

# Enigma

A woman with vibrant, multi-colored hair (purple, blue, pink, yellow) is shown in profile, blowing a stream of colorful musical notes from her mouth. The notes are arranged in a rainbow spectrum. The background is a complex, layered composition of floral and paisley patterns in shades of purple, blue, and pink, overlaid on a textured, light-colored surface. The overall aesthetic is artistic and surreal.

## Moods and Feelings Music

By Manika Jumbha

# Enigma

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Music evokes many unique emotions in the listener that can't be reproduced in any other form. "Enigma" aims to create an emotional response in the listener, whether it be sadness, joy or serenity.

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Moods and Feelings

Music

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## Contents

	page
Marching into the Unknown	1
Amorosa	2
Wary	3
Calé	4
Joie	6
Alter Ego	7
Enigma	11

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My mum for her support in my project and also for buying me my music software : ) I know I wasn't always willing to share my compositions with you but I still appreciate your support and help. Thanks also for helping me print my product and helping me get everything done.

I would also like to say a big thank you to Judith Gerstenkorn for providing me with moral support and listening to my music (well, what I let you listen to). Also, I really appreciate all the time and effort you put into filming my personal project movie and editing.

I wish I could take all of the credit for the absolutely beautiful cover but sadly I cannot. That acclamation goes to Romane Petiot and her amazing designing skills. Thank you for turning my ideas into reality.

Mr. Lee, my previous music teacher, was partially my inspiration for this project, so I want to thank him so much for being an amazing music teacher.

I'd also like to thank Mr. Clifton, my current music teacher, for letting me run some ideas by him and discussing possible themes.

The music played is thanks to Miss Egglestone and Henrike. Miss Egglestone played the piano and Henrike Sommerfeld the violin. I really enjoyed recording the music with these musicians and it was a great experience.

## Synopsis

"Marching into the Unknown" is a military-style piece that symbolises the mixed emotions engendered by stepping out into unfamiliar situations. There is an official and almost rigid tone to the piece that represents the way change is often enforced, provoking the contradictory responses of unwillingness and excitement. Sometimes change is inevitable and this piece represents the fear and insecurity of an individual who is forced to embrace the unfamiliar.

"Amorosa" means loving in Spanish. This piece is a solo for the violin and was written to create a sense of the romantic. The atmosphere of romance is clouded by moments of uncertainty, representing people's insecurity in relationships.

"Wary" is a violin duet that evokes feelings of suspicion and doubt. I adopted a minor key to portray the devious and untrustworthy mood that I tried to create. This piece uses a variety of dynamics to keep the listener on edge and also create a bit of suspense.

"Cale" is essentially a Tango piece. I wanted to create a passionate, fiery atmosphere and I did this by adopting several tango conventions (for example, the rhythm and chromatic notes). This is a piano solo and should be played with a lot of attitude and passion.

"Joie" is a "happy" piece. It is also a piano solo and has a light, bubbly tone to it. This piece doesn't have the suspicious or complex undertones that are present in the other pieces as the aim is to create a relaxing and happy mood.

"Alter Ego" started out as two separate pieces. However, I decided to make a mash-up of the pieces to make it more interesting. I named it "Alter Ego" because there are many contrasting passages in the music. A lot of it is pretty calm and uneventful. However, there are passages where the tempo increases and the tone changes to something more complex and dynamic. This piece is another piano solo and should be played with energy and also tranquillity.

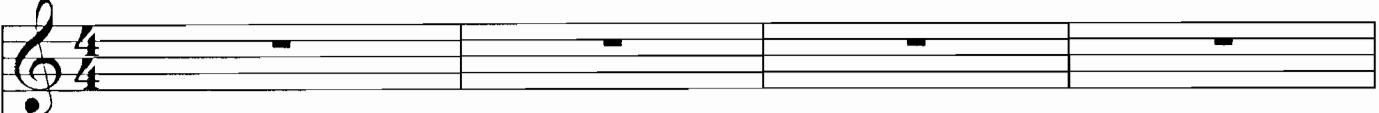
"Enigma" is my final piece. I named it so because it is, for lack of a better word, weird. The whole piece is supposed to challenge your ears as it places minor and major keys in close proximity and sounds a bit odd. This is a piano piece and should be played with a lot of expression.

# Marching Into The Unknown


Malika Jumbe

♩ = 120

Violin



Piano



5



9



12



14



# Amorosa

Malika Jumbe

Andante

*mf*

Musical notation for measures 1-5. The piece is in 5/4 time and G major. Measure 1 starts with a whole rest. The melody consists of quarter and eighth notes.

6

Musical notation for measures 6-10. The melody continues with quarter and eighth notes, including a half note in measure 10.

11

*p - accel.* *f*

Musical notation for measures 11-13. Measure 11 has a half note. Measures 12 and 13 feature a sixteenth-note triplet with accents, starting at a piano dynamic and accelerating to a forte dynamic.

14

*fz poco rit.* *p* *mf*

Musical notation for measures 14-18. Measure 14 has a sixteenth-note triplet with accents, marked *fz poco rit.*. Measures 15 and 16 have whole rests, marked *p*. Measures 17 and 18 continue the melody from measure 10, marked *mf*.

# Wary

Malika Jumbe

Violin I

Violin II

*mf* *f* *mf*

6

Vln. I

Vln. II

*p* *accel.* *f*

11

Vln. I

Vln. II

*mp* *rit.* *mf*

16

Vln. I

Vln. II

*mp* *f*

# Calé

Malika Jembe

Lively  $\text{♩} = 130$

1

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one sharp (F#). The right hand plays chords, and the left hand plays a rhythmic bass line.

7

Musical notation for measures 7-11. The right hand continues with chords and some melodic movement, while the left hand maintains the bass line.

12

Musical notation for measures 12-16. The right hand features more active melodic lines, and the left hand continues the bass line.

17

Musical notation for measures 17-21. The right hand has a more complex melodic pattern, and the left hand provides harmonic support with chords.

22

Musical notation for measures 22-26. The right hand has a fast, repetitive melodic figure. The left hand has a bass line with some rests. A first ending bracket labeled "8va" spans measures 24-25.

27

Lively ♩ = 130

Musical notation for measures 27-32. The piece is in 4/4 time with a tempo of Lively ♩ = 130. The key signature has one sharp (F#). The right hand (treble clef) plays chords, and the left hand (bass clef) plays a rhythmic pattern of eighth notes. The notes in the left hand are: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, 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F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360

# Joie

Malika Jumbe

Gaiement [♩ = c. 100]

Musical notation for measures 1-4. The piece is in 4/4 time. The right hand (treble clef) starts with a whole rest in measure 1, followed by a half note G4, a half note A4, and a quarter note G4 in measure 2. Measures 3 and 4 continue with a half note G4 and a quarter note G4. The left hand (bass clef) plays a steady eighth-note accompaniment of chords: G2-B2-D3, A2-C3-E3, B2-D3-F3, and G2-B2-D3.

Musical notation for measures 5-8. The right hand continues with a half note G4, a quarter note G4, a half note F4, and a quarter note E4 in measure 5. Measures 6-8 continue with a half note G4 and a quarter note G4. The left hand accompaniment remains consistent with the previous system.

Musical notation for measures 9-12. The right hand continues with a half note G4, a quarter note G4, a half note F4, and a quarter note E4 in measure 9. Measures 10-12 continue with a half note G4 and a quarter note G4. The left hand accompaniment remains consistent.

Musical notation for measures 13-16. The right hand continues with a half note G4, a quarter note G4, a half note F4, and a quarter note E4 in measure 13. Measures 14-16 continue with a half note G4 and a quarter note G4. The left hand accompaniment remains consistent.

Musical notation for measures 17-20. The right hand continues with a half note G4, a quarter note G4, a half note F4, and a quarter note E4 in measure 17. Measures 18-20 continue with a half note G4 and a quarter note G4. The left hand accompaniment remains consistent.

# Alter Ego

Malika Jumbe

Allegro Moderato [ $\text{♩} = \text{c. } 84$ ]

Measures 1-4 of the piece. The music is in 4/4 time. The right hand starts with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The left hand plays a steady eighth-note accompaniment starting on G3.

Measures 5-8. The right hand continues with eighth-note patterns: C5-B4-A4, B4-A4-G4, A4-B4-C5, and B4-A4-G4. The left hand accompaniment remains consistent.

Measures 9-12. The right hand introduces a chromatic line: G4-A4-B4-C5, B4-A4-G4, F4-G4-A4, and G4-F4. The left hand accompaniment continues.

Measures 13-16. The right hand features a triplet of eighth notes G4-A4-B4, followed by quarter notes C5-B4 and quarter notes A4-G4. The left hand accompaniment continues.

Measures 17-20. The right hand has a quarter rest in measure 17, followed by quarter notes G4, A4, B4, and C5. The left hand accompaniment continues.

Measures 21-24. The right hand plays quarter notes G4, A4, B4, and C5. The left hand accompaniment continues.

25

*accel.*

30

*a tempo*

37

44

*rit.*

51

*accel.*

*f*

56

*mp*

*rit.*

*accel.*

*f*

61 *rit.*

*mp*

66 *accel.* . . . . . *rit.* . . . . . *accel.* . . . . .

*fz*

71 *rit.* . . . . .

*mp*

76

80

84

88

Musical notation for measures 88-90. The system consists of a treble clef staff and a bass clef staff. Measure 88: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G3, a quarter note A3, and a quarter note B3. Measure 89: Treble clef has a quarter note C5, a quarter note B4, and a quarter note A4. Bass clef has a quarter note C4, a quarter note D4, and a quarter note E4. Measure 90: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3.

91

Musical notation for measures 91-93. The system consists of a treble clef staff and a bass clef staff. Measure 91: Treble clef has a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note G3, a quarter note F3, and a quarter note E3. Measure 92: Treble clef has a quarter note D5, a quarter note C5, and a quarter note B4. Bass clef has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 93: Treble clef has a quarter note A4, a quarter note G4, and a quarter note F4. Bass clef has a quarter note A3, a quarter note G3, and a quarter note F3.

# Enigma

Assai appassionato

Musical notation for measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 6-10. Measure numbers 6, 7, 8, 9, and 10 are indicated. Dynamic markings include *f*, *mp*, *f*, *mp*, and *mf*. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Musical notation for measures 11-16. Measure numbers 11, 12, 13, 14, 15, and 16 are indicated. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and moving lines.

Musical notation for measures 17-21. Measure numbers 17, 18, 19, 20, and 21 are indicated. Dynamic markings include *fz*, *f*, *mp*, and *f*. The right hand has a more active melodic line with slurs and accents, and the left hand continues with a steady accompaniment.

Musical notation for measures 22-26. Measure numbers 22, 23, 24, 25, and 26 are indicated. Dynamic markings include *p*, *f*, and *fz*. The right hand features a melodic line with slurs and accents, and the left hand provides a harmonic accompaniment with chords and moving lines.