

# MUSHA STUDY <sup>for</sup> ensemble John Williams ©

♩ = 132 Part I

The musical score is written on eight staves, labeled A through H.   
 - Staff A: Treble clef, 12/8 time signature. Contains a melodic line with chords and circled numbers 6 and 4.   
 - Staff B: Treble clef, 8/4 time signature. Contains a melodic line with chords and circled number 4.   
 - Staff C: Treble clef. Contains rhythmic accompaniment with notes and dynamics like 'p' and 'p i p'.   
 - Staff D: Treble clef. Contains rhythmic accompaniment with notes and dynamics like 'p' and 'p i p'.   
 - Staff E: Treble clef. Contains rhythmic accompaniment with notes and dynamics like 'p' and 'p i p'.   
 - Staff F: Treble clef. Contains percussive notation with arrows indicating up and down strokes.   
 - Staff G: Treble clef. Contains percussive notation with arrows indicating up and down strokes.   
 - Staff H: Treble clef. Contains percussive notation with arrows indicating up and down strokes.   
 The score concludes with a double bar line and repeat signs on the final three staves.

Notes: 1 / means rhythm of first bar repeats on new notes.

2 [A] begins and others join one by one. [G] is optional.

3 For last three times [H] can replace [F] and [I] replace [A][B]

# MIDDLE TEN <sup>Page 2.</sup>

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♩ = 66 [Musha Study PART II] - ensemble -

One guitar  
- ONLY -  
one guitar

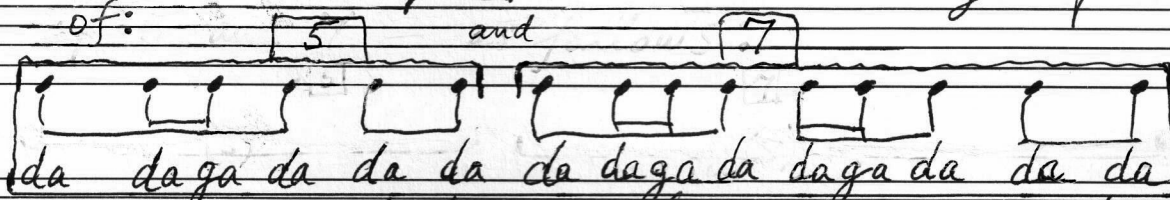
Both parts 8va on repeat -

The musical score is written on multiple staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system shows a grand staff with two treble clefs and two bass clefs, with some notes marked with a 'c' and a 'C'. The third system continues the melodic and bass lines. The fourth system is marked '8va' and shows a melodic line with a 'p' dynamic marking. The fifth system includes performance instructions in a box: 'Repeat piece OR End with E<sup>m</sup>i OR Repeat Part I as below with [C] beginning on chord:'. Below this, there are musical notations for chords and a sequence of notes with 'etc.' and '- then [A][B] and others one by one.'

Notes for "Musha Study"/"Middle Ten" - p.3.

The rhythm/dance of "Musha Study" (Part I) is traditional from Zimbabwe: two drummers play the equivalent of [A] and [B] and groups of men and women dance with "shakers" around their lower legs to the rhythm of [C] etc.

1. The rhythm of [A][B] is in 6 and 4, and the notes should be kept short for clarity.
2. Each measure of [C] etc. should be thought of in groups of:



It is important to use r.h. p and i as marked to get the right feel. [A] and [B] are best with one player on each part - but from [C] on the more the better.

3. Part I should finish at the end of the line with no slowing up (and no downbeat!) - OR it can continue directly into Part II (in half-time).
4. The chords in Part II are "upside down" to save space at the bottom of the page (when downloading)
5. As a "piece" it can be played Parts I - II - I.
6. Both parts can be played by only four players, but Part I must have a player each for [A] and [B] - one for [G] and the fourth would have to be an improviser (almost any notes will fit!)
7. In "Middle Ten" the single lines must have only one player each - no doubling! (I will comment further about this another time.) The "exercise" is to blend the accompanying chords quietly, and they can have any number of players, as in Part I.
8. Both pieces are suitable for any improvisers on any instruments - but "Musha Study" is particularly good for mandolin and steel string g. together.