence continues to shape my journey. In this piece, I think of sound as a way of remembering, where each phrase carries traces of those relationships and shared moments.

36. NIGHT AS A DAY

Night As a Day was my own first composition, written during my student years. I remember the long hours spent in practice rooms, where day and night became indistinguishable. The title reflects that experience of dedication, where the pursuit of growth shaped time itself.

37. NIZA

Niza, meaning "he has come," was written at the time of my nephew's birth. Around the same period, I had just arrived in Durban and was working with a dance group, Izintombi. Their music was closely tied to movement, and this composition reflects that embodied relationship between music and dance: how rhythm and harmony interact with the body.

38. NJIVANE

Njivane is my nickname at home. This piece reflects memories of being with my extended family, where music often became our meeting point. I also carry memories of long bus journeys between Durban and Bethal, listening to Bheki Mseleku. Those experiences shaped the groove and feel of this composition, linking travel, memory and sound.

39. NTATE MASHILOANE

Ntate Mashiloane honours my father. The music reflects a presence I came to understand as complex, not always easy to interpret, but deeply formative in shaping my sense of self.

40. OMALUME

Omalume recalls family gatherings around the record player, where my aunts and uncles shared stories and music. Those moments formed part of my earliest listening experiences, introducing me to South African jazz and shaping how I came to hear and understand music.

41. PHILANI NGIDI

Philani Ngidi honours the late bassist affectionately known as 'Mqheqhezisi'. I remember being struck by his sensitivity and the way he approached the instrument beyond conventional boundaries. His playing revealed a depth of musical thought that continues to shape how I listen and create and this composition reflects that lasting influence.

42. PRELUDE TO WORDS

Prelude to Words emerges from my awareness that sound often precedes language. I have come to experience how the drum's vibration is first felt in the body before it is understood intellectually. In this piece, I explore that space where meaning is encountered through sensation rather than articulation.

43. REAL-NEIL

Real-Neil is dedicated to my former piano lecturer, Neil Gonsalves. Through his teaching, I was introduced to new ways of understanding harmony, energy in performance, and the possibility of approaching a composition through multiple tonal centres. This piece reflects both his influence and the openness he encouraged in musical thinking.

44. SHE IS MOTHER

She Is Mother honours Susan Barry, whose mentorship shaped my understanding of the importance of South African jazz within our musical education. I remember how her classes consistently centred local musicians and traditions. This composition reflects that grounding and the care with which she guided our learning.

45. SONG FOR BHEKI

Song For Bheki is a tribute to the late pianist Bheki Mseleku, whose music has long been a source of inspiration. His playing carried a depth, clarity and spiritual presence that continues to challenge and guide my own musical direction. In this piece, I acknowledge that enduring influence.

46. THE CHIEF

'The Chief' is dedicated to Greg Rammego. I have always associated his musical presence with a smooth, understated groove that gently moves the body. This composition reflects those layered listening experiences that quietly shape our diverse sense of home through sound.

47. TOWNSHIPS IN THE 90S

Townships in the 90s reflects my memory of growing up within vibrant sonic environments where kwaito, gospel, jazz and pop coexisted. These sounds were not separate from daily life; they were part of how we lived, moved and understood our surroundings. This piece carries that sense of inseparability between music and lived experience.

48. TUGELA / AFRO BLUE

In this arrangement, I bring together the imagery of the ever-flowing Tugela River and the identity of the Mongo Santamaria composition Afro Blue, immortalised by John Coltrane. I was interested in how rhythm can reflect geography, how flow, repetition, and movement in water can resonate with musical form. The piece becomes a meeting point between place and jazz heritage.

49. UHUBO

uHubo is named after my son. I wrote this piece during a deeply emotional time when, due to our busy schedules, we had left him with his grandmother. It did not take long to realise that he needed to be with us. The music reflects that moment of realisation, the pull of family, and the reaffirmation of belonging.

50. UMAGODUKA

Umagoduka is a term in my township for someone from elsewhere who is embraced by the community. In this composition, I honour the late queen of pop music Brenda Fassie, whose songs brought people from different backgrounds together. Her sound carried a sense of shared humanity that continues to resonate.

51. UMNYANYA

Umnyanya refers to a joyful ceremonial gathering in Ndebele culture. I have always experienced these moments as spaces where music, dance and community fuse together. This composition reflects that energy, where sound activates movement and collective celebration.

52. UMOYA WOKHOLO

Umoya Wokholo, in this context, reflects the spirit of love that my mother taught me. I grew up understanding that this spirit should guide how we relate to one another, both within the family and beyond. The music carries that sense of care, connection and responsibility.

53. UMTHANDAZO

Umthandazo, meaning prayer, reflects a central aspect of my being and a practice I grew up observing at home. I remember how one of my aunts would light candles, wear blue garments known as isambatho, carry her silver stick, and pray. Those moments shaped my early spiritual awareness. In this composition, music becomes a space of devotion and offering.

54. UNLOCKEDKEYS BLUES

Unlockedkeys Blues reflects my engagement with the blues as a space of freedom and exploration. Through playful phrasing and rhythmic movement, I allow the music to open itself, embracing spontaneity while remaining grounded in the blues language.

55. WALK WITH ME

Walk With Me reflects my understanding of life as a shared journey. In this piece, music becomes a symbol of walking alongside one another through changing circumstances. It is also a reflection of faith, and the sense that we are never alone in our movement through life.

56. WETHU

Wethu reflects the idea of shared belonging. I was inspired by Mamsie Ntshangane, who would call even strangers wethu, reminding us that we are part of one another. This composition carries that understanding of humanity as collective and interconnected.

57. WEWE NI MZURI

Wewe Ni Mzuri, meaning “you are beautiful,” is a dedication to my wife. Through this composition, I express admiration and appreciation for who she is. The melodic warmth reflects the closeness and emotional grounding she brings into my life.

58. WORDS

Words reflect my ongoing curiosity about the relationship between language and sound. I have come to experience how music can convey meaning beyond what words can express. Through repetition and cyclical phrasing, this piece explores how sound carries emotion and understanding.

59. YAKHAL' NKOMO (W. NGOZI, ARR. S MASHILOANE)

Yakhal' Nkomo acknowledges the profound impact of Winston Mankunku Ngozi's composition on South African jazz. In engaging with this work, I reflect on its emotional depth and the way it continues to speak across generations. This interpretation both honours and continues that legacy.

60. ZIMU

Zimu refers to the Supreme Creator in Ndebele cosmology. In this composition, I reflect on the understanding that sound originates from, and returns to, a higher source. The music becomes a way of acknowledging that larger continuum, in which creation, existence and expression are interconnected.

1976

Piano

Rattle

1976

Sibusiso Mash Mashiloane

Intro

♩ = 150



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After solo head out
A B to fade

AFRICA

A CRADLE OF UBUNTU

Piano

Rattle



Africa

A Cradle Of Ubuntu

Sibusiso Mash Mashiloane



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17
A♭♯11/D
tr
21
25
B♭♯11/D
tr
29
33
C m13/D

Solos over the form



AFRICAN COMMUNIAL

African Communal

Piano

Rattle



Sibusiso Mash Mashiloane



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B
Gm9
Am/G
15
Gm9
A/G
A
Dm9 6
Dm11
19
Dm9 6
Dm9

AFRICAN HEART

Piano

African Heart

Sibusiso Mash Mashiloane



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ALL BLUES

MILES DAVIS, ARRANGED BY S. MASHILOANE

Piano

Rattle

All Blues

Comp. Miles Davis
Arr. Sibusiso Mash Mashiloane



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Solo on Form

AMANZ' OLWANDLE

Piano

Amanz' Olwandle

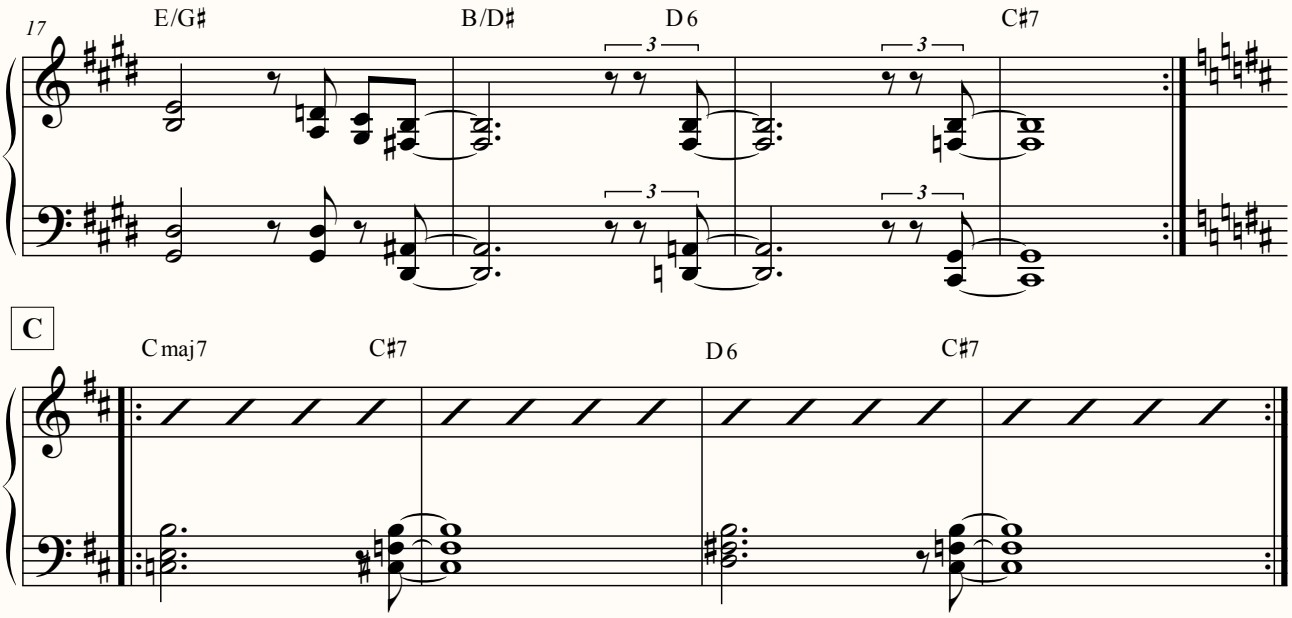
Sibusiso Mash Mashiloane

Rattle





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17
E/G♯
B/D♯
D6
C♯7
3
3
3
3

C
Cmaj7
C♯7
D6
C♯7

AMAZING GRACE

MELODY WILLIAM WALKER, ARR. S. MASHILOANE

Piano

Amazing Grace

Composer: John Newton
Arr. Sibusiso Mash Mashiloane

♩ = 124

Play 4 times as Intro



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Solo on the form

AMEHLO AYAKHULUMA

Piano

Amehlo Ayakhuluma

Sibusiso Mash Mashiloane



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Solo
B
Eb m
Db sus2
Gb maj7
C
On Cue
Eb m
Db sus2
Gb maj7
15
Eb m
Db sus2
Gb maj7
Repeat to fade

BETWEEN YOU & ME

Piano

Between You & Me

Sibusiso Mash Mashiloane



Solo on the form

Copyright © Sibusiso Mash Mashiloane

BEYOND WORDS

Piano

Beyond words

Rattle

We Blues

Sibusiso Mash Mashiloane



Intro ♩ = 160



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f left hand plays bass line during solo

Headout back to A
Then Intro to fade out

BLUES FOR THE PEOPLE

Piano

Blues For The People

Sibusiso Mash Mashiloane



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B
A♭13
G 7
D♭7
C 7
3
G♭maj7
F m11
B♭7♯11
E♭6add9 D♭7
20
C 7 B♭7
A 7
G♭maj 7♯11
3
F m11
B♭7♯11
23
E♭9
6

CLOSER TO HOME

Piano

Closer To Home

Rattle



Sibusiso Mash Mashiloane

Intro ♩ = 105



Solo on the intro vamp

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EMROVA/ ROTHA

Piano

eMrova/Rotha

Sibusiso Mash Mashiloane



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FOR MOM

Piano

For Mom

Sibusiso Mash Mashiloane



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FREEDOM DAY

Piano

Freedom Day

Sibusiso Mash Mashiloane



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1
12
F/A
D♭maj9A♭7
D♭maj9
F♯9/A
B♭sus4
A♭sus2
2
14
F♯9/A
A♭maj7/B♭
B maj7(add6)
D♭maj9
A maj 7♭5
D♭maj9
17
A maj 7♭5
D♭maj9
C
F sus2
F sus2
B♭sus2
23
F sus2
B♭sus2
Rattle

HYMN FOR THE CREATOR

Piano

Hymn For The Creator

Sibusiso Mash Mashiloane

Ballad

♩ = 50



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I REMEMBER SISA

Piano

Rattle

I Remember Sisa

Sibusiso Mash Mashiloane



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Back to Intro, play Intro twice
2nd time go to B



Solo on the Intro Vamp

IN MY HEART

Piano

In My Heart

Sibusiso Mash Mashiloane



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Solo on form

IN THE MIST

Piano

In the Mist

Sibusiso Mash Mashiloane



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IN THE MORNING

Piano

In the morning

Sibusiso Mash Mashiloane



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Solo on the form

INDLAMU

Piano

Indlamu

Rattle

Sibusiso Mash Mashiloane

Intro ♩ = 182



Solo on the form

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INKINANKINA

Piano

Inkinankina

Rattle



Sibusiso Mash Mashiloane



Head played x2 Solo on the form
For ending headout and repeating to fade [B]

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INTERNAL VIBRATIONS

SONG FOR TLALE MAKHENE

Piano

Internal Vibrations

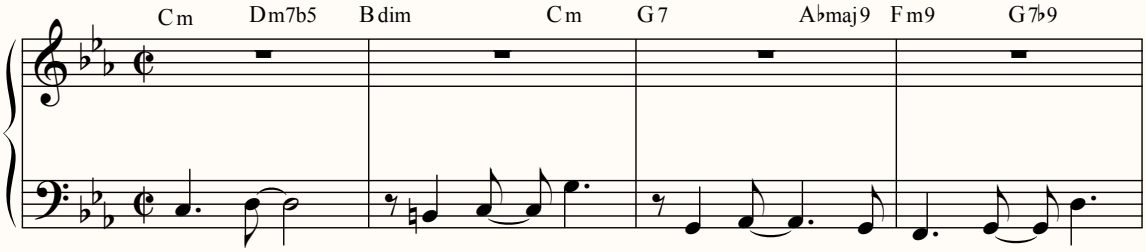
Song For Tlale Makhene

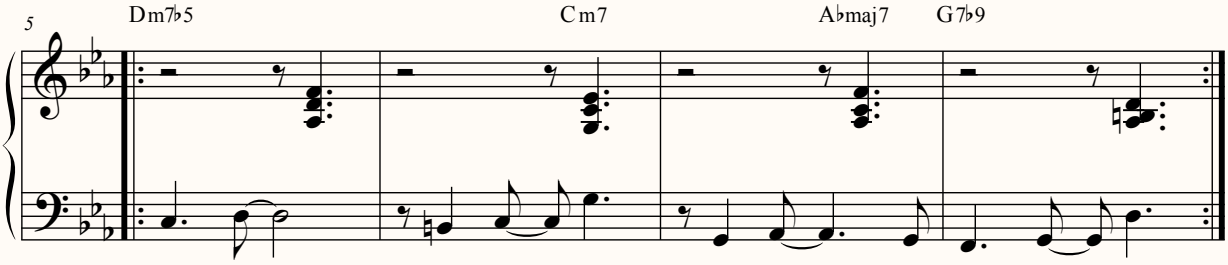
Sibusiso Mash Mashiloane

Rattle

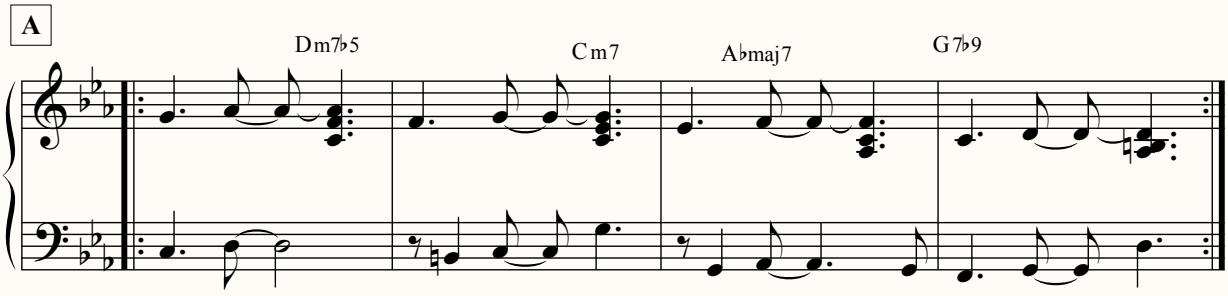


Intro ♩ = 160





A



B



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C
A♭/C
B♭/D
G/B
A♭/C
G 7
A♭maj 9
F m9
G 7♭9

D
Solos
A♭/C
B♭/D
G/B
A♭/C
G 7
A♭maj 9
F m9
G 7♭9

IZIBONGO

Piano

Rattle

Izibongo

Sibusiso Mash Mashiloane

♩ = 135

A

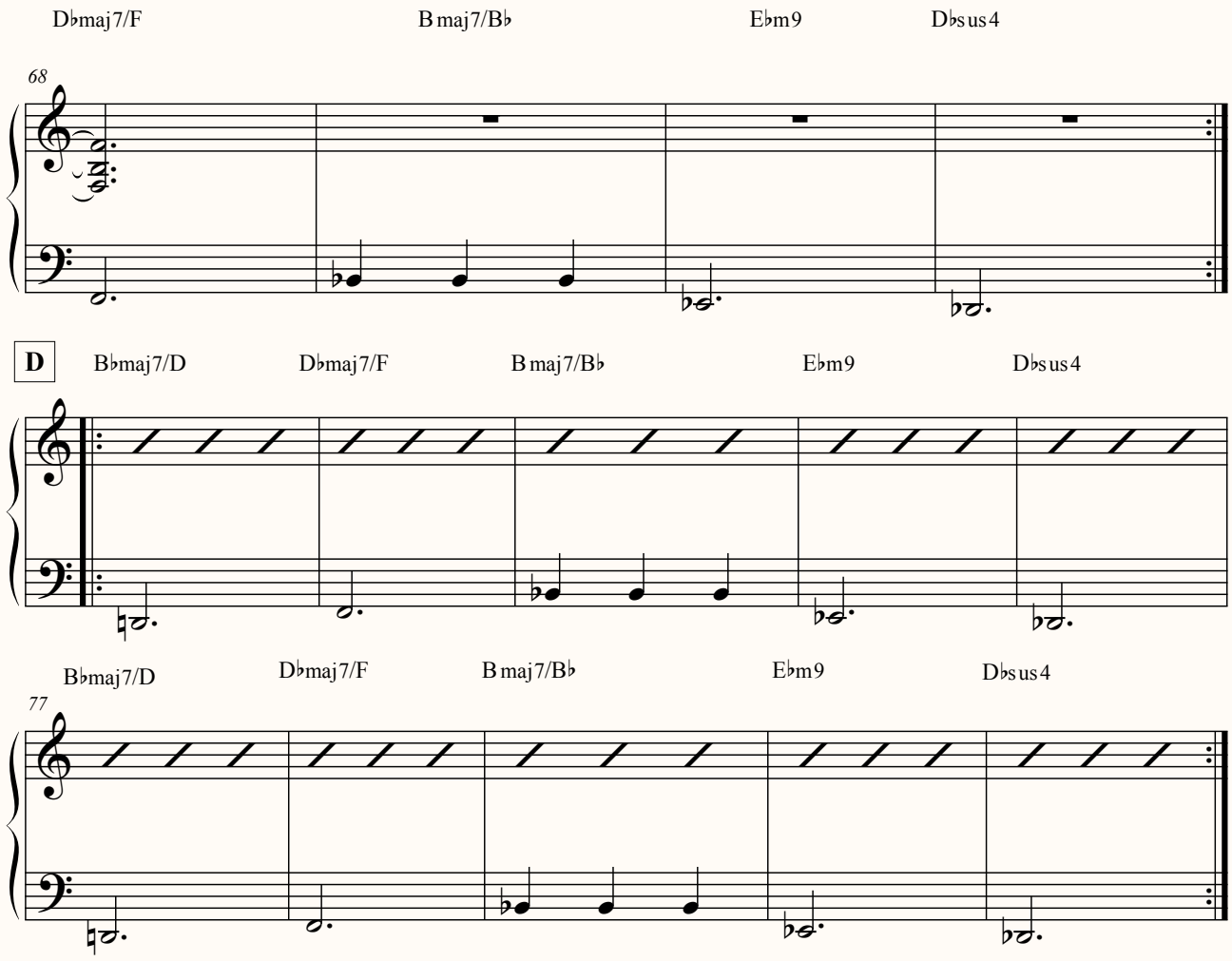


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Repeat 5 times




B♭maj7/D
D♭maj7/F
A♭/B♭
E♭m9
D♭sus4
46
B♭maj7/D
D♭maj7/F
A♭/B♭
E♭m9
D♭sus4
51
C
B♭maj7/D
D♭maj7/F
B maj7/B♭
E♭m9
B♭maj7/D
B♭/F
D♭/F
D♭sus4
60
A♭/F
B/F
E♭m/F
B♭maj7/D
64


D♭maj7/F
B maj7/B♭
E♭m9
D♭sus4
68

D
B♭maj7/D
D♭maj7/F
B maj7/B♭
E♭m9
D♭sus4

B♭maj7/D
D♭maj7/F
B maj7/B♭
E♭m9
D♭sus4
77

Solos

JEEZ

SONG FOR DEMI FERNANDEZ

Piano

Jeez

Rattle



Song For Demi Fernandez

Sibusiso Mash Mashiloane



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Intro
Head
Solo
Head
Intro to fade out

KWANDEBELE

A TRIBUTE TO NOTHEMBI MKHWEBANE

Piano

KwaNdebele

A Tribute to Nothembi Mkhwebane

Sibusiso Mash Mashiloane



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KWAZULU

SONG FOR MADALA KUNENE

Piano

KwaZulu

Song For Madala Kunene

Sibusiso Mash Mashiloane



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D maj7/F♯
14
17
F maj7/A
F maj7/A
20
23
A♭maj7/C
A♭maj7/C
26


Solo
D maj7/F♯
29
F maj7/A
33
A♭maj7/C
37
B maj7/E♭
41


Rattle

MADOSINI

Piano

Madosini

Rattle



Comp. Madosini
Arr. Sibusiso Mash Mashiloane



Back to A
Play A once
Solo on B
After Solo Play B, then back to A

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MAY 11TH

Piano

May 11th

Sibusiso Mash Mashiloane



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MEDITATION

Piano

Meditation

Sibusiso Mash Mashiloane



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MOLELEKWA SPIRIT

BO MOLELEKWA

Piano

Molelekwa Spirit

Bo Molelekwa

Comp. Moses Molelekwa
Arr. Sibusiso Mash Mashiloane



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Solo and headout on [D]

MR SJ

Piano

Mr SJ

Rattle



Sibusiso Mash Mashiloane



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MY LYLLAH

Piano

My Lyllah

Sibusiso Mash Mashiloane



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Gsus2
17
1.
2.
B
Dmaj7(♯11)/B♭
Amaj7/C♯
D13/E
E♭m9
A♭13
D9/F♯
26
Baug7(#9)
Am7(♭5)
Daug7
30
Gm7
34

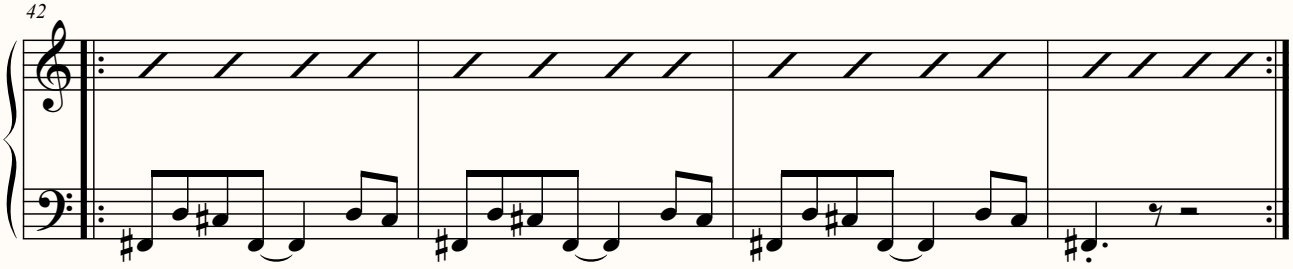
Solo

C Gm7



Dmaj7(♯11)/F♯

42



Headout on B After Solo

NAIMA

J.COLTRANE, ARR. S. MASHILOANE

Piano

Naima

Comp. John Coltrane
Arr. Sibusiso Mash Mashiloane



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B
B maj7/B♭
B♭sus4
22
B maj7/B♭
B♭sus4
26
B♭7♯9♯5
B maj7/B♭
30
B♭13♭9
E♭sus4♭9
C
E♭sus4
E♭m9


38
E/E♭
D/E♭
E♭sus4♭9
3
3
3
3
42
A♭maj7
D♭maj7
A♭maj7
D♭maj7
46
A♭maj7
D♭maj7
A♭maj7

NAMES AND FACES

SONG FOR MY SON

Piano

Names and Faces

Song for my son

Sibusiso Mash Mashiloane



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Back to A, play Intro
Solo on form

NIGHT AS A DAY

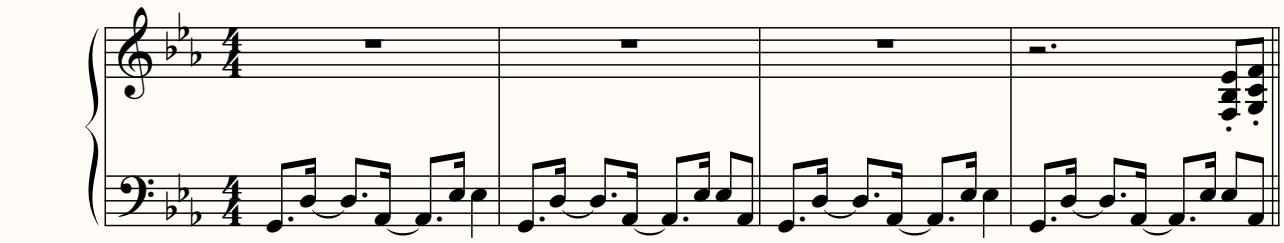
Piano

Night As A Day

Sibusiso Mash Mashiloane

♩ = 127

Intro



A



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17
Cm/G
A♭
Cm/G
A♭
Cm/G
Cm/G
A♭
B
Cm7
D♭
Cm7
D♭
Cm7
C
Cm7
E♭/B♭
A♭maj7
G7
Cm7
E♭/B♭
A♭maj7
G7
Solos
29
Cm/G
A♭
Cm/G
A♭

NIZA

Piano

Niza

Sibusiso Mash Mashiloane



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A
Dm9 6
E♭6
21
Dm9 6
E♭6
B
Dm9 6
E♭6
29
Dm9 6
E♭6
C
Am11
B♭m(maj7)


37
Am11
E♭
41
Am11
B♭m(maj7)
45
Am11
G♭♯11

NJIVANE

Piano

Rattle

Njivane

Evidence

Sibusiso Mash Mashiloane



Intro ♩ = 100



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17
B
C
D
Solo
Cm7 Eb m6 Ab maj7 B dim Cm7 Am7b5 Ab7 A7b9#9b5#5
32
Dm7 Eb7b9#9b5#5 Ab maj7 B dim Cm7 Am7b5 Ab7 G7b9#9b5#5
E


40
44
F
G
55
H

NTATE MASHILOANE

SONG FOR MY FATHER

Piano

Ntate Mashiloane

Song For My Father

Sibusiso Mash Mashiloane



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OMALUME

AUNTS & UNCLES

Piano

oMalume

Aunts & Uncles

Sibusiso Mash Mashiloane



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PHILANI NGIDI

Piano

Philani Ngidi

Sibusiso Mash Mashiloane



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PRELUDE TO WORDS

Piano

Rattle

Prelude to Words

Sibusiso Mash Mashiloane

Played Interpretively

♩ = 175



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REAL-NEIL

SONG FOR NEIL GONSALVES

Piano

Real-Neil

Rattle

Song For Neil Gonsalves

Sibusiso Mash Mashilaone

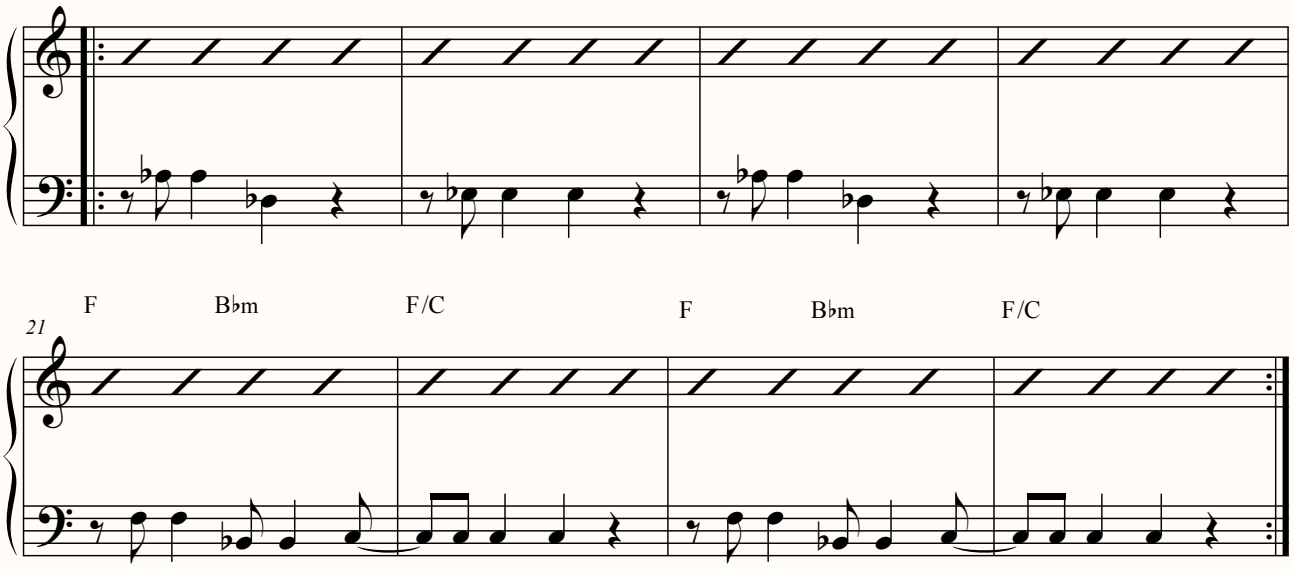


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Solos

C

A♭maj7 D♭m A♭/E♭ A♭maj7 D♭m A♭/E♭



21

F B♭m F/C F B♭m F/C

SHE IS MOTHER

SONG FOR SUSAN BARRY

Piano

She is Mother

Rattle

Song For Susan Barry

Sibusiso Mash Mashiloane



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SONG FOR BHEKI

Piano

Song For Bheki

Sibusiso Mash Mashiloane



Solo on the form

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THE CHIEF

SONG FOR GREG RAMMEGO

Piano

The Chief

Rattle

Song For Greg Rammego

Sibusiso Mash Mashiloane

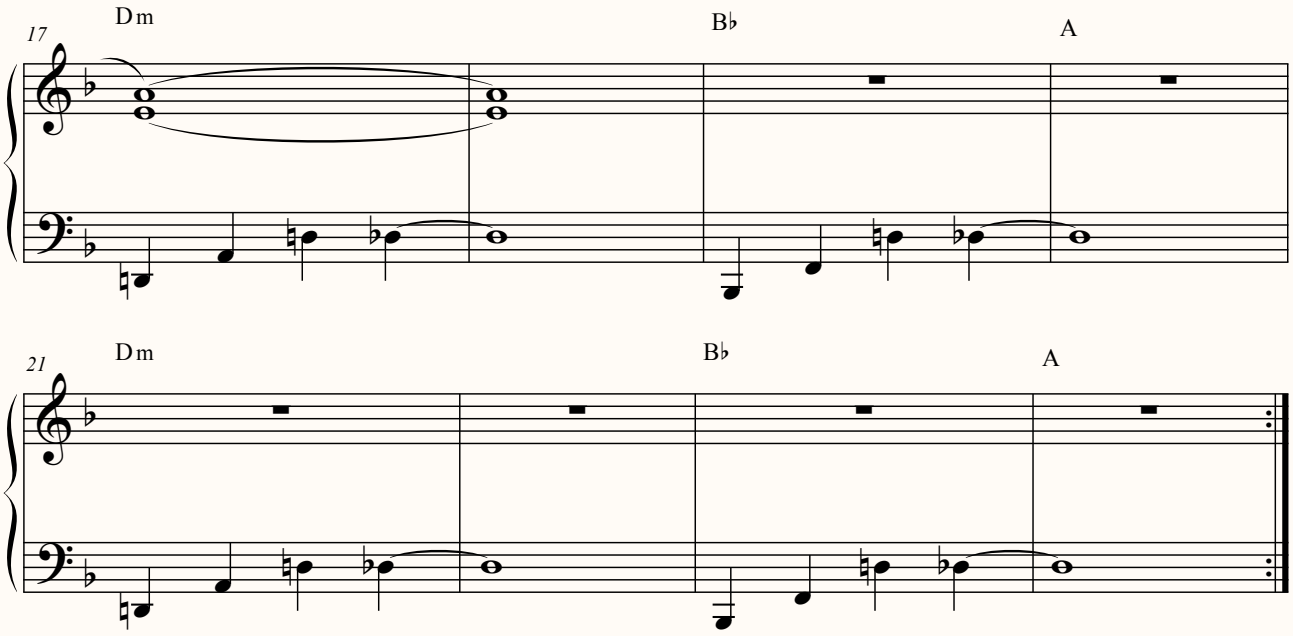
♩ = 160

Intro

play 6 times, add chords in 3rd repeat



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17
Dm
B♭
A
21
Dm
B♭
A

TOWNSHIPS IN THE 90S

Piano

Townships in the 90s

Sibusiso Mash Mashiloane

Rattle

♩ = 100



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15
B♭m9 6
E♭sus7
F m9
A♭9
B♭m9 6
E♭sus7
18
F m9
A♭13
B♭m9 6
E♭sus7
F m9
21

TUGELA/ AFRO BLUE

Piano

Rattle

Tugela

Afro Blue

Comp. Mongo Santamaría

Arr. Sibusiso Mash Mashiloane



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B
Fm7
Gm11
A♭m9
G7♭9
Fm7
B♭sus4
25
Am7
B♭min(maj 7)
D♭
E♭sus4
Fm
29
D♭
E♭sus4
Fm
D♭
E♭sus4
Fm

UHUBO

Piano

uHubo

Sibusiso Mash Mashiloane



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17
G♭maj9
F m11
G♭maj9
F m11
20
G♭maj9
F m11
C
B♭sus4
A♭sus4
B♭sus4
A♭m7
B♭m7
27
B♭sus4
A♭sus4
B♭sus4
A♭m7
B♭m7
A m7
B m7
32
B♭sus4
A♭sus4
B♭sus4
A♭m7
B♭m7


36
B♭sus4
A♭sus4
B♭sus4
A♭m7
39
B♭m7
A m7
B m7
B♭m7
C m7
D
B♭sus4
A♭sus4
G m7♭5
G♭maj9
F m11
46
G♭maj9
F m11
G♭maj9
F m11
50
G♭maj9
F m11

UMAGODUKA

SONG FOR BRENDAA FASSIE

Piano

Rattle

Umagoduka

Song for Brenda Fassie

Sibusiso Mash Mashiloane

♩ = 100



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UMNYANYA

Piano

Umnyanya

Sibusiso Mash Mashiloane



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UMOYA WOKHOLO

Piano

Umoya Wokholo

Sibusiso Mash Mashiloane

Rattle





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free, open
17
B
F6
Dm
F6
Dm
23
C
Solos
C
F6
Dm
F6
Dm
31
C
D.C. al Fine

UMTHANDAZO

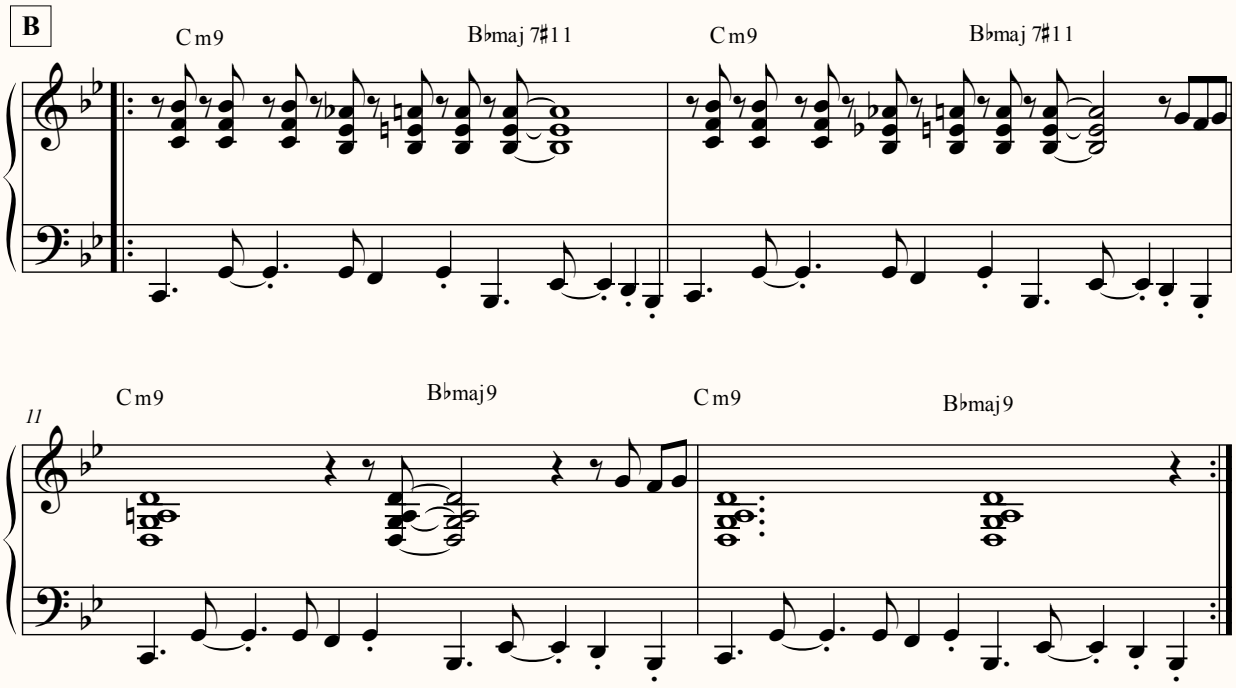
Piano

Umthandazo

Sibusiso Mash Mashiloane



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Solo on the Intro Vamp



UNLOCKEDKEYS BLUES

Piano

Unlockedkeys blues

Sibusiso Mash Mashiloane

Heavy Swing ♫ = ♩³♪

♩ = 103



Solo over form

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WALK WITH ME

Piano

Walk With Me

Sibusiso Mash Mashiloane



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Repeat x4
Solo, then [B] to fade

WETHU

SONG FOR MAMSIE NTSHANGASE

Piano

Wethu

Song for Mamsie Ntshangase

Sibusiso Mash Mashiloane

Ballad

♩ = 80



Solos on the form

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WEWE NI MZURI

Piano

Wewe Ni Mzuri

Rattle

Sibusiso Mash Mashiloane



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17
C maj9
E♭7
A♭maj9
B 7♯9♯5
3
21
E maj9
F m11
G♭maj9
D♭7♯11
3
25
C maj9
E♭7
A♭maj9
B 7♯9♯5
3
29
E maj9
F m11
G♭maj9
D♭7♯11
B
♫ = Straight
C maj9
E♭13
A♭maj9
B 7♯9♯5
E maj9
F m11
G♭maj9
D♭7♯11


41
Cmaj9
Eb13
Abmaj9
B7#9#5
Emaj9
Fm11
Gbmaj9
Db7#11
49
Cmaj9
Eb7
Abmaj9
B7#9#5
Emaj9
Fm11
Gbmaj9
Db7#11
57
Cmaj9
Eb7
Abmaj9
B7#9#5
Emaj9
Fm11
Gbmaj9
Db7#11
C
Cmaj9
Eb13
Abmaj9
B7#9#5
Emaj9
Fm11
Gbmaj9
Db7#11
Cue D
D
Cmaj9
Eb7
Abmaj9
B7#9#5
Emaj9
Fm11
Gbmaj9
Db7#11


81
C maj 9
E♭7
A♭maj 9
B 7♯9♯5
3
E maj 9
F m11
G♭maj 9
D♭7♯11

E
3
E maj 9
F m11
G♭maj 9
Repeat to fade

WORDS

Piano

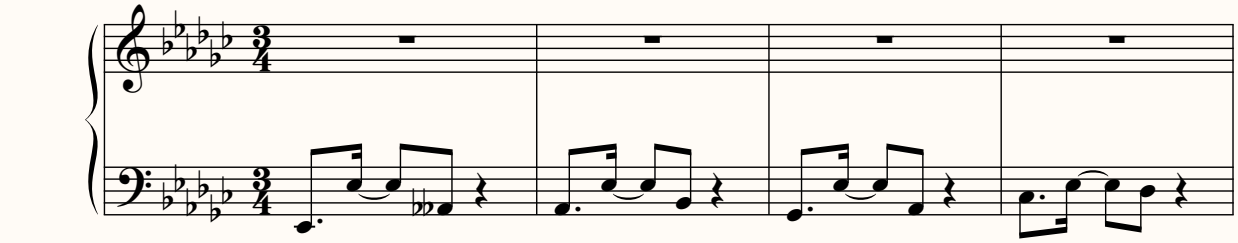
Words

Rattle

Sibusiso Mash Mashiloane

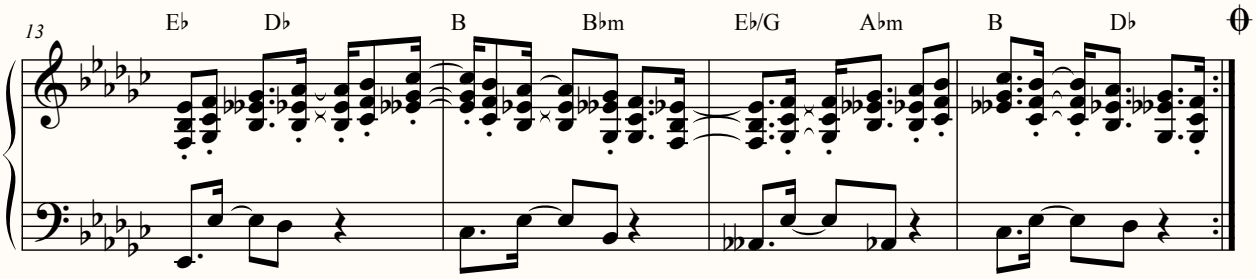
♩ = 100

Intro









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Solo
B
E♭
E♭/G
A♭m
G♭6/B♭
G♭
A♭m
B
D♭
D.S. al Coda
21
E♭
D♭
B
B♭m
E♭/G
A♭m
B
D♭
C
29
33


37
E♭ D♭ B B♭m E♭/G A♭m B D♭
41
E♭ E♭/G A♭m G♭6/B♭ G♭ A♭m B D♭
45
E♭ D♭ B B♭m E♭/G A♭m B D♭
49
E♭ E♭/G A♭m G♭6/B♭ G♭ A♭m B D♭
53
E♭ D♭ B B♭m E♭/G A♭m B D♭


57
E♭
E♭/G
A♭m
G♭6/B♭
G♭
A♭m
B
D♭
61
E♭
D♭
B
B♭m
E♭/G
A♭m
B
D♭
65
E♭
E♭/G
A♭m
G♭6/B♭
G♭
A♭m
B
D♭
69
E♭
D♭
B
B♭m
E♭/G
A♭m
B
D♭
D
E♭
E♭/G
A♭m
B
G♭
A♭m
B
D♭



Repeat D, fade out

YAKHAL' NKOMO

W. NGOZI, ARR. S. MASHILOANE

Piano

Yakhal' Nkomo

Comp. Winston "Mankunku" Ngozi
Arr. Sibusiso Mash Mashiloane



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Solos on AB
After Solos A into C



ZIMU

THE SUPREME GOD

Piano

Zimu

Rattle

The Supreme God

Sibusiso Mash Mashiloane

♩ = 105



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12
G♭maj7/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭maj7/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭/B♭
16
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
20
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
24
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
28
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭
G♭/B♭
B maj 7♯11
A♭m6
G♭/B♭


32
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
36
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
40
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
42
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
46
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭


50
G♭/B♭
Bmaj 7♯11
51
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
54
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
57
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
60
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11


63
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
67
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
71
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
75
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
77
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11


81
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
85
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
89
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
93
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
97
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭


100
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
103
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
105
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
p
109
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
p
p
113
A♭m6
G♭/B♭
G♭/B♭
Bmaj 7♯11
A♭m6
G♭/B♭
p

AFTERWORD - DARIUS BRUBECK

In South African jazz, the word 'home' often alluded to exile: for example, *Home is Where the Music is* (Hugh Masekela, 1972) and *Home at Last* (Bheki Mseleku, 2003), to name but two examples. But Sibusiso Mashiloane's generation didn't have to leave home to flourish creatively. His work is not about longing and nostalgia, but a work of 'hospitality' – welcome to my home: this is what it sounds like; try playing the music yourself; I've written it down for you.

Dr Mashiloane's request to comment on 'the significance of notating music that emerges from our lived and embodied practices' stimulated intense reflection on why there is so much emotion and confusion about notation, what it does and doesn't do, and ultimately, what it means to 'know' a piece of music. Much more came of this, but I will briefly mention that while I was teaching in South Africa, reading music was problematic: a culturally alien but useful skill, and the underlying cause of a pervasive inferiority complex in the Black music scene as I found it in the 80s.

Writing music for jazz performance comes down to representing melody, harmony, structure and usually a suggested 'feel.' Frankly, it isn't hard to get this right, but it should be remembered that even in America, with its lucrative music publishing industry and predominantly European grounding in music training, there was a long period of trial-and-error until informally agreed stylistic conventions gradually emerged, thanks to big band arrangements for reading musicians.

A different journey to the same end has taken place in South Africa, culminating in publications like the *South African Jazz Real Book* and *The Cape Jazz Collection*. These are well-curated and presented anthologies, on a par with their American counterparts – but this didn't just happen. Calls for a South African 'song book' go back a long way, perhaps to the days of Dorkay House. I was on the editing committee of some fitful attempts at this, sponsored by SAMRO, in the early '90s. Motivations for early efforts were typically couched in reassuringly academic terms of preservation and research. Publication was bogged down by issues of copyright, varying versions, attribution, etc. Even before these practical issues emerged, there were methodological questions.

Was the 'preservationist' goal similar, or at least analogous, to ethnographic transcription, (something to give to ILAM, for example) or did we want a book for working musicians?

As I look back, 20 years after leaving South Africa, the thought of academics earnestly transcribing *Pata Pata*, for example, brings on a wry smile. We must have believed at the time that standardising and 'preserving' a repertoire in sheet music form showed respect for African culture. In retrospect, doesn't it show a lack of confidence in it? Doesn't African culture preserve and transmit what it values? Doesn't popular culture anywhere take care of itself? What was the point? I leaned more toward the 'Real Book' concept of a convenient anthology for casual work. Victor Ntoni made many transcriptions of Xhosa songs in the Transkei region. This was a noble effort but who was going to perform these songs score-in-hand? Then again, who needs to read *Pata Pata*? Mashiloane promises to explore questions like this in his next volume.

Writing music – not simply creating it – has an uneven history in South African jazz. Gideon Nxumalo, Todd Matshikiza, Victor Ntoni, and many others presented their 'charts' to the musicians they worked with, accepting that their players didn't have the best reading skills and would require some coaching. Abdullah Ibrahim, Bheki Mseleku and Zim Ngqawana definitely could have done the same, but mostly couldn't be bothered – even at the cost of hours and hours of rehearsal. They found it easier and more natural to work by ear and singing or playing phrases for imitation, but it was terribly inefficient.

Zim Ngqawana and I were commissioned to compose a piece based on quotations from Nelson Mandela and Desmond Tutu for a series of concerts by the Lincoln Center Jazz Orchestra called *Let Freedom Swing*. Zim spent time with me and contributed as a presiding influence, but he didn't write a single note, nor did he suggest notes that I wrote, just told me what he liked and didn't like. I'm not sure why this was, but maybe he (and those I just mentioned) felt the act of writing music was intrinsically alien from the initial creative impulse; 'detached from its epistemological foundation', as Mashiloane says in his Preface. *Sounds of Home* shows us that composing in notation and African jazz performance are not incompatible cultural practices; however, the feeling that they are runs deep.

What makes the present volume different from its predecessors is that it is not an anthology, nor a book of transcriptions of music by one composer made by someone else. Mashiloane's workflow begins with composition, then performance, not the other way around. Jazz, wherever it is practiced, is almost by definition a style and context where community music and an essentially European harmonic and notational system 'talk' to each other through western instruments, influence each other, discover unexpected uses, develop unique voices and converge in performance. Presented as part of a larger project, this book is an unusually intentional one. In the classical tradition, *Sounds of Home* would have an opus number. I am very pleased to have it.

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His work has received recognition through numerous awards and nominations from leading music and humanities institutions in Africa and South Africa. Listed chronologically, these include:

2016 – *Amanz' Olwandle*

- **Won**: Best Album (Mzantsi Jazz Awards)
- **Won**: Best Album (Mzantsi Jazz Awards)

2017 – *Rotha: A Tribute to Mama*

- **Nominated**: Best African Jazz Artist (All Africa Music Awards – AFRIMA)
- **Nominated**: Best African Male Artist (AFRIMA)

2018 – *Closer to Home*

- **Nominated**: Best Male Artist (Mzantsi Jazz Awards)
- **Nominated**: Best Jazz Artist (AFRIMA)

2019 – *Closer to Home*

- **Nominated**: Best Jazz Album (South African Music Awards – SAMA)

2019 – *Ponte Maputo Durban* (with Machume Zango)

2019/2020 – *Amanzi Nemifula: Umkhuleko*

- **Nominated**: Best African Artist (Urban Music Awards)
- **Nominated**: Best Album (Mzantsi Jazz Awards)
- **Nominated**: Best Jazz Album (SAMA)
- **Nominated**: Best Male Artist (SAMA)
- **Nominated**: Best Album (SAMA)

2021 – *iHubo Labomdabu*

- **Nominated**: Best Jazz Album (SAMA)
- **Won**: Best Album (Mzantsi Jazz Awards)
- **Shortlisted**: Humanities and Social Sciences Awards (NIHSS)

2022 – *Music From My People*

- **Nominated**: Best Jazz Album (SAMA)
- **Won**: Best Album (Mzantsi Jazz Awards)
- **Won**: Humanities and Social Sciences Award for Music Composition (NIHSS)

2023 – *Izibongo*

- **Shortlisted**: Humanities and Social Sciences Awards (NIHSS)

2025 – *Isigqi Suite* (with the National Youth Jazz Orchestra at Carnegie Hall)

2025 – *ISIGQI: Live at the bird's eye*

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ABOUT THE COMPOSER

Sibusiso Mashiloane is a South African pianist, composer and scholar whose work explores the relationship between music, memory and the concept of home. He holds a Doctorate in music from the University of KwaZulu-Natal. His music is widely recognised for its distinctive synthesis of African musical traditions with the language of jazz, creating a sound that reflects both cultural heritage and contemporary expression.

Born in 1984, in Bethal, Mpumalanga Province and later based in KwaZulu-Natal, Mashiloane's musical identity was shaped by the rich sonic environments of eMzinoni (Bethal) township life, where church music, traditional ceremonies and popular South African genres formed part of everyday listening. These influences remain central to his compositional voice.

Mashiloane has released eight critically acclaimed recordings including *Amanz' Olwandle (2016), Rotha – A Tribute to Mama (2017), Closer to Home (2018), Amanzi Nemifula (2019/2020), iHubo Labomdabu (2021), Music From My People (2022), Izibongo (2023), and Isigqi (live at the bird's eye 2025)*. These projects reflect his continuing exploration of African musical identity and the soundscapes that shape musical belonging.

Alongside his work as a performer and composer, Mashiloane is also a Senior Lecturer at the University of KwaZulu-Natal, where his research focuses on the sounds of home in South African jazz. His scholarship examines how memory, culture, spirituality and lived experience shape musical expression within African contexts.

Through both his research and creative practice, Mashiloane advocates for a deeper appreciation of indigenous musical knowledge and the importance of recognising African sound traditions as valuable forms of knowledge production.

