



The Artistry of

BHEKI MSELEKU

Andrew Lilley

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Andrew Lilley

AFRICAN
MINDS

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4 Eccleston Place, Somerset West 7130, Cape Town, South Africa
info@africanminds.org.za
www.africanminds.org.za

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Foreword

Who are the beneficiaries of the South African jazz legacy? Who are the forebears and architects of this rich cultural heritage? Who gets to choose them and what criteria are employed to identify and crystallise their status? So many questions, so many answers. We often consume ourselves with arriving at the “right answer”. Dare I say, there *is* no right answer. This legacy is not reserved for a chosen few who fit a particular narrative shaped by an often distorted and lopsided history but rather for those who possess a relentless curiosity, passion and respect for this music and its tradition. Jazz is inherently an African-American art form. However, there is a tendency to focus on “American” and not so much on “African”. Some will go as far as to say jazz is black music. This belief is not without merit, considering the very origins of jazz emanate from the African descendants of slavery in New Orleans.

Fast forward to the 1950s and 1960s, a period of parallelism between South Africa and America with the apartheid regime and the American Civil Rights Movement, respectively. Their common experience was that of racial oppression by white rule. Jazz was the language of freedom, protest, rebellion but also a language of celebration for all that was black and excellent – a music that spoke so eloquently of black culture across the globe. This was a time when black South African jazz musicians absorbed and mimicked the sound of American jazz through the smuggling of recordings. Not only were they mimicking the sound, but the tradition of jazz as a whole. Many artists during this period and beyond, to the 1980s, left the country to live in exile. One such musician was Bhekumuzi (Bheki) Mseleku. Highly influenced by the music of John Coltrane, McCoy Tyner and Bud Powell, he remains one of South Africa’s most iconic jazz masters both as a pianist and a composer.

Those familiar with Mseleku’s artistry describe him as being deeply spiritual. He was a man whose music was the source of meditation. There’s a story about how Alice Coltrane, wife of John Coltrane, gifted Bheki Mseleku with the very mouthpiece that John Coltrane used to record his seminal album *A Love Supreme*, recorded in 1964. This record is positioned in jazz history as one of the most spiritually charged albums of all time

– a work premised on Coltrane’s relationship with religion. Jazz pianist and emeritus professor of Music at Rutgers University in Newark, New Jersey, Lewis Porter notes *A Love Supreme* as “the definitive statement of the musical and spiritual aspirations of this quiet, unassuming man”. This description of John Coltrane could easily be used to describe Bheki Mseleku whose music career flourished outside of South Africa. Not lost in this story is the symbolism of a mouthpiece as a powerful baton passed on to Bheki who himself was a spiritual conduit of his rich Zulu identity. Bhekumuzi in isiZulu means “keeper or watcher of the home”. Through Andrew Lilley’s writing of this book, he seeks to visit the very home of Bheki’s jazz artistry. *UBheke umuzi womsebenzi kaMseleku* (You are keeping watch over the home of the works of Mseleku). There’s power in the naming of an African child.

Bheki’s energy and influence transcended racial, religious and cultural differences. These are worldly boundaries that fell outside the ambit of Bheki’s spiritual calling as a musician. This is evidenced by the diversity of the musicians Bheki worked with in America, Europe and especially in the United Kingdom. These musicians are referred to in the body of this book in magnificent detail. Bheki’s legacy is the very embodiment of jazz as an expression of democracy. Founder of the Jazz and Democracy Project, Dr Wesley Watkins believes that the correlation between jazz and democracy is underpinned by individual freedom within a collective process. Andrew Lilley finely details some of the most poignant recordings Bheki has created with musicians from different walks of life. These iconic works are the outcome of a democratic process by virtue of these unique individuals expressing themselves in a safe space, propelled by the spontaneity of improvisation and inspired by each other’s synergies.

South Africa has been a democratic country since 1994. Jazz played a pivotal role in the fight against the apartheid regime. Fittingly, in the context of my contribution to this book, my master’s dissertation was tirelessly supervised by Dr Andrew Lilley himself. Together, we immersed ourselves in the life and times of those who used jazz to speak truth to power whilst also analysing musical influences and technical commonalities between South African and American jazz with a particular focus on Miriam Makeba, one of the most prolific cultural figures of the liberation struggle. The tide has turned as Andrew pens his own documentation of a South African great. I’d like to believe that both our motivations to write about these musicians’ works are commonly driven by a desire to arouse curiosity and strengthen the research and archiving of South African jazz and its pioneers. The mere fact that Andrew Lilley can take under his wing a young, black girl child all the way to a master’s degree in jazz studies from the University of Cape Town is testament of his unwavering

commitment to the preservation of this sacred art form as practised by our own.

As I conclude, I return to the meaning of Bheki's name: *keeper of the home*. The way I see it, through this book, Andrew is visiting the home of Mseleku's artistry. I have yet to come across someone who speaks as passionately about Bheki as Andrew Lilley. The baton has been passed on to him. He is the carrier of the spiritual mouthpiece now. Through this book, he invites others to visit the home of Mseleku, a colourful musical home furnished with intricate designs, sonic paintings of the jazz forebears and sculptures of the fallen heroes and heroines whose blood runs through the veins of jazz – a spiritual home that welcomes all. To the reader – walk in.

Nomfundo Xaluva

Award-winning artist, educator and vice-chair of the SAMRO Foundation

Preface

Bheki Mseleku is an exceptional artist. The intention of this study is to focus on the exquisite detail of his art through the analysis of his compositions and improvisatory style. The author presumes the reader has a knowledge of the musical style of jazz as well as an interest in and an understanding of its theoretical practice.¹

As an author, one is always subject to criticism in respect of any adopted methodology used for a study such as this and, without wanting to argue a case for a positivist or a non-positivist approach, it is important to note that this book is not intended as a biography or a humanistic enquiry of Bheki Mseleku's artistry, but is rather an analytical study (from a specific and informed angle) with input from the artist's own deliberations on his musical approach. The case of whether an analytical study of this nature is of value has been exhaustively argued and discussed. Kofi Agawu tackles this rather sensitive topic in *How We Got Out of Analysis and How to Get Back in Again*.² He notes the timeline of arguments for and against the value of pure analysis and tackles the important questions around the use of musical language in analysis. He notes in his summary that analysis enhances the experiences of both the performer and the listener through a better understanding of the music.

Although it makes epistemological points indirectly, its aim is not to explain or teach as such; it is rather to overwhelm, entertain, amuse, challenge, move, enable indeed to explore the entire range of emotions, if not in actuality then very definitely in simulated form, at a second level of articulation, so to speak. And composition as the art of making, of putting together, shares with analysis the speaking of music as a language.³

1 The author acknowledges that the term 'jazz' is often used to describe a wide range of music forms; however, in this text, the term primarily refers to the African-American art form and its heritage.

2 Agawu (2004)

3 Agawu (2004: 280)

There are many analytical studies of great composers in the classical stream. Some, like *Theory of Harmony*,⁴ are in themselves written by esteemed composers (in this case Arnold Schoenberg) but also analyse the works of others to illustrate concepts in music such as consonance or dissonance. Composer Paul Hindemith puts forward a clear form of analysis to interrogate the works of great composers such as Richard Wagner so that the reader can inform their own creative work.⁵ He notes, however, that while all musical styles and periods may be analysed using his method of analysis, the advantages his methods offer the composer do not necessarily translate into creative work.⁶ The intention of musical analysis is to provide a deeper understanding of and an appreciation for a particular composer's works by bringing the reader into close contact with the musical material. For the author this is not merely a description of what note followed another, but is more an investigation that seeks to reveal the composer's approach or influences by interrogating the overall design and concept of the works.

Jazz is primarily an aural tradition with the principal vehicle of study being the actual recordings of the music. Even an experienced jazz player will always return to the recordings for reference for it is the subjective absorption of the knowledge contained in the aural interface that personalises the voices of those following in the footsteps of the great masters. It is important to note, however, that while there are many in jazz who remain ear and hand players, there are also just as many who have augmented their knowledge with theoretical study. Pianist Kenny Barron, for example, played by ear for some time before he got into the theory of chord nomenclature.⁷ What is generally absent in jazz literature are books that provide analysis of great players; there are many transcription books but few that explain what occurs in the music and there are none, that I know of, that explore South African jazz artists in this way. I am reminded of trumpet player Benny Bailey's words in this regard:

It may be helpful just to see what someone like Miles played, but the books don't really teach you anything about why Miles did what he did – what his thinking was. That's what's needed.⁸

Contrary to what some (in my experience) would like to believe, there does exist a clear knowledge base in jazz – carefully constructed and beautifully organised in a way that makes the language of improvisation

4 Schoenberg (1978)

5 Hindemith (1937)

6 Hindemith (1937: 202)

7 Berliner (1994: 73)

8 Benny Bailey, in Berliner (1994: 104)

in the discipline clearly discernible. This is a knowledge available to us through the teachings and workshops of the actual masters, like Barry Harris, who carry the pedigree of their forebears – the architects of the style, like Charlie Parker, Bud Powell and Thelonious Monk. Although Harris has not produced a book, there are some (perhaps more academic in character) like Howard Rees who have written down and published Harris’s teachings for others who might have been unable to attend Harris’s workshops.⁹

Whether Mseleku subscribed to a particular theoretical practice and whether this informed his work, however, is not the discussion of this study. My intention is merely to lift the bonnet of the vehicle of his music, look inside and note with curiosity, enthusiasm and wonder (more importantly because I love his music) that it is most exquisitely put together in a way that has a structure that can be analysed and explained.

Mseleku is probably one of the most accomplished jazz musicians to come out of South Africa, but unlike many of his celebrated peers (and this is my personal opinion), he is likely appreciated more for skill than the blended narrative informed by political context that so often characterises our South African jazz legends. His comprehensive mastery of the jazz idiom, combined with his home roots, has created a unique voice that has become the inspiration for many young South African artists seeking a relevant identity in the style. Producing a book of this nature answers a call to focus the learning processes, that have mostly been channelled through American artists, on our own homegrown artists.

A jazz musician’s skill is always measured against the best and for a seasoned player or even an aspirant young musician, musical depth and complexity are always revered – an appreciation implicit in the lengthy process required in developing skill and proficiency in the discipline. It is not surprising that Mseleku recorded with some of the most esteemed jazz musicians in the world like Joe Henderson, Pharoah Sanders, Charlie Haden, Billy Higgins, Ravi Coltrane and Abbey Lincoln, for it is here where his music resonates at the highest artistic level and it is here where I believe he has been most appreciated. It is also interesting to note that most of Mseleku’s albums are recorded with players outside of South Africa.

There are many ways in which to view an artist’s work and there are obviously also limitations to analysis in that one can never get into the mind of the artist and know how they think or how they manifested their creative work – some artists are unable to describe the process themselves – but I believe an artist’s work can be analysed and unpacked in a way that is useful. The value of this far outweighs and offsets its limitations.

9 Rees (1994)

If an artist is lucky enough to be reviewed, at least a pot is being stirred somehow, but to have the kind of luck where everyone really knows what an artist is actually doing is too much to ask. Somebody's got to be talking and so often the artists aren't talking, and they are probably smarter not to say any words about their work.¹⁰

The question for myself as the author of this study was what methodology would be appropriate and relevant in understanding the artist's work. Thankfully, in the case of Mseleku, there is a valuable video archive in which the artist discusses his music.¹¹ The lens through which his work is viewed is guided by this as well as by Mseleku's affirmation of great players like John Coltrane, Thelonious Monk and Bud Powell who inspired him and whose lineage and thinking are well documented. The assumption is that the approach that informed these players is an appropriate one (although obviously not the only one) through which to view Mseleku and this is a reasonable assumption as the influence of their collective style is clearly apparent in his harmonic and melodic vocabulary. This is affirmed directly by highly respected players like Joe Henderson who noted that Mseleku's writing reminded him of the writing that went on in New York City between 1960 and 1968,¹² and indirectly through other well-respected players like Elvin Jones, Billy Higgins, Charlie Haden and Ravi Coltrane, all of whom worked with Mseleku and by association share a common musical language of expression. Analysis is thus formulated around an accepted theoretical practice that is consistent with the discipline. The construction of the harmonic language of Mseleku is easily analysed through this lens precisely because it fits perfectly into the concepts underpinning the discipline. Within this, Mseleku brings a distinctive South African voice that advances the music further and bears testimony to its endless ability to absorb and mutate.

In conceptualising how to approach the layout of this book, the intention was not to give an academic note-by-note account of his music, but rather to examine the artist through the transcription of key works and solos, and begin to unpack a narrative that traces clear developmental ideas, influences and concepts that are consistent throughout his music. While there is obviously an analysis of chords and notes, it is the relationship between them that is of interest. The fact that we are able to identify an artist by their sound and melodic approach is already indicative of a consistency that is present and that speaks to an overall character. In the case of Mseleku, this is informed by a wealth of influences and an attraction

¹⁰ Keith Jarrett, in an interview with Doug Watson (1999)

¹¹ Bragg (1992)

¹² *Bheki Mseleku: Talkin' Jazz*

to a particular harmonic approach. The extent of his influences is evident in his compositions and especially those dedicated to his inspirations.

An artist can never be divided into separate entities and although one can categorise works in particular streams, it is important to remember that everything that has brought them to a point of mastery is evidently interconnected. Some of Mseleku's compositions may give emphasis to a particular style or quality but may also draw on other influences. This is what truly advances him as a profoundly significant artist and one whose deep knowledge and reverence for his own roots and the medium of expression extend into the vast and wide-ranging influences that have informed the discipline.

The book is subdivided into two parts. Part 1 focuses on Mseleku's compositional style and looks at his influences and stylistic inclinations through the analysis of his compositions. Part 2 focuses on his improvisatory style through the analysis of transcriptions of his improvised solos. Stylistic elements are highlighted and comparisons are drawn with key jazz players in the stream who influenced Mseleku. Appendix A is a transcription of the dialogue taken from *The South Bank Show* documentary on Mseleku. This documentary serves as a valuable resource and gives much insight into the artist's approach. Musical examples have also been extracted and transcribed from the documentary and these are included in the book. Appendix B includes the complete transcriptions of Mseleku's compositions discussed in the study.

Andrew Lilley

Cape Town

August 2019

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Explanatory notes

Recordings

The transcriptions used in this book are taken from six key albums and provide a perspective of Mseleku's work from 1991 to 2003. Additional musical excerpts have been transcribed from *The South Bank Show* documentary providing valuable insight from the perspective of the artist himself.

All the albums are studio recordings except for *Meditations*. Apart from *Home at Last*, the backbone of the rhythm sections on the balance of the recordings is all American. This includes well-known musicians Michael Bowie on bass and Marvin "Smitty" Smith on drums, both of whom appear on *Celebration* and *Timelessness*, as well as drummer Billy Higgins and bassist Charlie Haden who appear on *Star Seeding*. Older players like Higgins played with many of Mseleku's influences and inspirations including, and especially, Thelonious Monk.¹³ An unmistakable focus of players who had association with John Coltrane is also distinctly noticeable on *Beauty of Sunrise*. This includes Coltrane's son Ravi Coltrane, an established saxophonist in his own right, as well as trumpeter Graham Haynes – the son of drummer Roy Haynes. Several other players who worked directly with Coltrane are also present, particularly drummer Elvin Jones who formed part of John Coltrane's celebrated quartet, as well as saxophonist Pharoah Sanders who appears on Coltrane's seminal *Ascension* and *Meditations* albums¹⁴ – the latter interestingly being the same title as Mseleku's solo album. Although Mseleku plays saxophone on some of his own recordings, additional and significant horn players also appear on various tracks. These include profiled American jazz saxophonist Joe Henderson on *Timelessness* as well as Jean Toussaint on *Celebration*. Toussaint played with Art Blakey and also worked with some of the great American bebop and post-bop jazz pianists like Horace Silver, Cedar Walton and particularly Mseleku's boyhood idol McCoy Tyner.

¹³ Monk (1960)

¹⁴ Coltrane (1965a and 1965b)

Mseleku's debut album *Celebration* was recorded on the World Circuit label during the latter half of 1991 through early 1992. The liner notes indicate two sessions, the main body of the compositions being recorded at Raesor Studios in London in December 1991 with the addition of a single track recorded with British saxophonist Courtney Pine and Soweto-born percussionist Thebe Lipere at CTS studios (London) in January of the following year. Mseleku moved to London in 1985 and a residency at Ronnie Scott's jazz club (through the help of well-known hard bop pianist and composer Horace Silver) appears to have been critical in attracting artists like Courtney Pine and Steve Williamson who appear on the album and who, by association, helped him advance his career options.¹⁵

Meditations is the only solo album and was recorded live at the Bath International Festival in London in June 1992 on the Verve label.¹⁶ Other albums recorded on Verve are *Timelessness*, recorded at Power Station Studios in New York in August 1993, and *Star Seeding*, recorded at Conway Recording Studios in Los Angeles in March 1995. *Beauty of Sunrise* was recorded in November of the same year on the Polygram label at Clinton Recording Studios, New York City. The only album recorded in South Africa is *Home at Last*, recorded on the Sheer Sound label in January 2003 at SABC studios, Johannesburg.

Transcriptions

All the notated music used in this book has been transcribed from original recordings by the author himself and is representative of the performances on specific recordings. These are intended to serve as notated evidence of the artist's work and are for study and analysis. However, the true essence of Mseleku's music will always lie in the original recordings. The transcriptions of his compositions are presented in a lead sheet format intended to outline the basic framework of the tunes as they appear on the albums, including melody, chords and form. The transcriptions of improvised solos played by the artist are intended to highlight the interpretation and thinking of the artist visually within the framework of the harmonic structure of a tune and while they can be read and played, they are primarily intended as a reference for study rather than performance.¹⁷

¹⁵ Ankeny (2018)

¹⁶ The online biography of Mseleku (*ibid.*) states that he had left London after recording *Celebration* and that he had disappeared off the scene for some two years. This was to seek retreat at a Buddhist temple to deal with his health and well-being. The dates, however, do not line up with this indication as both *Meditations* and the BBC feature were recorded in the same year as *Celebration*.

¹⁷ Transcription reduces music to a one-dimensional representation of a performance, the intention being to provide a graphic from which to address particular features that characterise the artist – the lines, choice of phrasing, use of scales, substitutions and rendering – within the context of his influences and the overall medium of expression.

Chord nomenclature

Chord symbols indicate the basic functional sensibility of the tune, but it is important to note that the artist often deviates from the chords. This is common practice. The expression of chords is always flexible and players generally apply their own harmonic language within the framework of the tune. This speaks to the influences, interpretation and approach of the player. There are many conventions for chord nomenclature. This text uses commonly adopted shorthand symbols including ‘Ma7’ for a Major 7 chord, ‘-7’ for minor 7 and ‘7’ for a dominant seventh. Additional tensions on chords, where applicable, are included in brackets after the chord, for example, C7(#11). A circle crossed with a single diagonal line refers to a half-diminished chord also notated or referred to as a ‘-7b5’ – a minor 7 chord with a flattened fifth.

Rhythmic notation

The swing-eighth note is the primary driver of the melodic line in jazz and is notated as an eighth note at times with the added musical term ‘swing’ as the indicator of how it is to be played. This is to avoid endless triplet groupings of a quarter note followed by an eighth note. Each player interprets the swing feel differently; however, it is generally felt as a triplet. At faster tempos, the middle note in the triplet begins to disappear and we simply hear the ‘swing-eighth note feel’.¹⁸ The delivery will change depending on the player, with some playing behind the beat and others either on top or slightly ahead of the beat. This is a key factor in characterising the identity of a player but can never really be accurately notated. If it were at all possible to give accurate notation to this ‘feel’ it would most certainly be at the expense of the conceptual framework that informs the construction of the music and for purposes of analysis is of no real value. Swing eighths are thus indicated as eighth notes. At tempos where both swing and triplet eighths are present, however, or where the middle eighth note in a triplet group is an integral part of the rhythm, a composite form of notation is often adopted. This can be seen in tunes like ‘Mamelodi’ (see Fig. i-v below), where both swing eighth notes and triplets are written.

The choice to notate in a particular division is informed by the overall concept of the tune. In the case of a tune like ‘Mamelodi’, although a 12/8 feel predominates in the introduction, the overall tune is played in a swing feel. Notating in 12/8 does not really speak to the concept of the tune as a whole and although the A section reads adequately in both time

¹⁸ Drummer Peter Erskine articulates the complexity of notating this time feel in *Drum Concepts and Techniques* (Erskine 1987: 14).

signatures (Fig. ii and iii), the B section does not reflect the swing feel properly when notated in 12/8 (Fig. iv and v).

Fig. i

Excerpt from the solo on 'Mamelodi'

Fig. ii

'Mamelodi' notated in 4/4

Fig. iii

'Mamelodi' notated in 12/8

Fig. iv

'Mamelodi' – bridge in 4/4

Fig. v

'Mamelodi' – bridge in 12/8

Traditional notation is not ideal for capturing the essence of the rhythmic complexity of jazz. Fig. vi shows three possible ways to notate the rhythm of the first four bars of 'Meditation Suite'. Two tiers of complex time are felt with 3 against 2 in the quarter note and eighth note subdivision. The tune can be notated as a combination of swing eighths and notated triplets or with all the triplet groupings notated or as 9/8 (Fig. vi). The

choice to notate in a particular way must inevitably be informed by the overall concept of the tune.

Fig. vi

Comparison of the notation of the first four bars of 'Meditation Suite'

The figure displays three systems of musical notation for the first four bars of 'Meditation Suite'. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The top system is in 3/4 time, the middle in 3/8, and the bottom in 9/8. The notation includes various rhythmic patterns, such as eighth notes, quarter notes, and half notes, along with triplet markings (indicated by a '3' over a bracket) and dynamic markings like accents. The first system shows a more complex rhythmic structure with many triplet markings, while the second and third systems show simpler, more regular rhythmic patterns.

Ballads are particularly complex to notate as the rhythm can often fluctuate between halftime, double-time, triplet and 12/8 feels. No feel predominates over the other and often they coexist. Typically, a ballad is notated with two chords per bar and played in a two-feel. This is consistent with classic tunes in the jazz standard repertoire like 'Body and Soul', 'Skylark' and 'Round Midnight', etc. Interpretation of the time and feel is left to the players and is generally not notated. The complexity of rhythm is compounded in the notation of solos on ballads as there are numerous tiers of 'swing-eighth' and triplet-note lines at play. In this case it is common practice to divide the bar in two, effectively doubling the time such that sixteenth notes are read as swing eighths (Fig. vii and viii). A good example of this can be heard in Herbie Hancock's solo on 'My Funny Valentine'.¹⁹ Transcriber Bill Dobbins divides his notation of the solo into two parts. At the point where Hancock begins to play what feels like medium tempo swing, he indicates 'Double time' above the staff so

¹⁹ Davis (1964)

that a single bar becomes two bars of medium swing.²⁰ This, however, only works if the rhythm section remains in this feel for a sufficiently long period of time. In a performance where the player keeps fluctuating from double to half time, or where both eighths and sixteenths are sometimes played as swing, it becomes difficult to notate the feel accurately without excessive written instructions. In cases like these, accompanying the transcription with the recording becomes crucial.

In Mseleku's 'Through the Years', the triplet-eighth note is emphasised in a way that requires indication of metric modulation at certain points. This occurs in the head where five eighth notes are played in the time of the previous triplet swing eighths. Although a 12/8 time signature would negate the complexity of such metric modulation, the main body of the tune would look visually complicated and hence the tune is probably better notated as per a typical ballad with indication of the metric modulation (Fig. vii and viii).

Fig. vii
'Through the Years'

Ballad ♩ = 56

THROUGH THE YEARS THE SOUNDS OF LOVE AND MUSIC
COME AND GO
SOME FACES OF SOME PEOPLE WE KNOW
WHO BRING A HAUNTING MEMORY AND PLAY A SIMPLE SONG

²⁰ Dobbins (1992: 51-55)

Fig. viii

Opening bars of the solo on 'Through the Years' – notated in double time

The musical score for the opening bars of the solo on 'Through the Years' is presented in double time. It consists of two systems of staves. The first system shows the melody in the treble clef and piano accompaniment in the bass clef. The second system continues the melody and accompaniment. Chord symbols are indicated above the staves: GMA7, C7, E7, A-7, and D7. The piano part includes triplets and other rhythmic markings.

Theoretical practice

Establishing a practical framework of principles that form the basis of how jazz musicians communicate their art is necessary for relevant analysis in the style to take place. The theoretical practice used in this study is consistent with generally accepted practices in jazz.²¹ The author assumes that the reader has an understanding of common theoretical practices. Below is a brief description of the analytical methodology used in this book.

Harmony is divided into three basic categories: functional or established key harmony (following the rules of harmony), key related harmony (the use of chords drawn from the key but not necessarily in functional order) and ambiguous harmony (the use of any chord). Often there exists an interrelationship between all three and some compositions may include aspects of all. Understanding functional harmony, however, is central to grasping Mseleku's conceptual approach as this aligns directly with the construction of his compositional and improvisational sensibility.

Fig. ix serves as a guide to the analytical notation used in this book. Harmonic analysis is indicated in Roman numerals above the chord symbols and chords are described by position, quality and function in

²¹ Texts such as Mark Levine's *Jazz Theory Book* (Levine 1995) are generally accepted as indicative of practices for theoretical thinking in jazz.

respect of the key. An arrow up or down refers to a change in key in which the numerical interval indicated next to the arrow determines the intervallic relationship to the new key. A minus sign (-) before the number indicates a minor interval, for example, -3 (minor third). Relationships of II-7 to V7 are bracketed (as seen in bars 1 and 2, for example). Some chords have dual function as seen in bar 1 of Fig. ix where F-7 is both I-7 in the key of F minor as well as the related II-7 of the subsequent dominant. The bracket recognises that a II-V relationship still exists even though the first chord (I-7) is analysed according to its diatonic function. Brackets around a dominant 7th indicate that the expected resolution of the dominant has not been functionally realised. This mostly occurs at points of modulation as seen in bar 1 where the function of Bb7 could be heard both in the key of F minor or Db major. Here, the old key analysis is placed above in brackets. Where a dominant 7th has indirect resolution, brackets are not indicated as the expected resolution has been met, only 'indirectly'. This occurs where the dominant 7th chord of resolution has been preceded by its related II-7 chord. For example, in the key of Bb, C7 should resolve to F7 but may do so indirectly via the related II-7 chord of F7 (C-7).

Fig. ix
Example of analysis

The diagram shows a musical staff with six measures of music. The first measure contains F-7, the second Bb7, the third Eb-7, the fourth Ab-7, the fifth DbMa7, and the sixth G(1,3,5) and C7 ALT. Above the staff, a bracket labeled 'F minor' spans the first four measures. A downward arrow labeled '-3' points from the first measure to the second, with '(IV7)' above it. A bracket labeled 'V7/II' spans the first two measures. A bracket labeled 'I-7' spans the first measure. A bracket labeled 'II-7' spans the third measure, and a bracket labeled 'V7' spans the third and fourth measures. A bracket labeled '(bVIMa7)' spans the fifth measure, with 'IMa7' written below it. A bracket labeled 'F minor' spans the last two measures. An upward arrow labeled '3' points from the fifth measure to the sixth, with 'V7/V' above it. A bracket labeled 'V7' spans the sixth measure. Below the staff, a bracket labeled 'Pivot chord' spans the first two measures, and a bracket labeled 'Db Major' spans the last four measures.

PART ONE

Analysis of Compositions

Mseleku's conceptualisation of harmony and his use of form are consistent with approaches found in African-American jazz. The added texture of his traditional roots, however, brings a unique and lyrical quality to his work that is distinctly African and this, combined with other influences like classical and Latin-based music, has seen his style branded more in the world music genre than that of pure jazz. Some of his influences are more present in certain works than others; however, a consistent musical approach is evident in all and this resonates in the conventional structures and chord progressions typical of the jazz style.

Established harmonic practice in jazz is evident in the extensive use of typical root-based harmonic progressions from which thousands of tunes have emerged. These form the backbone of the repertoire and have facilitated infinite possibilities for composition as well as tremendous freedom for musical expression. It is through this that the melodic language of jazz ultimately developed. Mseleku noticeably subscribes to this in his compositions and his unique and original voice within the medium is testimony to its endless potential for creative expression.

The compositions selected for analysis are grouped under different headings not to isolate them in specific categories but rather to unpack and draw attention to the artist's influences and stylistic inclinations across a spread of compositions. All the compositions on the listed albums are instrumental except for 'Through the Years', which has lyrics written by Abbey Lincoln. Those that include voice, either sung by members of the ensemble or by the artist himself, are generally not in a traditional accompanied song format, but rather include voice as a form of chant in the music. Several compositions have clear African-American jazz influences – some being directly dedicated to American jazz legends like pianist Bud Powell and saxophonist John Coltrane. Mseleku's traditional African heritage is also distinctly present in several compositions as well as Afro-pop and traditional township influences, particularly those on

the *Home at Last* album. More subtle influences include elements of western classical Romantic music and some Latin-based influences. A particular fascination with cyclical harmony also forms a significant part of Mseleku's conceptual approach to composition. In some instances, it forms the foundation of the entire harmonic structure of a tune. This is discussed by the artist and is perhaps an appropriate point of departure for unpacking his harmonic approach to composition and improvisation.

Chapter 1 – Cycles

Expectation and predictability are hardwired into the harmonic system in jazz and this gives a particular structural sensibility to the music. Chords behave a certain way in respect of their function and we are comfortable with typical progressions appearing over and over again. Like short musical equations, they invite predictable outcomes but also generate infinite possibilities for composition. These are the bedrock of the jazz standard repertoire. Many tunes use identical progressions and some repeat entire sections in different keys with recurring themes. For instance, the classic I-VI-II-V progression underpins the opening statements of ‘Time After Time’, ‘I’ll Take Romance’, ‘Let’s Fall in Love’ and ‘When I Fall in Love’ and the I-IV-III-VI-II-V progression at the beginning of ‘I Thought about You’ also appears in bars 5-7 of ‘When I Fall in Love’, bars 13-16 of ‘Gone with the Wind’ and in bars 3-4 of ‘That’s All’ and ‘Our Love Is Here to Stay’. Melodic repetition and thematic construction are also found in many classic tunes like ‘All the Things You Are’, ‘Joy Spring’ or ‘You Must Believe in Spring’ where entire sections reappear transposed to different key centres. Chords are often reharmonised or disguised with substitutions giving much scope for creative exploration within a basic predictable harmonic framework.

The mathematical nature of harmonic expectation allows for chords to be combined in ways that can endlessly fulfil expectation of resolution with no real ending point. These are cyclical progressions, a simple example being a cycle of dominant 7ths where each resolves to the next in an endless realisation of resolution. More complex examples can be found in combinations of chords that explore the symmetry of the harmonic system. These are of particular interest to this study as they form a central thread in Mseleku’s compositional approach. Mseleku discusses this in the BBC programme²² and demonstrates his use of it in an improvisation over a common chord sequence found in the first eight bars of the jazz standard ‘Autumn Leaves’.²³ This ‘conventional’ progression also forms

²² Bragg (1992). For the transcription of which, see Appendix A.

²³ Mseleku does not refer to ‘Autumn Leaves’ as the inspiration for this extended progression; it just so happens that the chord sequence is the same.

the foundation for his extended improvisations on both ‘Closer to the Source’ and ‘Meditations’. In this example, a continuous cycle is created through a pivot modulation at the point in which the progression resolves to the relative minor facilitating an endless progression that passes through all twelve keys. Each chord progresses as expected from II-7 to V7 to I, creating a natural harmonic cycle in which there is endless scope for expression (Fig. 1.1).

Fig. 1.1
Extended cyclical progression

There’s a lot of things you can do into it and – I don’t know – for some reason I get attracted to play these kind of changes, like going from the key where I started until I’ve played twelve keys in a whole because of the flow.²⁴

Endless variations are possible and motivic melodies naturally emerge from the cycle as a direct result of the symmetry of the progression. Below (Fig. 1.2), Mseleku plays a motif that traces the symmetry by continually targeting scale degrees 9-1-7-6 in each bar, making a repetitive three-bar unit. Mseleku uses additional harmonic devices like the suspended dominant in bar 1 on E7 or the diminished approach chords in bars 4 and 7 to enhance the complexity and delivery of the progression.

The cycle provides infinite scope for expression, creating an almost meditative quality that has profound significance for the artist in his spiritual practice. This is reflected in the title of his *Meditations* album on which the cycle is used as a source for the improvisation.

²⁴ Mseleku, in Bragg (1992). See Appendix A.

Fig. 1.2
Melodic theme played through the cycle

8-7 E7 AMA7 DMA7 G#7 C#7 F#-7 B7
9 1 b7 6 9 1 7 6 b9 1 b7 b6 9 1 b7 6

EMA7 AMA7 Eb7 Ab7 C#-7 F#7 BMA7 EMA7
9 1 7 6 b9 1 b7 b6 9 1 b7 6 9 1 7 6

cycle continues

I know that what I've just been playing most of the time is repetitious, but somehow, for me, it flows without any definite knowledge of where it will end. It seems like it can go forever. I tried to end this piece because it's not a piece as such and I had problems with ending it because it just wanted to flow. This is what happens when I go out of time, like not having to worry that we're filming now, or worry in terms of the gig that it starts at a certain point and ends at a certain point, or with a recording as well. These things create a problem, but for me, music should just be [an] experience every time, all the days of your life. It should be a spiritual thing – a ritual.²⁵

This same chord sequence appears at the end of 'Closer to the Source' in which the piano improvises alone for a short duration through the cycle, eventually settling on a repetitive melodic theme that moves through two of the cycles (Fig. 1.3). This is played freely and expressively.

²⁵ Mseleku, in Bragg (1992)

Fig. 1.3

'Closer to the Source' – melodic theme played freely by the piano

sequence begins

played freely

sequence ends

sequence repeats through cycle

After two cycles, the saxophone and piano play a second melodic theme (Fig. 1.4). This is also played freely with the piano improvising under the saxophone. The cycle eventually ends on the tonal centre of C minor.

Fig. 1.4

'Closer to the Source' – melodic theme played with the saxophone

sequence begins

IMA7
 G^{MA7}

IVMa7
 E^{MA7}

VII-7b5
 $Bb-7(b5)/Eb$

V7/VI
 $Eb7(b9)$

sequence ends

(VI-7)
 II-7
 $Ab-7/Db$

V7
 $Db7(SUS4)$

IMA7
 Gb^{MA7}/Db

IVMa7
 G^{MA7}

VII-7b5
 $F-7(b5)/Bb$

V7/VI
 $Bb7(b9)$

(VI-7)
 II-7
 $Eb-7/Ab$

V7
 $Ab7(SUS4)$

IMA7
 Db^{MA7}/Ab

IVMa7
 Gb^{MA7}

VII-7b5
 $C-7(b5)/F$

V7/VI
 $F7(b9)$

The image displays three systems of musical notation, each consisting of a grand staff (treble and bass clefs). Above the staves, various chord voicings and scale runs are indicated with text and arrows.

- System 1:**
 - Chords: (VI-7) II-7 (Bb-7/Eb), V7 (Eb7(sus4)), IMa7 (AbMA7/Eb), IVMa7 (DbMA7).
 - Scale run: A descending line of eighth notes starting on G4, moving down to Eb3.
- System 2:**
 - Chords: VII-7b5 (G-7(b5)/C), V7/V1 (C7(b9)), (VI-7) II-7 (F-7/Bb), V7 (Bb7(sus4)), IMa7 (EbMA7/Bb).
 - Scale run: A descending line of eighth notes starting on G4, moving down to Eb3.
- System 3:**
 - Chords: IVMa7 (AbMA7), VII-7b5 (D-7(b5)/G), V7/V1 (G7(b9)), (VI-7) I- (C-).
 - Scale run: A descending line of eighth notes starting on G4, moving down to Eb3.

In another example, Mseleku improvises over a series of dominant 7th chords played through a cycle of fourths. Here, the emphasis is on tensions consistent with the diminished scale (b9, #11 and 13) using a constant structure comprising a minor third, perfect fourth and minor third built on either b9, 3, 5 or b7 of the dominant (Fig. 1.5).

Fig. 1.5
Dominant 7ths through a cycle of fourths

The image shows a musical example of dominant 7th chords through a cycle of fourths. It features a grand staff with two systems of chords and their associated tensions.

- System 1:**
 - Chord: Db7
 - Tensions: #9, b7, 3, 5, 1
- System 2:**
 - Chord: F#7
 - Tensions: #9, b7, 3, 5, 1

Arrows indicate the movement of tensions between the two systems, showing how they are built on different parts of the dominant chord (b9, 3, 5, or b7).

The image shows a musical score for a cycle of ten chords, arranged in two rows of five. The first row contains the chords B7, E7, A7, D7, and G7. The second row contains the chords C7, F7, Bb7, Eb7, and Ab7. Each chord is represented by a piano-style chordal texture with notes in both the treble and bass staves. The notes are arranged in a way that suggests a specific melodic or harmonic progression across the cycle.

This, for me, sounds more like elemental sounds. It could be like thunder or whatever. Like nature can seem very unorganised sometimes, producing earthquakes and winds which can disturb a lot of people. So sometimes I guess, because of what we pick up, we can play these things otherwise there would be no necessity in them. I think another part of us live in another realm, which is not affected by any outward things that are happening, so it's always still and peaceful and I try and tune to this part. Hence, I try sometimes to play things that move gently and harmoniously in the way that they move. Like my tunes. Some of them are very simple tunes because I feel attracted to this part of me that is like a child.²⁶

Repetitive melodic motifs are generated naturally from the cycle and the use of the diminished scale results in four-note symmetrical segments of alternating whole steps and half steps over each chord, creating a repetitive symmetrical line (the two-note, whole-step unit is switched from the second bar onwards).

²⁶ Mseleku, in Bragg (1992)

Fig. 1.6
Diminished scale segments on a dominant 7th cycle

The figure displays six whole-half diminished scales arranged in two rows. Each scale is presented in a grand staff (treble and bass clefs). Annotations include chord symbols, interval names (Half-step, Whole-step, Whole-step (flipped)), and fingering numbers (1, 3, 5, 13).

- A7 whole-half diminished scale:** Treble clef, key signature of two flats. Chord symbols: A7, #11, #9, b9. Intervals: Half-step (A to Bb), Whole-step (Bb to C), Whole-step (C to D). Fingering: 3, 1, 3.
- D7 whole-half diminished scale:** Treble clef, key signature of two flats. Chord symbols: D7, #11, #9, b9. Intervals: Half-step (D to Eb), Whole-step (Eb to F), Whole-step (F to G). Fingering: 5, 13, #11, 3.
- G7 whole-half diminished scale:** Treble clef, key signature of one flat. Chord symbols: G7, b7, 1, 13, 5.
- C7 whole-half diminished scale:** Treble clef, key signature of one flat. Chord symbols: C7, b9, #9, 1, b7.
- F7 whole-half diminished scale:** Treble clef, key signature of one flat. Chord symbols: F7, 3, #11, #9, b9.
- Bb7 whole-half diminished scale:** Treble clef, key signature of two flats. Chord symbols: Bb7, 5, 13, #11, 3.

‘Cycle’ (Celebration)

Mseleku’s attraction to cyclical harmony is evident in the title and construction of his composition, the conceptual structure of which is mirrored in both ‘Melancholy in Cologne’ and ‘Aja’. All three compositions are built on a symmetrical axis – ‘Cycle’ and ‘Melancholy in Cologne’ on a diminished axis and ‘Aja’ on an augmented axis. The use of diminished and augmented axes is seen in Coltrane’s compositions like ‘Giant Steps’, ‘Countdown’²⁷ or ‘Central Park West’.²⁸ Although not purely cyclical, all utilise the augmented axis for compositional structure and tunes such as ‘Like Sonny’²⁹ employ both diminished and augmented axes. In ‘Cycle’, Mseleku utilises two musical ‘equations’ generated from the expectation of a dominant and its resolution. The symmetry created from progressing up a whole step to a dominant from a minor chord or down a half step from a major 7 chord provides two avenues of movement. If the progression continually moves from a major 7th down a half step to a dominant resolving as expected, an augmented axis will automatically result. If it moves from a minor 7 up a whole step to a dominant resolving to minor, the progression will continue endlessly through a cycle of fifths. Mseleku engages the repetitive symmetry naturally generated by these harmonic ‘equations’ to create interesting harmonic cycles. Repetitive motifs result

²⁷ Coltrane (1959b)

²⁸ Coltrane (1964b)

²⁹ Coltrane (1959a)

naturally from this symmetry and Mseleku uses this to drive the melodic integrity of the compositions.

'Cycle' comprises an eight-bar sequence of minor 7 chords built on the alternating notes of two diminished 7th axes (Fig. 1.7).

Fig. 1.7

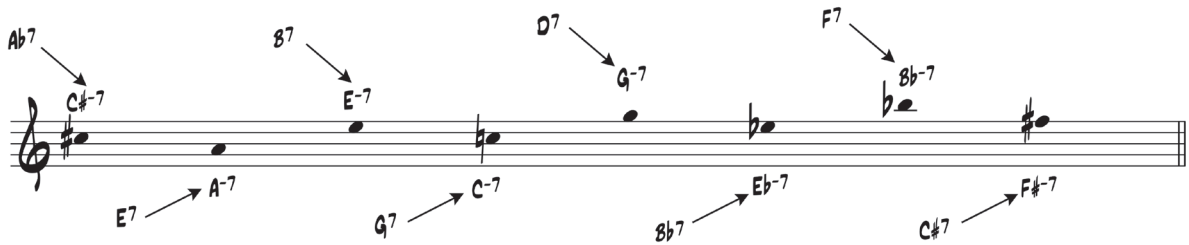
Diminished axis on 'Cycle'



Each minor 7 chord is preceded by its dominant 7th, making an eight-bar repeated cycle (Fig. 1.8).

Fig. 1.8

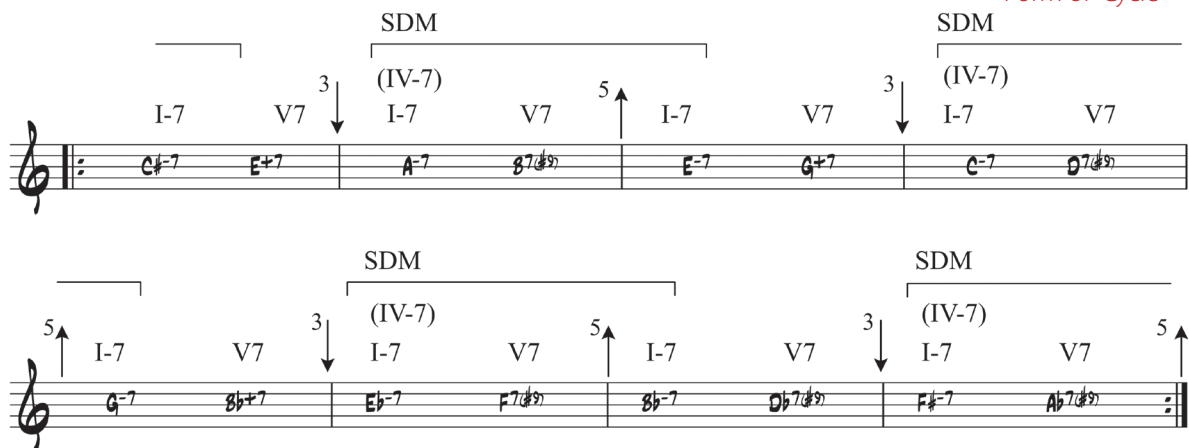
Symmetrical structure of 'Cycle'



The progression is analysed as a series of dominant 7ths resolving to each of the minor chords built on the alternating diminished axis (Fig. 1.9). Each alternate minor chord has dual function, both as I-7 of the new key and IV-7 of the subsequent key, constituting a subdominant minor to dominant resolution on each of the minor chords built on the C# diminished axis.

Fig. 1.9

Form of 'Cycle'



The melody of 'Cycle' is constructed on a series of repeated one or two-bar phrases that trace the symmetry of the harmony, giving repetitive structure to the line. The action of the melodic line is propelled by the use of tensions #5 and #9 on the alternate dominant 7ths. The strength of movement from the minor chord to a dominant 7th up a major third is reinforced by the #5 also being the major 7th of the previous minor chord. Three eight-bar melodic sequences are used over the chord sequence and appear at the beginning and end of the tune making a twenty-four bar form in total (Fig. 1.10). All three compositions follow a similar format with repeated motifs that embrace and explore the symmetry of the cyclical harmony. Repetition and thematic phrasing are inherently invited by the symmetry of the harmony and this is also present in his improvisations on the same tunes.

Fig. 1.10
'Cycle' – three eight-bar melodic sequences

The musical score for 'Cycle' is presented in four systems, each containing an eight-bar melodic sequence. The key signature is one sharp (F#) and the time signature is 4/4. The chord progression for the first system is: Ab7(#9), C#-7, E+7, A-7, B7(#9), E-7, G+7, C-7, D7(#9). The second system continues with: G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, Ab7(#9). The third system repeats the first system's chords: C#-7, E+7, A-7, B7(#9), E-7, G+7, C-7, D7(#9). The fourth system repeats the second system's chords: G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, Ab7(#9). Each sequence is marked with a box (A1, A2, A3) and includes detailed fingerings (e.g., 9, 3, 5, 6, 1) and accents (e.g., #5, #9) to guide the performer.

The first staff of music shows a sequence of chords: G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, and Ab7(#9). Fingerings (3, 1, 5, 6, #5, 5, 4, 5, 3, 1) and trills (3, 3, 3, 3, 3, 3) are indicated. The second staff shows a C#-7 chord.

‘Melancholy in Cologne’ (*Star Seeding*)

‘Melancholy in Cologne’ is constructed on a diminished axis with a two-bar repeated chord sequence descending through the four key centres a minor third apart (Fig. 1.11). The progression moves from IMa7 to IVMa7 via the substitute dominant. IVMa7 has dual function, both as the chord occurring on the fourth degree in the key and as bVIMa7 in the subsequent key. Being a sub-dominant minor related chord, the use of bVIMa7 expresses a variation on the functional movement of the sub-dominant minor to the dominant seen in ‘Cycle’; this time it is expressed as bVIMa7 followed by a dominant 7th a half step lower and via its related II-7 chord (GbMa7- C-7b5 F7).

Fig. 1.11
‘Melancholy in Cologne’

The first staff shows the following chord progression: GbMA7, G7, GbMA7, C-7(b5), F7, BbMA7, E7, EbMA7, A#7, D7. Functional labels above the notes are: IMa7, sub V7/IV, (b)VIMa7, IVMa7, II-7b5, V7, -3, IMa7, sub V7/IV, (b)VIMa7, IVMa7, II-7b5, V7. A downward arrow labeled -3 points from the first IVMa7 to the first IMa7.

The second staff shows the following chord progression: GMA7, Db7, CMA7, F#-7(b5), B7, EMA7, Bb7, AMA7, Eb#7, Ab7. Functional labels above the notes are: IMa7, sub V7/IV, (b)VIMa7, IVMa7, II-7b5, V7, -3, IMa7, sub V7/IV, (b)VIMa7, IVMa7, II-7b5, V7. A downward arrow labeled -3 points from the first IMa7 to the first (b)VIMa7.

Like 'Aja' and 'Cycle', three independent two-bar melodic phrases with some small variations trace the symmetry of the progression, making a twenty-four bar form in total. The melodic line generally follows the guide tones of the chords (Fig. 1.12).

Fig. 1.12

'Melancholy in Cologne' – melodic analysis

The musical score for 'Melancholy in Cologne' is presented in three sections, each with two bars of music. The chords and fingering are as follows:

- Section A1 (Bars 1-8):**
 - Bar 1: $D^{\flat}MA7$ (3), $G7$ (b7)
 - Bar 2: $G^{\flat}MA7$ (7), $C-7$ (b3), $F7$ (3), $B^{\flat}MA7$ (3), $E7$ (b7), $E^{\flat}MA7$ (7), $A-7$ (b3), $D7$ (3, b7)
- Section A2 (Bars 9-16):**
 - Bar 9: $GMA7$ (3), $D^{\flat}7$ (b7), $CMA7$ (7), $F^{\sharp}-7$ (b7), $B7$ (b7), $E^{\sharp}MA7$ (3), $B^{\flat}7$ (7), $A^{\sharp}MA7$ (7), $E^{\flat}-7$ (b7), $A^{\flat}7$ (b7)
 - Bar 10: $D^{\flat}MA7$ (3), $G7$ (b7), $G^{\flat}MA7$ (7), $C-7$ (b3), $F7$ (3), $B^{\flat}MA7$ (3), $E7$ (b7), $E^{\flat}MA7$ (7), $A-7$ (b3), $D7$ (b3)
 - Bar 11: $GMA7$ (3), $D^{\flat}7$ (b7), $CMA7$ (7), $F^{\sharp}-7$ (b3), $B7$ (3), $E^{\sharp}MA7$ (3), $B^{\flat}7$ (#11), $A^{\sharp}MA7$ (7), $E^{\flat}-7$ (b7), $A^{\flat}7$ (b7)
- Section A3 (Bars 17-24):**
 - Bar 17: $D^{\flat}MA7$ (3), $G7$ (b7), $G^{\flat}MA7$ (7), $C^{\circ}7$ (7), $F7_{ALT.}$ (3), $B^{\flat}MA7$ (3), $E7$ (b7), $E^{\flat}MA7$ (7), $A-7$ (7), $D7$ (7)
 - Bar 18: $GMA7$ (3), $D^{\flat}7$ (b7), $CMA7$ (7), $F^{\sharp}-7$ (7), $B7$ (3), $E^{\sharp}MA7$ (3), $B^{\flat}7$ (b7), $A^{\sharp}MA7$ (7)

'Aja' (*Beauty of Sunrise*)

Like 'Melancholy in Cologne', 'Aja' is also constructed on a symmetrical axis. A twelve-bar form comprises a repeated four-bar progression in the three key centres built on an augmented axis (Fig. 1.13).

Fig. 1.13

Harmonic analysis of 'Aja'

The figure shows three staves of music in treble clef, each representing a different key center. Above each staff, functional labels are placed over brackets indicating the structure of the four-bar progression. The first staff (C major) has labels: II-7b5, V7, II-7b5, V7, IMA7, sub V7/IV, IVMA7. The second staff (G major) has labels: II-7b5, V7, II-7b5, V7, IMA7, sub V7/IV, IVMA7. The third staff (D major) has labels: II-7b5, V7, II-7b5, V7, IMA7, sub V7/IV, IVMA7. The chords are written in a shorthand notation: C-7(b5), F7, G-7(b5), E7, AMA7, Eb7, DMA7, Ab-7(b5), Db7, G-7(b5), C7, FMA7, B7, BbMA7, E-7(b5), A7, Eb-7(b5), Ab7, DbMA7, G7, GbMA7.

Bars 3-5, 7-8 and 11-12 have the same functional construction as bars 1-2 and 5-6 of 'Melancholy in Cologne', the only difference being that the dominant and related II-7 take up an entire bar in 'Aja' as opposed to two beats in 'Melancholy in Cologne' (Fig. 1.14).

Fig. 1.14

Comparison of 'Aja' and 'Melancholy in Cologne'

Bars 3-6 'Aja'

The figure shows a single staff of music in treble clef with a 4/4 time signature. Above the staff, functional labels are placed over brackets: IMA7, sub V7/IV, IVMA7, II-7b5, V7, II-7b5. The chords are written in shorthand notation: AMA7, Eb7, DMA7, Ab-7(b5), Db7, Gb7.

Bars 1-3 'Melancholy in Cologne'

The figure shows a single staff of music in treble clef. Above the staff, functional labels are placed over brackets: IMA7, sub V7/IV, IVMA7, II-7b5, V7, IMA7. The chords are written in shorthand notation: DbMA7, G7, GbMA7, Cb7, F7, BbMA7.

As with 'Cycle' and 'Melancholy in Cologne', the head of 'Aja' explores different melodic motifs as the primary drivers of the composition. Three distinctive thematic ideas reflect on the trilogy of the augmented axis creating a thirty-six-bar head (Fig. 1.15).

Fig. 1.15

'Aja' – melodic analysis

The musical score for 'Aja' is presented in three systems, each with a key signature of one flat (Bb) and a common time signature (C). The score is analyzed with chord progressions and fingering for the left hand.

System 1 (Measures 1-8):

- Measures 1-2: C^ø7 (b5), F7
- Measures 3-4: B^ø7 (b5), E7
- Measures 5-6: A^{MA}7 (5), E^b7 (3)
- Measures 7-8: D^{MA}7 (3)

System 2 (Measures 9-12):

- Measures 9-10: A^b7 (b5), D^b7
- Measures 11-12: G^ø7 (b5), C7
- Measures 13-14: F (5), B7 (3)
- Measures 15-16: B^b (3)

System 3 (Measures 17-20):

- Measures 17-18: E^ø7 (b5), A7
- Measures 19-20: E^b7 (b5), A^b7 (1)
- Measures 21-22: D^bMA7 (5), G7 (3)
- Measures 23-24: G^bMA7 (3)

System 4 (Measures 25-28):

- Measures 25-26: C^ø7 (11), F7 (b7)
- Measures 27-28: B^ø7 (9), E7 (b7)
- Measures 29-30: A^{MA}7 (5), E^b7 (b7)
- Measures 31-32: D^{MA}7 (5)

System 5 (Measures 33-36):

- Measures 33-34: A^b7 (11), D^b7 (b7)
- Measures 35-36: G^ø7 (9), C7 (b7)
- Measures 37-38: F (5), B7 (b7)
- Measures 39-40: B^b (5)

System 6 (Measures 41-44):

- Measures 41-42: E^ø7 (11), A7 (b7)
- Measures 43-44: E^b7 (b7), A^b7 (b7)
- Measures 45-46: D^bMA7 (5), G7 (b7)
- Measures 47-48: G^bMA7 (5)

The thematic development naturally invited by the symmetry is also found in Mseleku's improvised solo with particular melodic sequences repeated several times (Fig. 1.16). Below, an ascending arpeggio followed by a descending scale segment traces the four-bar progression in a similar way several times. The II-7b5 chords in bars 1 and 2 of the progression are replaced with II-7.

Fig. 1.16

Similar construction of improvised lines in 'Aja'

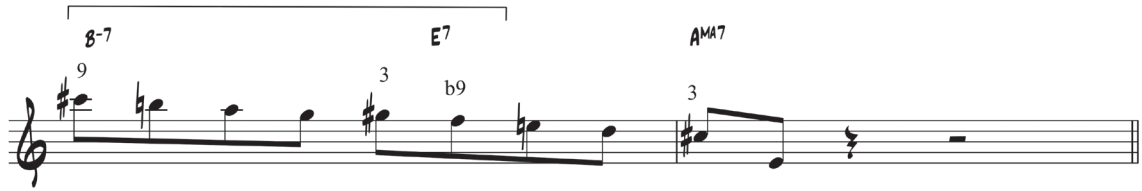
The musical score for Fig. 1.16 is divided into two main sections: Bars 9-15 and Bars 32-39. Each section contains three staves of music with various annotations.

Bars 9-15:

- Staff 1:** Annotated with "E-9 arpeggio" above the first measure and "Ab dominant scale" above the second and third measures. Chords include E-7, A7, Eb-7, Ab7, and b9. Fingerings (9, 3) and an "enclosure" are indicated.
- Staff 2:** Continues the melodic line with a "C-9 arpeggio" annotation above the first measure, "enclosure" above the second measure, "E dominant scale" above the third measure, and "GbMa7 arpeggio" above the fourth measure. Chords include DbMA7, Db7, GbMA7, and b7. Fingerings (5, 3) are shown.
- Staff 3:** Continues with "C-9 arpeggio" above the first measure, "enclosure" above the second measure, "E dominant scale" above the third measure, and "GbMa7 arpeggio" above the fourth measure. Chords include C-7, F7, B-7, and E7. Fingerings (9, 9, 9, 3) and "b9" are shown.
- Staff 4:** Continues with "AMA7" above the first measure and "A7" above the second measure. Chords include AMA7 and A7. Fingering (3) is shown.

Bars 32-39:

- Staff 1:** Annotated with "E-9 arpeggio" above the second measure. Chords include BbMA7, E-7, A7, and #. Fingering (9) is shown.
- Staff 2:** Annotated with "Ab dominant scale" above the first measure and "BbMa7 arpeggio" above the second measure. Chords include Eb-7, Ab7, DbMA7, and Db7. Fingerings (9, 3, 5) and "b9" are shown. "enclosure" is indicated below the staff.
- Staff 3:** Annotated with "GbMa7 arpeggio" above the first measure and "C-9 arpeggio" above the second measure. Chords include GbMA7 and C-7. Fingering (9) is shown. "enclosure" is indicated below the staff.

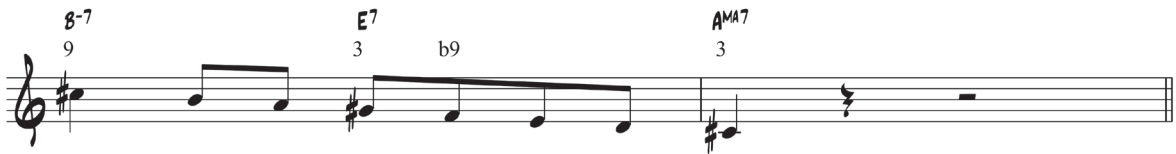


The cyclical nature of the harmony invites similar phrases that occur multiple times and always in the same place. Fig. 1.17 shows a similarly constructed descending scale line in bar 2 of the progression, occurring five times in Mseleku's solo.

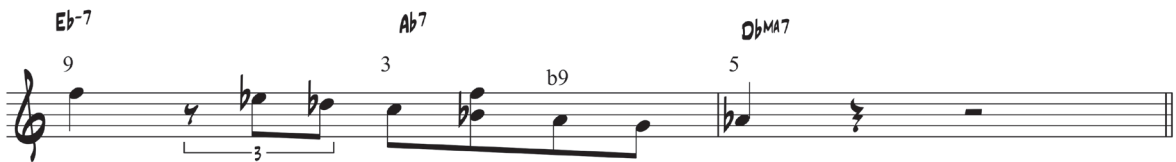
Fig. 1.17

A descending scale segment in bar 2 of 'Aja'

Bars 2-3



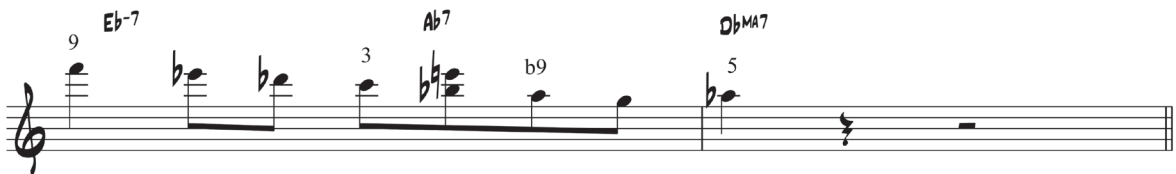
Bars 10-11



Bars 14-15



Bars 34-35



Bars 38-39



‘Angola’ (*Celebration*)

Cyclical harmonic sequences are also present in compositions that are not purely cyclical in nature but rely on sequences to drive the harmonic identity of the tune. In ‘Angola’, the movement of a minor 7 up a whole step to a dominant is used throughout the composition to activate harmonic movement between the central themes located in the two primary key centres of C minor and Db major. As indicated earlier, this sequence moves through a cycle of fifths, each minor chord effectively having dual function as I-7 in the resolution key and IV-7 in the subsequent key of resolution. Played in its entirety, the sequence will take twelve bars to complete a cycle (Fig. 1.18).

Fig. 1.18

Harmonic cycle through fifths

In ‘Angola’, Mseleku uses incarnations of this cyclical equation to bind different sections of the composition together. In Fig. 1.19, the resolution of the subsequent minor is stated before the dominant in the cycle. A similar progression forms part of ‘Meditation Suite’ (see Fig. 5.3 and 5.4).

Fig. 1.19

Harmonic cycle through a diminished axis

Several themes are heard throughout the composition (noted as phrases A-D). The first cyclical progression begins after phrase B at bar 24. Here, IV-7 (F-7) progresses up a whole step to V7 (G7) and resolves as expected to I-7 (C-7). This cycle repeats through the cycle of fifths until bar 31. V7 of A7 is suggested again in bar 32 as F-6, implying the upper structure altered tensions of E7alt. Although F-6 is not dominant in function, the suggestion of E7alt is reinforced by E7 having been just played in bar 30. F-6 has dual function in a sense – both as an implied V7alt of A-7 as well as IV-7 in the home key of C-7. This play on tonality facilitates an ingenious switch back to the key of C minor and establishes a key phrase (phrase C) and a central theme in the new key.

The second cyclical progression also begins after phrase B (after DC) and moves through a diminished axis. The same switch seen in bar 32 occurs at letter D. Here, Gb-6 has dual function both as IV-6 in the key of Db major and as an implied V7alt of Bb minor through spelling the altered tensions of the dominant of Bb minor (F7alt).

Fig. 1.20

Analysis of the head of 'Angola'

The musical score for 'Angola' is presented in six staves. Above the staves, chord symbols are written: I-7 (G-7/C), bVIMa7 (AbMA7), V7sus 4b9 (G(SUS4b9)), I-7 (G-7/C), bVIMa7 (AbMA7), V7b9 (G7(b9)), I-7 (G-7/C), bVIMa7 (AbMA7), I V7b9 (G7(b9)), 2. V7b9 (G7(b9)), I-7 (C-7), IV-7 (F-7), V7b9 (G7(b9)), I-7 (C-7), IV-7 (F-7), V+7 (G+7), I-7 (C-7), V/IV (C7), IV-7 (F-7), and cycle of 5ths begins. Brackets indicate 'phrase A' (bars 5-8), 'phrase B' (bars 13-16), and 'phrase C' (bars 21-24). A double bar line with repeat dots is at the end of bar 24.

25 $V7^{sus}$ $G7^{(sus4)}$ $I-$ $C-/G$ $V7$ $G7$ $I-$ $C-$

28 $I-7$ $G-7$ $V7$ $D7$ $I-$ $G-$ $I-$ $D-$ $V7$ $A7$ $I-$ $D-$ $I-$ $A-/E$ $V7$ $E7$

(also implies $V7^{alt}$ of $A-7$)

31 $I-$ $A-$ -3 $IV-6$ F_-6 $V+7$ $G+7$

phrase C

DC AL CODA

Cyclical sequence off dim axis begins

34 $I-$ $E-$ $V7$ $B7$ $I-$ $E-$ -3 $I-$ $Db-$ $V7$ $Ab7$ $I-$ $Db-$ -3 $I-$ $Bb-$ $V7$ $F7$

(also implies $V7^{alt}$ of $Bb-7$)

37 $I-$ $Bb-$ -3 $IV-6$ Gb_-6 I Db/Ab $\#Vo7$ $A^{\circ}7$

phrase C

40 $VI-7$ $Bb-7$ $IV-6$ Gb_-6 I Db/Ab $\#Vo7$ $A^{\circ}7$

phrase C

43 $VI-7$ $Bb-7$ $II-7$ $Eb-7$ $V7$ $Ab7$ $IMa7$ $DbMA7$

phrase D

46 $C^{\circ}7$ $F7$ $Bb-7$ 3 $II-7$ $Eb-7$ $V7$ $Ab7$ $IMa7$ $DbMA7$

phrase D

THE ARTISTRY OF BHEKI MSELEKU

The musical score consists of five staves of music in treble clef, with various time signatures and chord annotations. The first staff (measures 50-53) is in 4/4 time and contains a phrase labeled 'phrase C'. The second staff (measures 54-57) is in 2/4 time and also contains a phrase labeled 'phrase C'. The third staff (measures 58-60) is in 2/4 time and contains a phrase labeled 'phrase C'. The fourth staff (measures 61-64) is in 4/4 time and contains a phrase labeled 'phrase C'. The fifth staff (measures 65-67) is in 4/4 time and contains a phrase labeled 'phrase C'. The annotations include Roman numerals (I, II, IV, V, VI), chord symbols (C7, F7, Bb7, Gb-6, Db/Ab, A°7, Eb7, G7, A7, D-), and other symbols like '3', '5', and '-3' indicating specific notes or intervals.

50 II-7b5 C^ø7 V7 F7 VI-7 Bb-7 IV-6 Gb-6 I Db/Ab #Vo7 A^o7 phrase C

54 VI-7 Bb-7 IV-6 Gb-6 I Db/Ab #Vo7 A^o7 VI-7 Eb7 phrase C

58 3 I- F- V7 C7 I- F- 5 I- C- V7 G7 I- C- 2 I- D- V7 A7 I- D- phrase C

61 5 I- A- V7 E7 I- A- -3 IV-6 F-6 V+7 G+7 phrase C

(also implies V7alt of A-7)

I-7 C- bVIMA7 AbMA7 V7sus 4b9 G:sus4b9

Chapter 2 – Lineage

The musical heritage of jazz, often referred to as its ‘tradition’, acknowledges those who have come before as an integral part of the journey of musical apprenticeship. Schools of playing can be traced through a chronology of players like an ancestral chain – not as copies of the past, but rather as an ever-developing line carried forward and informed by multiple layers of innovators and stylists whose contributions have brought the language to where it is.

Mseleku’s reverence for particular players in the Afro-American jazz tradition is seen in his dedications to pianists Thelonious Monk and Bud Powell as well as saxophone legend John Coltrane, all of whom were key innovators in the discipline and whose style had a massive impact on how the music developed. Several of Mseleku’s compositions speak directly to this lineage including ‘The Messenger’, dedicated to Bud Powell, ‘Supreme Love’ to John Coltrane and ‘Through the Years’ to Thelonious Monk and legendary South African saxophonist Kippie Moeketsi. Others give acknowledgement through titles like ‘Monk the Priest’, ‘Monk’s Move’³⁰ and ‘Woody’s Tune’ (Woody Shaw).

‘Monk the Priest’ (*Home at Last*)

Thelonious Monk is central to the genealogy of jazz music and his profound influence continues to flow through the collective musical veins of its progeny. Alongside Bud Powell and Charlie Parker, he was one of the more powerful musicians to emerge from the so-called bebop period, his inspiration extending into many subsequent players including Barry Harris, Kenny Barron, Chick Corea and McCoy Tyner, amongst others, as well as South African pianist Abdullah Ibrahim – all of whose styles and dedications bear direct reference to Monk.³¹ Monk’s classic lines and phrasing have almost become clichés and whether in composition or someone playing along the lines of Monk, his style is always ‘instantly

³⁰ Mseleku affirms this dedication in Bragg (1992) (Appendix A).

³¹ Harris (1981), Barron (1982), Corea (1982), Ibrahim (1992) and Tyner (2002).

identifiable'.³² These nuances are all part of a distinctly unique performance style not easily defined by conventional standards, but one that is purposefully and reverently present in Mseleku's 'Monk the Priest'. One is immediately reminded of Monk's poignant ballads like 'Ask Me Now', or 'Pannonica' as well as his renditions of standard tunes like 'Everything Happens to Me' or 'Don't Blame Me'.³³ Mseleku's composition is uncannily close to the character of these and one might easily be convinced it was one of Monk's own tunes; the intervallic construction of voicings, use of extended dominant sequences and the ingenious switching of key centres are all straight out of Monk's handbook. The similarities are further reinforced by the performance itself, which is primarily rooted in a stride piano style. Although Monk's overall style was a radical departure from what had come before, he had strong roots in the Harlem stride school³⁴ and presented his modern concepts through this tradition, replacing the rich and flashy technical aspects with an almost poignant barrenness where density and richness are implied through sparing and careful choice of notes. Monk took as his idols primarily James P. Johnson, Fats Waller and Duke Ellington.³⁵ This was a more pianistic approach than was generally adopted by players in the bebop school like Bud Powell. Mseleku follows this brief quite succinctly in his respectful rendering of 'Monk the Priest'.

The composition is constructed on a typical AABA form consistent with several of Monk's ballads including those already mentioned, as well as classic compositions like 'Reflections', 'Ruby, My Dear' and 'Monk's Mood'.³⁶ This is usually a thirty-two-bar form; however, in this case the second A section is ten bars in length, making a forty-bar form in total (Fig. 2.1). As is often typical of Monk's compositions, the tune playfully engages different keys, beginning in Bb and through a series of extended dominant sequences, moves through A major and settles on Db minor at the end of the A sections and E major in the bridge. Although the tune appears to modulate to A major in bar 5, the point at which one hears this as an actual modulation becomes more of a theoretical argument as AMa7 also finds resonance in both E major and Db minor as IVMa7 and bVIIma7 respectively.

32 Billy Taylor, in *Thelonious Monk: American Composer* (1993).

33 Monk (1962-1968)

34 Gourse (1997: 13)

35 *Ibid.*

36 Sickler (1995)

Fig. 2.1

Analysis of the chord sequence on 'Monk the Priest'

The figure displays a musical score with handwritten annotations and functional analysis for two sections, A and B. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

Section A:

- Chord sequence: $Bb^{MA7}(\#5)$ (labeled $IMA7(\#5)$), $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}7$, $F\#7$, $B7$, $E7$, $B^{\flat}7$.
- Functional analysis: $IMA7(\#5)$ (labeled $Bb^{MA7}(\#5)$) is followed by a tritone shift (-3) to $II-7b5$ ($E^{\flat}7$), which is part of an $(V7)$ chord. This leads to an $Ext. dominant sequence$ consisting of $A^{\flat}7$, $D^{\flat}7$, $F\#7$, and $B7$. The sequence concludes with $V7$ ($E7$) and $SubV7$ ($B^{\flat}7$), also marked with a tritone shift (-3).

Section B:

- Chord sequence: A^{MA7} , $D^{MA7}(\#11)$, $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}-6$, $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}-6$, $C7$.
- Functional analysis: A^{MA7} and $D^{MA7}(\#11)$ are labeled $(bVI)Ma7$ and $(bII)Ma7$ respectively. $E^{\flat}7$ is $II-7b5$, $A^{\flat}7$ is $(V7)$. $D^{\flat}-6$ is $I-6$, $E^{\flat}7$ is $II-7b5$, $A^{\flat}7$ is $(V7)$. $D^{\flat}-6$ is $I-6$, and $C7$ is $(SubV7)V7$. A tritone shift (-3) is indicated between $D^{\flat}-6$ and $C7$.

Section B (continued):

- Chord sequence: $F\#-7$, $B7$, $G\#-7$, $G^{\circ}7$, $F\#-7$, $B7$, E^{MA7} , $F\#-7$, $G^{\circ}7$, $G\#-7$.
- Functional analysis: $F\#-7$ is $II-7$, $B7$ is $(V7)$. $G\#-7$ is $III-7$, $G^{\circ}7$ is $bIIIo7$. $F\#-7$ is $II-7$, $B7$ is $(V7)$. E^{MA7} is $IMA7$, $F\#-7$ is $II-7$, $G^{\circ}7$ is $\#IIo7$, and $G\#-7$ is $III-7$.

Section B (continued):

- Chord sequence: $B^{\flat}7$, $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}7$, $G^{\flat}7$, $F\#-7$, $B7$.
- Functional analysis: $B^{\flat}7$ is $(SubV7/IV)$, $E^{\flat}7$ is $Ext. dominant sequence$, $A^{\flat}7$ is $Ext. dominant sequence$, $D^{\flat}7$ is $Ext. dominant sequence$, $G^{\flat}7$ is $V7/V$. $F\#-7$ is $II-7$, $B7$ is $(V7) subV7$. A tritone shift ($b5$) is indicated between $B7$ and $B^{\flat}7$.

Section A (repeated):

- Chord sequence: Bb^{MA7} , $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}7$, $F\#7$, $B7$, $E7$, $B^{\flat}7$.
- Functional analysis: $IMA7$ (Bb^{MA7}) is followed by a tritone shift (-3) to $II-7b5$ ($E^{\flat}7$), which is part of an $(V7)$ chord. This leads to an $Ext. dominant sequence$ consisting of $A^{\flat}7$, $D^{\flat}7$, $F\#7$, and $B7$. The sequence concludes with $V7$ ($E7$) and $SubV7$ ($B^{\flat}7$), also marked with a tritone shift (-3).

Section B (repeated):

- Chord sequence: A^{MA7} , $D^{MA7}(\#11)$, $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}-6$, $E^{\flat}7$, $A^{\flat}7$, $D^{\flat}-6$, $E^{\flat}7$, $A^{\flat}7$.
- Functional analysis: $IMA7$ (A^{MA7}) is followed by a tritone shift (-3) to $II-7b5$ ($E^{\flat}7$), which is part of an $(V7)$ chord. $D^{\flat}-6$ is $I-6$, $E^{\flat}7$ is $II-7b5$, $A^{\flat}7$ is $(V7)$. $D^{\flat}-6$ is $I-6$, $E^{\flat}7$ is $II-7b5$, and $A^{\flat}7$ is $(V7)$.

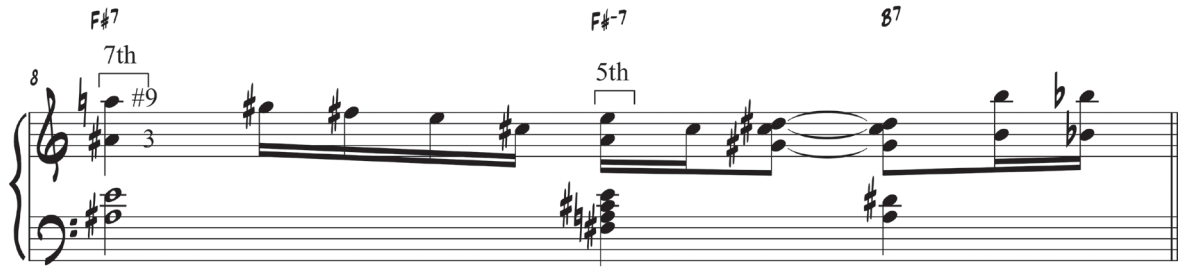
B7 has expectation to resolve to E Major but resolves deceptively to Bb as subV7.

Several elements of the composition resonate with Monk's style, particularly the descending arpeggio (bar 3, Fig. 2.2) which characterises the A sections. Although differently constituted, it is distinctly reminiscent of the opening bars of Monk's 'Ask Me Now'. The use of dyads interspersed with the melody is also a stylistic nuance associated with Monk. Some intervals are more dissonant than others. Examples

are seen in bar 3 on the B7 chord where the melody note (tension 13) is combined with the b7, exposing a dissonant major 7th interval; or bar 4 where a less dissonant 6th is exposed on E7 with the 3rd and 9th of the chord. The level of dissonance depends on the relationship of the notes to the chord. In bar 8, the interval of a Ma7th carries more dissonance than is heard on B7 (bar 3) as a result of the melody note being #9 of F#7 being supported by the 3rd of the chord. Other characteristics that speak to Monk's distinct style include the descending whole-tone scale runs (bar 4, Fig. 2.2). The harmonic construction of the bridge, formulated around a simple II-V-I progression, is also consistent with many of Monk's ballads including 'Reflections' and 'Ask Me Now' as well as with one of Monk's key influences, Duke Ellington, whose ballads like 'Prelude to a Kiss' or 'Sophisticated Lady' all have bridges constituted around variations on this simple progression.

Fig. 2.2
First eight bars of 'Monk the Priest'

The musical score for the first eight bars of 'Monk the Priest' is presented in three systems. The first system covers bars 1-3, the second system covers bars 4-5, and the third system covers bars 6-8. The score includes piano accompaniment with complex chords and a melodic line with various intervals and tensions. The chords are: Bar 1: BbMA7, Eb7; Bar 2: Ab7, Db7; Bar 3: F#7; Bar 4: E7, 6th, 8b7, Whole Tone, AM7; Bar 5: Eb7, b7 & 4th, Ab7; Bar 6: Eb7, b9, b3, b7, Ab7; Bar 7: Ab7, 4th, b13, #9, 4, b7; Bar 8: Db7, 4th. The melody includes intervals like 3rds, 6ths, 7ths, 8ths, 13ths, and 9ths, as well as descending whole-tone scale runs.



Mseleku’s use of extended dominant sequences is also particularly characteristic of Monk and can be found in Monk’s reharmonisations of classic standards like ‘Tea for Two’, ‘Sweet and Lovely’ or ‘I Got Rhythm’. Fig. 2.3 compares an excerpt of Monk’s version of ‘Tea for Two’³⁷ with the original chords and melody (shown below the double staff). The first eight bars move through a cycle of extended dominant 7ths beginning on D7, alternating occasionally with substitutes to bind cleverly with the melody. The progression works out perfectly to resolve on Ab in bar 7. Stride style left-hand voicings (root-7, 7-3), similar to those seen in Mseleku’s composition, accompany the slightly altered melody of the tune as well as the use of dyads in the melody (bars 9-10).

Fig. 2.3
Monk’s version of ‘Tea for Two’

37 Monk (1962)

The musical score consists of three systems of piano accompaniment. Each system includes a treble clef staff with a melody and a bass clef staff with a harmonic accompaniment. The first system has a key signature of one sharp (F#) and a 7/8 time signature. The second system has a key signature of one flat (Bb) and a 7/8 time signature. The third system has a key signature of one sharp (F#) and a 7/8 time signature. The chords are written above the treble clef staff, and the melody is written in the treble clef staff. The bass clef staff contains a complex harmonic accompaniment with many accidentals and ties.

‘Through the Years’ (*Timelessness*)

‘Through the Years’ is the only vocal tune on all of the albums used for this study. Abbey Lincoln’s lyrics beautifully encapsulate the notion of musical heritage, as does Mseleku’s rendering of the tune, which clearly resonates with Monk.

Through the years the sounds of love and music come.
Come and go some faces of some people we know.

Who bring a haunting melody and play a simple song.
Who live to bring a sound, a thrill that lives and lingers on.

The sounds that we hear when earth and heaven are near.
A muted trumpet or soulful saxophone, a wail, a singer’s
moan.³⁸

³⁸ Lincoln (1993)

The tune has a rather unusual form of twenty-seven bars, divided into three distinct parts (ABC), each with its own melodic idea (Fig. 2.4). The A section is eleven bars in length and constitutes a six-bar repeated phrase in G major (inclusive of the pick-up bar). The B section is a repeated five-bar phrase inclusive of a metric modulation that engages the triplets of the slow 12/8 swing feel. The C section is six bars in length.

The harmonic concept of the A section is entirely formulated on a typical I-IV-III-VI-II-V7 progression. This typical progression is found in many standard tunes like ‘I Thought about You’ (opening bars), ‘When I Fall in Love’ (bars 5-7), ‘Gone with the Wind’ (bars 13-16), ‘That’s All’ and ‘Our Love Is Here to Stay’ (bars 3-4). Two versions appear: the first as an extended dominant reharmonisation (bars 1-3) and the second beginning with #IV-7b5 (bars 4-6). The latter version is also seen in various forms in numerous tunes in the standard repertoire, including ‘Night and Day’ (bars 9-16), ‘That’s All’ (bars 5-8) and ‘Time After Time’ (bars 9-16 of the second A), and is also often used as a reharmonisation for tunes that follow the basic progression like ‘There Is No Greater Love’. Fig. 2.5 shows various reharmonisations of this standard progression.

The B section also utilises a common progression found in the jazz standard ‘Autumn Leaves’. Here it finds itself in two different keys as part of a quick metrically modulated phrase. Mseleku’s ability to use and reuse these typical progressions in various forms is testimony to the endless opportunity for creativity that the harmonic language affords.

The solo section is not over the form of the tune but rather engages aspects of the tune in a way that flows naturally from the melody. All three sections are present in the solo; however, the A and C sections are extended. In the A section, the first three bars are repeated, making fourteen bars as opposed to eleven and the C section adds two extra bars at the end to facilitate a return to the bridge (Fig. 2.6).

Fig. 2.4

‘Through the Years’ analysis

-----> subV/V7 (V7) #IV-7b5 IV-7 III-7 (V7/II) V7/II

8 F7 E7 Eb7 D7 C#o7 C-7 B-7 E7 A7ALT.

12 II-7 V7 IMA7 IVMA7 II-7 V7/VI
 'Autumn Leaves progression' D-7 G7 CMA7 FMA7 B-7 E7

14 VI-7 (V7/V) VI-7 (SubV7V) V7 V7/VI SubV7II
 A-7 D7 GMA7 CMA7 F#-7 B7 E-7 Eb7

17 IMA #Vo7 VI-7 II7 IMA #Vo7
 G/D D#o7 E-7 A7 G/D D#o7

20 VI-7 V7V II-7/V V7
 E-7 A7 A-7/D D7

Fig. 2.5
 Typical reharmonisations of the I-IV-III-VI-II-V progression

1. Basic diatonic progression

IMA7 IVMA7 III-7 VI-7 II-7 V7

GMA7 CMA7 B-7 E-7 A-7 D7

2. Reharmonisation using secondary dominants

IMA7 IV7 (SubV7/III) III-7 V7/II II-7 V7

GMA7 C7 B-7 E7 A-7 D7

3. #IV-7b5 replaces IMa7

#IV-7b5 SDM
IV-7 III-7 V7/II II-7 V7

4. Same as 3 with bIIIo7 as seen in 'Night and Day'

#IV-7b5 SDM
IV-7 III-7 bIIIo7 II-7 V7

4. Reharmonisation using extended dominants with diatonic roots

IMa7 (SubV7/III) Extended dominants V7

5. Reharmonisation using extended dominants with substitute dominants

IMa7 (SubV7/III) Extended dominants using substitutes V7

Fig. 2.6

'Through the Years' – analysis of the solo section

A IMa7 (IV7) Ext. dom. V7/II II-7 V7 IMa7 IV7

Extra 3 bars

III-7b5 (V7/II) V7/V II-7 (V7) #IV-7b5 SDM
IV-7 bVII7 III-7b5 V7/II

II-7 V7 IMa7 (IV7) Ext. dom. II-7 (V7)

13 $\#IV-7b5$ $C\#o7$ $IV-7$ $bVII7$ $C-7$ $F7$ SDM $III-7$ $(V7/II)$ $B-7$ $E7$ $(V7/V)$ $V7/II$ $A7_{ALT.}$ 4 $II-7$ $D-7$ $V7$ $G7$ $IMa7$ $IVMa7$ $II-7$ $V7/VI$ $CMA7$ $FMA7$ $B-7$ $E7$

17 $II-7$ $A-7$ $(V7/V)$ $V7$ $D7$ 4 $IMa7$ $IVMa7$ $II-7$ $V7/VI$ $GMA7$ $CMA7$ $F\#-7$ $B7$ $VI-7$ $(V7/V)$ $V7/II$ $E-7$ $A7$

20 IMa $\#Vo7$ $VI-7$ $II7$ IMa $\#Vo7$ $VI-7$ $V7V$ G/D $D\#o7$ $E-7$ $A7$ G/D $D\#o7$ $E-7$ $A7$

24 $II-7/V$ V/II $II-7$ $V7$ $IMa7$ $(IV7)$ $III-7b5$ $(V7/II)$ $V7/II$ $A-7/D$ $E7$ $A-7$ $D7$ $GMA7$ $C7$ $B\#7$ $E7$ $A7_{ALT.}$

Extra 2 bars
After solo DS to Bridge

‘The Messenger’ (*Celebration*)

From ‘Priest’ to ‘Messenger’, Mseleku’s titles provide telling clues to the flow of knowledge that informs the tradition and his respectful acknowledgement of Bud Powell in ‘The Messenger’ speaks to the pivotal role Powell occupies in the development of the modern jazz piano style. Where stride dominated the period before the emergence of bebop, Powell’s linear approach was more suited to the improvisatory style of the bebop horn players like Charlie Parker. He was quite literally a pianistic translation of the style associated with Parker and remains ‘the most important single pillar in the structural underpinnings of modern improvisational piano.’³⁹

‘The Messenger’ probably does not intend to mimic the style of Powell directly, but rather is a respectful acknowledgement of the player and his profound contribution to the lineage. The tune is constituted around the harmonic language that generally typifies the bebop style; however, its form is quite unusual by comparison to Powell’s compositions. Where Powell’s tunes like ‘Hallucinations’, ‘Bouncing with Bud’ or ‘Celia’ are

³⁹ Doerschuk (1984:26)

often based on thirty-two-bar AABA forms comprising even-numbered eight-bar sections, ‘The Messenger’, by contrast, is seventy-two bars in length, each section comprising eighteen bars – the A sections being made up of two nine-bar phrases, inclusive of a 3/4 bar, and the B section comprising a fourteen-bar phrase followed by a four-bar turnaround leading back to the last A (Fig. 2.7). The tune begins and ends in E major but moves through several different key centres (C, B, F and Ab). The sensibility of the composition is driven by an opening phrase in bars 1-2 and 9-10 of the A sections, followed by an identical six-bar phrase in two keys – C and F. Bars 12-17 of the A sections are the same as bars 3-8, only transposed up a 4th. The bridge is an entirely new section in the key of Ab, driven by an eight-bar phrase partially repeated up a major 3rd in C major and followed by a series of II-Vs leading back to A. In contrast to the rapidly moving changes of the A sections, the bridge temporarily rests on the two key centres Ab and C, alternating between the major chord and its auxiliary diminished.

Fig. 2.7

Analysis of the A and B sections of ‘The Messenger’

IMA7 V7 SubV7 IMA7 rel II-7b5 V7/III

[A] E^{ma7} G¹³ E^{7(#9)} D^{b9(#5)} 3 C^{ma7} F^{#-7(b5)} B^{7(b9)}

diminished axis

III-7 II-7 (V7) III-7 V7/II II-7 (V7) III-7 V7/II

E⁻⁷ 1 C^{#-7} F^{#7} E^{b-7} A^{b7} C^{#-7} F^{#13(b9)} E^{b-7} A^{b7}

(V7) (subV7/II)

II-7 V7/V V7 IMA7 V7/V V7 SubV7 IMA7

C^{#-7} F^{#13(b9)} B⁹ 4 E^{ma7} G¹³ 1 C¹¹ F^{#7} F^{ma7}

rel II-7b5 V7/III III-7 II-7 (V7) III-7 V7/II II-7 (V7)

B^{-7(b5)} E^{7(b9)} A⁻⁷ 1 F^{#-7} B⁷ A^{b-7} D^{b7(b9)} F^{#-7} B^{7(b9)}

The solo section is slightly different from the form of the tune. The 3/4 bar disappears and the lengths of the A sections are extended to twenty bars, making a seventy-eight-bar solo form (20+20+18+20). The chords in the solo section are also slightly different to the head. Mseleku often includes a different solo section in tunes with odd numbered forms. This is consistent with tunes like ‘Angola’, ‘The Age of Inner Knowing’ and ‘Through the Years’. All have separate solo sections either entirely different or slightly different to the composition.

‘Supreme Love’ (*Celebration*)

The influence of John Coltrane and the modal style associated with his later work are most certainly an inspiration for ‘Supreme Love’. The title itself speaks directly to Coltrane’s pivotal album *A Love Supreme*⁴⁰ and the sound and texture are consistent with the musical identity established by Coltrane’s celebrated quartet. This is reinforced by Mseleku’s use of the soprano saxophone as the driving instrument for the melody, similar to Coltrane’s classic recordings of tunes like ‘My Favourite Things’ or ‘Afro Blue’. Like these tunes, ‘Supreme Love’ is also in 3/4 with a leaning toward a 6/8 feel. The fact that Mseleku drops out at the beginning of the second chorus of the saxophone solo also speaks directly to a characteristic of Coltrane’s quartet and one associated with the musical relationship between pianist Tyner and Coltrane. Tyner often stopped playing at points during Coltrane’s solos to allow Coltrane more freedom to explore in the absence of supporting voicings. This is beautifully captured in the solo of soprano saxophonist Steve Williamson on ‘Supreme Love’.

⁴⁰ Coltrane (1964a)

Coltrane's quartet included both drummer Elvin Jones (with whom Mseleku plays on *Beauty of Sunrise*) as well as Mseleku's boyhood idol McCoy Tyner. Tyner's sound and identity formed an indispensable part of this group and without him, the quality we associate with Coltrane's modal style would likely be entirely different.⁴¹ The musical identity associated with Tyner includes the use of quartal harmony, modes and pentatonic scales – the adoption of which has been a major influence in the modern jazz piano style.⁴² Mseleku's affinity with Tyner's style is unmistakable and they both unsurprisingly come from the same lineage of Afro-American players. This includes Bud Powell, who lived in the same neighbourhood where Tyner grew up, as well as Thelonious Monk who was also influential in Tyner's development.⁴³ Subsequent pianists such as Kenny Kirkland, Joey Calderazzo and Mulgrew Miller all display aspects of Tyner's influence and Mseleku fits perfectly into this stream – a less European-orientated jazz piano tradition and one more rooted in an Afro-American essence.

'Supreme Love' comprises two main themes: a recurring opening phrase and a refrain. The first phrase is a repeated four-bar melody played over two different modes – D Dorian and F Lydian dominant. The chords are expressed as alternating bars of D-7 to E-7 and Eb/F to F/G (Fig. 2.8). Modal compositions comprise static non-functional harmony over one or two chords. The absence of moving chord changes demands an entirely different approach with more emphasis placed on motivic development within the mode rather than the outlining of a chord as in functional harmonic settings. Exploration outside of the mode is also part of the overall design associated with the style and hence Mseleku can be heard outlining the melodic minor at times as well as moving through constant-structure voicings outside of the confines of the mode. Although functional harmony is generally absent in modal settings, the C section ends on V7sus4(b9), inviting some tonal functionality around D minor.

41 Tyner noted that he believed Coltrane 'wouldn't have evolved in the same fashion' if Tyner had not been his pianist (Postif 1989, in Porter 1999:177).

42 Kerkstra (2000)

43 Porter (1999: 177)

Fig. 2.8.
 'Supreme Love'

♩ = 60

MODAL 6/8 FEEL

INTRO

D-7 E-7 D-7 E-7

5 **A** D DORIAN
 D-7 E-7 D-7 E-7

9 F MIXOLYDIAN
 Eb/F F/G Eb/F #11 F/G

13 D DORIAN
 D-7 E-7 D-7 E-7

17 **B** BASS UNISON WITH MELODY IN HEAD
 F7(sus4) G7(sus4) A7(sus4) D7(b9sus4)

21 F7(sus4) G7(sus4) A7(b9sus4)

25 D-

29 ON CUE
 G(add2) F7(sus4) Eb7(#11) D-

‘Woody’s Tune’ (*Beauty of Sunrise*)

‘Woody’s Tune’ appears under two different titles. It was originally recorded with lyrics under the title ‘A Song for You’ by British jazz vocalist Cleveland Watkiss on *Green Chimneys* (1989).⁴⁴ It reappears as an instrumental on *Beauty of Sunrise* (1995) and, although not specifically indicated, acknowledges trumpeter Woody Shaw in its title. The tune is written in a style that characterises the post hard bop and modal music of the 1960s of which Shaw was a key player.⁴⁵ Saxophonist Joe Henderson recalls how he was reminded of this period when he first heard Mseleku’s music:

I don’t hear this kind of talent. It’s like he should have been part of the ’60s in America. I mean, his writing reminds me of the writing that went on in New York City between 1960 and 1968. All those wonderfully talented players they had there and so I feel a very strong kinship with him.⁴⁶

Beauty of Sunrise appropriately includes several great American jazz legends and their progeny including trumpeter Graham Haynes (son of Roy Haynes) as well as Ravi Coltrane and drummer Elvin Jones. ‘Woody’s Tune’ is similar to compositions of the post-bop period many of which include a combination of modal, functional and ambiguous harmony – the sensibility of the latter often driven through an implied harmonic functionality. Composers such as Horace Silver, Wayne Shorter, Cedar Walton, Woody Shaw and Joe Henderson all explored a combination of ambiguity and functionality in the harmonic construction of their compositions. An example can be seen in ‘Silver’s Serenade’ where the constant-structure minor 7 chords a tritone apart imply the movement of II-7 –V7alt (Fig. 2.9) – a concept used extensively by the bebop and post-bop players.⁴⁷ In ‘Silver’s Serenade’, E-9 followed by Bb-9 outlines the movement of the related II-7 of a dominant and its tritone substitute. E-9 thus has dual function both as VI-9 and the related II-9 of V7/V in the key of G. The harmonic sensibility is therefore indirectly driven by the primary power of a dominant cadence. In essence, the opening four bars in context of the key of G imply V7/V-V7 and this is reinforced by the soloists, like trumpet player Blue Mitchell, who utilise the bebop dominant 7th scale built on the corresponding dominant over the II-7

⁴⁴ Watkiss (1991)

⁴⁵ The link to Woody Shaw is expressed in a review of *Beauty of Sunrise* at <https://www.allmusic.com/album/beauty-of-sunrise-mw0000024496>.

⁴⁶ Joe Henderson, in *Bheki Mseleku: Talkin’ Jazz*.

⁴⁷ Rees (1994)

chords (A7 bebop dominant over E-7 and Eb7 over Bb-7). As is also characteristic of the writing style of the period, the tune combines key-related and ambiguous harmony with functional harmony, as seen in bars 11-16 where the tune clearly modulates to the key of Bb.

Fig. 2.9

Analysis of 'Silver's Serenade' – Horace Silver

The figure shows four staves of musical notation for the analysis of 'Silver's Serenade'.
 Staff 1: Treble clef, key signature of one flat. Chords: E-9 (labeled 'rel. II-7 of A7 (V7V)'), a bar with a slash, Bb-9 (labeled 'rel. II-7 of Eb7 (SubV7/V)'), and another bar with a slash.
 Staff 2: Treble clef, key signature of one flat. Chords: A-9 (labeled 'rel. II-7 of D7 (V7)'), a bar with a slash, Eb-9 (labeled 'rel. II-7 of Ab7 (SubV7)'), and another bar with a slash.
 Staff 3: Treble clef, key signature of one flat. Chords: A-7 (labeled 'II-7'), a bar with a slash, C-7 (labeled '(IV-7) II-7'), and Bb7 (labeled 'Sub V7'). An upward arrow with '-3' indicates a tritone substitution.
 Staff 4: Treble clef, key signature of one flat. Chords: BbMa7 (labeled 'IMa7'), C-7 (labeled 'II-7'), D-7 (labeled 'III-7'), EbMa7 (labeled 'IVMa7'), A-7 (labeled 'II-7'), D7 (labeled '(V7/VI) V7'), and another D7. A downward arrow with '-3' indicates a tritone substitution.

A similar concept is seen in Joe Henderson's 'Inner Urge' where the starting chord F#-7b5 has exactly the same notes as D7 and the mode is derived from the same parent major scale. The source scales Locrian and Mixolydian contain exactly the same notes and focus (Fig. 2.10).

Fig. 2.10

First chord of 'Inner Urge'

The figure shows a single staff of musical notation for the first chord of 'Inner Urge'. The chord is shown as a rootless voicing with notes G, A, B, C, D, E, F# on a treble clef staff. Fingerings are indicated: 9 for G, b7 for A, 5 for B, 3 for C, b7 for D, b5 for E, b3 for F#, and 1 for G. The chord is labeled as D7 and F#-7b5.

Similarly, the subsequent chords FMa7(#11), EbMa7#11 and DbMa7#11 comprise the same notes as the rootless voicings for G7, F7 and Eb7 respectively. The first four bars of 'Inner Urge' could therefore be heard as a functional progression of dominant sevenths, the last two inclusive of their related II-7 chords as shown in Fig. 2.11. The pull of harmonic functionality indirectly drives the sensibility of the progression.

Fig. 2.11

First four bars of 'Inner Urge'

The figure shows a musical staff with four bars of music. Above the staff, four chords are labeled: F#-7(b9), F#MA7(b11), EbMA7(b11), and DbMA7(b11). Below the staff, a series of implied dominant functions are shown: D7, G7, C-7, F7, Bb-7, and Eb7. Arrows indicate the progression from D7 to G7, G7 to C-7, C-7 to F7, F7 to Bb-7, and Bb-7 to Eb7. Brackets group C-7 and F7, and Bb-7 and Eb7, suggesting functional relationships between these pairs.

Implied function is also found in Woody Shaw's 'Moontrane' where what appear to be unrelated minor chords reveal several layers of functional harmonic sensibility (Fig. 2.12). This can be seen in bars 5-6 of the A section and bars 5-8 of the B section. Both lines ascend through a diminished axis yielding a functional sensibility that forms part of a more obscure harmonic language consistent with modern players like Shaw. The minor chords in bars 5-6 of the A section ascend, following a whole-half diminished scale built on C. The ascending minor chords all relate directly or indirectly to aspects of the dominant 7ths built on the diminished axis of F. C-7 is the related II-7 of F7. The chord tones of the subsequent D-7 chord can relate either to F7 or B7alt. The same goes for Eb-7-F-7, in that Eb-7 is the related II-7 of Ab7 and the chord tones of F-7 relate to both Ab7 and D7alt. In essence, coupled with the DMa7 chord in bar 7 whose triad already has function over F7 (spelling tensions b9 and 13), the entire line suggests a dominant function culminating in the II-7-V7 in bar 8.

Another layer of implied function can be seen on C-7, which comprises all the altered tensions of A7, and by implication gives a strong 'resolution' from C-7 to D-7. The same applies to Eb-7 moving to F-7, in that Eb-7 comprises all the alterations of C7. Adding the related dominants to the minor chords in the B section reveals a set of contiguous II-V7s that suggests an extended dominant progression with indirect resolutions (C7 resolves to F-7 and Bb7 resolves indirectly to Eb7 via the related II-7, etc.). As with 'Silver's Serenade', actual functional harmony is also interwoven into the tune. At the beginning of the B section, the key tonality of Eb is clearly established by a II-V leading into the bridge as well as a secondary dominant function into III-7.

Fig. 2.12
 'Moontrane' – Woody Shaw

A IMa7#11 rel. II of D7

Diminished axis F7, Ab7, B7 and D7

C-7 A7^{ALT.} b9 F7 Eb-7 C7^{ALT.} b9 Ab7 D7^{ALT.} D

1. II-7 V7
 C-7 F7

2. II-7 V7
 F-7 Bb7

B IMa7 II-7b5 V7/III

Diminished axis

III-7
 G- F- Bb- Ab- C#- B- B-
 G- C7 F-7 Bb7 Bb- Eb7 Ab- Db7 C#- F#7 B- E7

In Mseleku's 'Woody's Tune', minor chords are built off an augmented axis on D (Fig. 2.13). Sensibility is driven by the relationship between the minor chords, in that D-7 is the related II-7 of the substitute dominant (G7) leading to F#-7. D-6 also spells all the alterations on C#7. Dominant function is suggested in the movement from D-7 to F#-7, either as G7 resolving down a half step or C#7alt resolving down a 5th respectively. Similarly F#-7, being the related II-7 of B7, and F#-6 spelling alterations on F7, suggests dominant function resolving to Bb-7. The same goes for Bb-7 resolving to D-7, where Bb-7 is the related II-7 of Eb7 resolving down a half step to D-7. This musical 'equation' plays itself out from any point on the axis.

Fig. 2.13
 'Woody's Tune'

C#7^{ALT.} F#-6 A7^{ALT.} D-6 F7^{ALT.} Bb-6

The form of the tune is complex, comprising a total of eighty-three bars with distinct sections. The arrangement is the same for both recordings except for a change of rhythmic feel between sections as well as some small melodic embellishments in the instrumental version that are absent in the vocal version. Although there is much repetition in the construction of the melody, there is also a considerable amount of variation. This creates a form of uneven numbered sections largely defined by the changes in rhythmic feel from Latin-swing to swing. There is only one complete eight-bar section that could constitute a repeat sign; however, this would require written instruction and multiple signs and codas. Hence, the piece is best written out in its entirety. The form could loosely be read as a principal theme with alternating and contrasting sections – ABACAD (Fig. 2.14). The central theme is built on the chords of the augmented axis and is repeated with variation three times in the tune (A1-3). The A sections are not identical but are essentially of the same thematic sensibility. The first A is inclusive of what appears to sound like an introduction and is folded into the form of the second A. Even though both A sections are twenty bars in length, the rhythmic feel and distribution of phrasing are different. The first A is in a Latin-swing feel and the second in swing. There are fourteen bars before the 2/4 bar in A1 and twelve in A2. The time signature change in the second A is extended to make up a deficit of two bars. Bars 8 and 14 of the first A are the same as bars 8 and 12 of the second, giving a sense of identity, similarity and structure to the A sections. The last four bars of both A1 and A2 are identical.

Two different sections follow A1 and A2. These can be seen as B and C. Although they begin on the same note, the chord is different and what follows is entirely different. The B section is twelve bars in length and is conceptualised around three contiguous II-Vs, descending by a whole step and ultimately leading back to the central theme. GMa7 and E-7 are functionally related and thus interchangeable (E-7 being VI-7 is tonic related and comprises the same notes as G6). GMa7-A7 can be interpreted as E-7-A7. The C section is only eight bars in length and comprises a repeating two-bar phrase that targets tension #9 of the dominant (13 of its substitute), resolving to 5 of the minor 7 in the subsequent bar.

Fig. 2.14

'Woody's Tune': A1-B, A2-C and A3-D

The musical score for 'Woody's Tune' is presented in a single system with multiple staves. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into sections A1, B, and A3.

Section A1 (Measures 1-16):

- Measures 1-4: Chords (I-9) rel. II-7/subV7 (Bb-9), I-9 (D-9), rel. II-7/subV7 (Bb-9), I-9 (D-9). Melody: Quarter notes G4, A4, Bb4, C5, quarter rest, quarter notes D5, E5, F#5, G5, quarter notes G5, F#5, E5, D5.
- Measure 5: Chord Bb-7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 6-9: Chords C-9, D-9, E-9, F#-9. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 10-12: Chord V7 (F7 ALT.). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measure 13: Chord (I-9) rel. II-7/subV7 (Bb-9), I-9 (D-9), rel. II-7/subV7 (Bb-9), I-9 (D-9). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 14-16: Chord (I-9) rel. II-7/subV7 (Bb-9), I-9 (D-9), rel. II-7/subV7 (Bb-9), I-9 (D-9). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.

Section B (Measures 17-24):

- Measures 17-18: Chords Ab/E, DbMA7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 19-20: Chord BbMA7. Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 21-22: Chords IMA7 (GMA7), II7 (A13(#11)). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 23-24: Chords IMA7 (GMA7), VI-7 (E-9), II7 (B/A). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.

Section A3 (Measures 25-32):

- Measures 25-26: Chords II-7 (D-9), (V7/IV) (G13). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 27-28: Chords II-7 (C-7), V7 (F7 ALT.). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 29-30: Chords II-7 (D-9), (V7/IV) (G13). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.
- Measures 31-32: Chords II-7 (C-7), V7 (F7 ALT.). Melody: Quarter notes G4, A4, Bb4, C5, quarter notes D5, E5, F#5, G5.

Annotations:

- UNISON WITH BASS (Measures 1-4)
- Constant structure minor chords ascending by whole step (Measures 5-9)
- TO SINGLE STAVE (Measures 10-12)
- Constant structure down by whole step (Measures 13-16)
- Constant structure down minor 3rds (Measures 17-24)

A2

(I-9)
 rel. II-7/subV7 I-9 rel. II-7/subV7 I-9 rel. II-7/subV7 I-9 rel. II-7/subV7

33 $Bb-9$ $D-9$ $Bb-9$ $D-9$ $Bb-9$ $D-9$ $F\#-7$

SWING

(I-9)
 V7 rel. II-7/subV7 I-9 rel. II-7/subV7

40 $F7\text{ALT.}$ $Bb-9$ $D-9$ $Bb-9$

Constant structure down by whole step

45 I-9 $D-9$ Bb/Gb $Eb-\text{maj}7$ Ab/E

Constant structure Ma7

50 $Db\text{MA}7$ $Bb\text{MA}7$

C

V7 I-9 V7/IV

53 $C\text{MA}7(\#11)$ $F7\text{ALT.}$ $Bb-9$ $E7$

IN 2 LATIN SWING

IV-7 II-7b5 V7 I-9 II-7b5 V7

57 $Eb-9$ $Eb-/Db$ $C-7(\flat 9)$ $F7\text{ALT.}$ $Bb-9$ $C-7(\flat 9)$ $F7\text{ALT.}$

A3 (I-9)
 rel. II-7/subV7 I-9 rel. II-7/subV7 I-9
 61 $Bb-9$ $D-9$ $Bb-9$ $D-9$
 swing

rel. II-7/subV7 I-9 rel. II-7/subV7 V7 PIANO ONLY DOUBLE AT 8V8
 65 $Bb-9$ $D-9$ $F\sharp-7$ $F7\text{ALT.}$
 3

69 HORNS IN
 8V8

71 (I-9)
 rel. II-7/subV7 I-9 rel. II-7/subV7 (I-9) (I-9)
 $D-9$ $F\sharp-9$ $D-9$ $F\sharp-9$ $Bb-9$ $D-9$
 IN 2 LATIN SWING

78 (I-9)
 rel. II-7/subV7 V7alt rel. II-7/subV7 rel. II-7/subV7 I-9 rel. II-7/subV7
 $Bb-9$ $A7\text{ALT.}$ 3 $D-9$ $F\sharp-9$ $D-9$ $F\sharp-9$
 TO SOLOS

The last A is the same as the first eight bars of the second A and is followed by a phrase that summarises the harmonic concept of the tune in a single condensed melodic line, outlining the three minor chords built off the augmented axis (Fig. 2.15). It appears to be played in triplets but sounds more like it is in free time. The phrase leads into a twelve-bar D section that sets up the solo form and occurs again at the coda.

Fig. 2.15
‘Woody’s Tune’ coda

The musical score for 'Woody's Tune' coda is presented in two systems. The first system features a melodic line in 4/4 time with fingerings (9, 1, 5, b3, 9, 1, 5, b3, 9, 1, 5, b3, 9, 1, 5, b3) and chord labels: D minor, Bb minor, F# minor, D minor, Bb minor. Below the staff are labels for augmented chords: C#7alt, A7alt, F7alt, C#7alt, A7alt. A bracket labeled 'Constant structure augmented chords' spans the second system. The second system shows a melodic line with fingerings (3, 3, 3, 3) and chord labels: C#+, D+, Eb+, E+. Below the staff are labels for augmented chords: V7alt, F7ALT, I-11, Bb-11, IV7, Eb7(#11).

As seen with more complex forms in tunes like ‘Angola’, ‘The Messenger’ or ‘The Age of Inner Knowing’, the solo section is entirely separate and not over the form of the tune. The solo section builds entirely on the integrity of the flow between the minor chords built off the augmented axis and plays directly into the symmetrical concept of the composition and its functional and ‘mathematical’ sensibility. This is driven by a hidden function of the minor chords and their relationship to the dominant, in that they can either be heard as resolution chords or as II-7 chords – the latter with the implication that it functions as a related II-7 of an active dominant. Bb-9 has a natural sense of resolution to D-9 in that it is the related II-7 of Eb7 which in turn is the substitute dominant leading to D-9. A7alt in bar 8 functions as a switch to the other side of the axis wherein D-9 now functions as the ‘active chord’ leading to F#-9. Similarly, F7alt in bar 16 switches back to the other aspect of the axis. The sixteen-bar solo form essentially comprises two eight-bar units dividing the augmented axis in half so that D-9 of bar 2 functions as a resolution of Bb-9 in the first eight bars, but becomes the active chord of the subsequent eight bars resolving to F#-9. That aspect of the axis in which Bb-9 becomes a resolution chord is only briefly explored in the last bar where F7 leads back to the top of the solo form. On the repeat, Bb-7 has dual function both as a resolution and the active related II-7 of Eb7. Similarly, D-9 of bar 9 has dual function. As the complete symmetrical relationship is not fully realised, bars 7-8 have a different relationship to bars 15-16 and although D-9 in bar 15 is active in

suggesting resolution to F#-9, it progresses to F7alt whose upper structure is F#-6 – essentially suggesting a dominant followed by a dominant.

Fig. 2.16

Solo section in 'Woody's Tune'

The figure displays four staves of musical notation in 4/4 time, illustrating chord resolutions and active chords. Each staff begins with a treble clef and a key signature of one flat (Bb).

- Staff 1:** Shows a sequence of four measures. The first measure is labeled 'resolution/active' with a chord symbol $\text{Bb}^{\flat-9}$ and a note $\text{D}^{\flat-9}$. The second measure is labeled 'resolution' with a chord symbol $\text{D}^{\flat-9}$. The third measure is labeled 'active chord' with a chord symbol $\text{Bb}^{\flat-9}$. The fourth measure is labeled 'resolution' with a chord symbol $\text{D}^{\flat-9}$. Above the first and third measures, the text '(I-9) rel. II-7 of subV7 (Eb7) → I-9' is written.
- Staff 2:** Shows a sequence of four measures. The first measure is labeled 'active chord' with a chord symbol $\text{Bb}^{\flat-9}$. The second measure is labeled 'resolution' with a chord symbol $\text{D}^{\flat-9}$. The third measure is labeled 'active chord' with a chord symbol $\text{Bb}^{\flat-9}$. The fourth measure is labeled 'active chord' with a chord symbol $\text{A}^{\flat-7}_{\text{ALT}}$. Above the first and third measures, the text 'rel. II-7 of subV7 (Eb7) → I-9' is written. Above the fourth measure, the text 'rel. II-7 of subV7 (Eb7) → V7 → 3' is written, with an upward-pointing arrow above the number 3.
- Staff 3:** Shows a sequence of four measures. The first measure is labeled 'resolution/active' with a chord symbol $\text{D}^{\flat-9}$. The second measure is labeled 'resolution' with a chord symbol $\text{F}^{\sharp-9}$. The third measure is labeled 'resolution/active' with a chord symbol $\text{D}^{\flat-9}$. The fourth measure is labeled 'resolution' with a chord symbol $\text{F}^{\sharp-9}$. Above the first and third measures, the text '(I-9) rel. II-7 of subV7 (G7) → I-9' is written.
- Staff 4:** Shows a sequence of four measures. The first measure is labeled 'active chord' with a chord symbol $\text{D}^{\flat-9}$. The second measure is labeled 'resolution' with a chord symbol $\text{F}^{\sharp-9}$. The third measure is labeled 'active chord' with a chord symbol $\text{D}^{\flat-7}$. The fourth measure is labeled 'active chord' with a chord symbol $\text{F}^{\flat-7}_{\text{ALT}}$. Above the first and third measures, the text 'rel. II-7 of subV7 (G7) → I-9' is written. Above the fourth measure, the text 'rel. II-7 of subV7 (G7) V7' is written. Below the third and fourth measures, a bracket groups $\text{D}^{\flat-7}$ and $\text{G}^{\flat-7}$, with an arrow pointing to a bracketed pair of $\text{F}^{\sharp-7}$ and $\text{B}^{\flat-7}$. A downward-pointing arrow above the number 3 is positioned above the fourth measure.

'Monk's Move' (*Beauty of Sunrise*)

'Monk's Move' is a typical two-horn, medium-up swing tune constructed using a classic hard bop formula; the head is played in unison (at the octave) by the trumpet and saxophone, followed by solos through the form, an alternating eight-bar drum solo and the head played again at the end. The tune is constructed on an AABA form comprising eight-bar A sections and a sixteen-bar bridge. It is characterised by dominant sevenths cantered on two whole-tone axes: the A section on G and the B section on Ab. This plays into the title of the tune as Monk was known for his use of both dominant 7b5 chords and the whole-tone scale. The melody of the A sections is built on three dominant 7#11 chords descending by a whole step, with emphasis on the tensions 9, #11 and 13. The tensions make up a triad built on the second degree of each dominant – the notes of the triad of the previous chord becoming the tensions of the subsequent dominant. Each phrase thus overlaps into the next as seen in bars 1-2 where the 3rd of G7 becomes #11 of F7. The melody is formulated around three basic phrases: two contrasting two-bar opening phrases followed by the same closing phrase, making a total of eight bars for each A section. Apart from the last note of the second A leading into the bridge, each A section has an identical eight-bar phrase.

Fig. 2.17
‘Monk’s Move’ – A section

In contrast to the angular melody of the A section, the bridge comprises a repeated eight-bar phrase constructed entirely on a six-note scale made up of a Bb minor pentatonic scale with an added 9th. The chords have a suspended quality and are built on the opposite whole-tone group to the A section. Substitute dominants D7 and E7 replace the Ab7 and Bb7 at the repeat of the phrase.

Fig. 2.18
‘Monk’s Move’ – B section

‘Nearer Awakening’ (*Beauty of Sunrise*)

‘Nearer Awakening’ is a slow, emotive ballad. It sits comfortably alongside ‘Monk’s Move’ and ‘Woody’s Tune’, conjuring up elements of Coltrane’s ‘Naima’²⁴⁸ in its opening phrase (Fig. 2.19). Like ‘Naima’, it begins in the key of Ab and mixes modal and functional harmony with a feeling of suspension created through the use of a pedal point.

Fig. 2.19

Opening bars of 'Naima' (Coltrane) and 'Nearer Awakening'

'Naima'

'Nearer Awakening'

'Nearer Awakening' consists of four sections configured in an asymmetrical AABCD form totalling fifty-two bars. The A and B sections are ten bars in length, the C section sixteen bars and the D section six bars. The tune derives its melodic and compositional integrity from a central thematic idea that is developed through three keys built off a diminished axis (Ab, F and D major). This is similar to many classic tunes like 'All the Things You Are', 'You Must Believe in Spring' and 'Joy Spring', all of which use transpositions of entire sections as a formula for composition.

In 'Nearer Awakening', the theme is established in the A section (Fig. 2.20). It is peacefully set around the primary resolutions of the subdominant, subdominant minor and dominant to the tonic. Played by the trumpet, two melodic ideas are presented in a ten-bar repeated section. The first melodic statement (A1) is a repeated four-bar phrase suspended over a pedal on the root, followed by a short answering phrase (A2).

Fig. 2.20

'Nearer Awakening' – A section

A

SDM IV- IMA7 II-7b5 V7/IV
 Db-(MA7)/Ab AbMA7 Ebø7/Ab Ab7_{ALT.}

Melodic statement A1

IVMa7 SDM IV- IMA7 II-7b5 V7/IV
 DbMA7/Ab Db-(MA7)/Ab AbMA7 Ebø7/Ab Ab7_{ALT.}

Melodic statement A1

The B section follows exactly the same chord progression as the A section, transposed down a minor third into the key of F major (Fig. 2.21). The melody begins differently but follows the same resolution of the phrase seen in A1. The line always closes with #9 to b9 of the dominant resolving to 5 of IVMa7. The closing phrase is the same as that of the A section (A2).

Fig. 2.21
'Nearer Awakening' – B section

The C section (Fig. 2.22) modulates down a minor third to D Major and is a different section entirely. The melody picks up on the opening idea of the B section and climbs through different modal perspectives pedalling on the root (D). The chords are key related but are not functional as

SDM
IV-
Db-Ma7/Ab

IMa7
AbMa7

bVIMa7
E-Ma7/#11

IMa7
AbMa7

‘LA Soul Train Blues’ (*Star Seeding*)

The title of this tune gives clues to its conceptualisation as it was recorded in Los Angeles and acknowledges Coltrane through indirect reference to his classic album *Soultrane*⁴⁹ and to the tune of the same name written for Coltrane by pianist Tadd Dameron.⁵⁰ The tune begins with an introduction that hints at the regulated sound of an old steam locomotive train and hence, there is also a double meaning in the title (Fig. 2.23). Mseleku plays both the piano and saxophone on the track and is accompanied by Charlie Haden on bass and Billy Higgins on drums.

Fig. 2.23

‘LA Soul Train Blues’ introduction

♩ = 154

INTRO I7
G7

repeat 3x

(V7/II) E7

V7/V A7

V7 D7

The tune comprises functional and ambiguous harmony in an asymmetrical form with a thirteen-bar repeated A section and an eight-bar repeated B section (Fig. 2.24). Its melodic construction embraces strong elements of the blues; however, it is not written on a typical twelve-bar or other blues form. The tune fluctuates between major and minor, the introduction and first chord of the A section being dominant, returning to minor in bar 3 as well as in the B section. The tune ends as it began – on a tonic dominant 7th chord. Beginning on a pedal point, the first chord is played as a triad a whole step above the root. This could be heard as a tonic #11 chord (through the pedal point) but could also be heard as having dual function as an inversion of A7 (V7/V) with indirect resolution to D7 in the second bar. A standard blues chord sequence in the first four bars

moves as is expected to chord IV7 in bar 5. However, from this point, the tune engages a different and less functional harmonic sensibility, passing through a series of extended dominants and ultimately modulating to Ab. Although the chords in bars 9-12 of the A section can be analysed in the key of Ab, the sensibility of the constant-structure major 7th harmony speaks more to the kind of harmonic construction seen earlier in Henderson's 'Inner Urge'.

Fig. 2.24

'LA Soul Train Blues' – analysis of A and B sections

The figure displays a musical score for 'LA Soul Train Blues' with detailed harmonic analysis. The score is organized into several systems:

- System 1 (A Section):** Shows the first line of music with a box labeled 'A'. Above the staff are chord symbols: (V7/V) I7, II-7b5, V7, I-7, and V7/IV. Below the staff are specific chord symbols: A/G, A^o7, D7(♯9), G-7, and Db7. A 'G Pedal' is indicated below the first few notes. Intervallic structures (3) are marked above the notes.
- System 2 (Ext. Dom. sequence):** Shows a sequence of chords: IV7 (C7), Ext. Dom. sequence (F7, Bb7), and V7 (Eb7). An intervallic structure (3) is marked above the final notes, with a '-1' and an upward arrow indicating a chromatic alteration.
- System 3 (Constant structure):** Shows three measures of a 'Constant structure' based on Lydian major 7th chords: IMA7 Lydian (AbMA7), IVMA7 Lydian (DbMA7), and bVIIMA7 Lydian (GbMA7). Intervallic structures (#11, 6, 9) are marked below the notes.
- System 4 (Lydian sequence):** Shows a sequence of Lydian major 7th chords: IMA7 Lydian (AbMA7), bVIIMA7 Lydian (GbMA7), bVIMA7 Lydian (EbMA7), and V7 (D7). Intervallic structures (3, 2) are marked below the notes. A '-1' with a downward arrow is positioned above the bVIMA7 chord.
- System 5 (B Section):** Shows the first line of music for section 'B' with a box labeled 'B'. Above the staff are chord symbols: I-7 and Ad LiB. Below the staff are specific chord symbols: G-7 and 'sim' (sustained). Intervallic structures (3) are marked above the notes.

‘The Age of Inner Knowing’ (*Celebration*)

‘The Age of Inner Knowing’ combines both modal and functional harmony. The tune is in C minor with chords borrowed from the parallel modes, creating a blend of modal textures under a largely diatonic melody. The style of the composition invokes a flavour reminiscent of the modal compositional concepts explored by players like Miles Davis and seen in tunes like ‘Nardis’⁵¹ as well as Wayne Shorter’s ‘Speak no Evil’⁵² (which begins with the same opening chords and also mixes major and minor sensibilities with functional and modal harmonies). Tunes like ‘Goodbye Pork Pie Hat’⁵³ also have elements of this sensibility in underpinning a largely diatonic and modal based melody with complex chords that engage interesting tensions in the melody.

The melody of ‘The Age of Inner Knowing’ draws its beauty and simplicity primarily from notes of the C Aeolian scale with the inclusion of a natural 3rd and 6th, drawn from the parallel major, creating a coalescence of major and minor qualities (Fig. 2.25).

Fig. 2.25

Melodic notes of ‘The Age of Inner Knowing’

The use of modal interchange combined with regular functional harmony provides a wide spectrum of harmonic colours under the melody, resulting in multiple chord qualities occurring on the same positions. The IV7 in bar 4 of the A section is found in both the melodic minor and Dorian mode. This is balanced against the IV-7 in bar 2 of the B section, which is found in the harmonic minor and the Aeolian and/or Phrygian modes. The bIIIMa7 in bar 2 of the A section, borrowed from the parallel Phrygian mode, balances against II-7 from the Ionian, melodic minor or Dorian modes, in bar 1 of the B section. V-7 from the Aeolian or Dorian (bar 5 of the A section) is balanced against V7 in bar 15. Fig. 2.26 and 2.27 show the parallel modes used as the harmonic source for composition (chords appearing in the tune are marked with an asterix).

Fig. 2.26
Parallel modes used in 'The Age of Inner Knowing'

SubV7/V
Ab7
↓

Ionian (Major)

IMa7	II-7	III-7	IVMa7	V7	VI-7	VII-7b5
C ^{MA7}	D ⁻⁷	E ⁻⁷	F ^{MA7}	G ⁷	A ⁻⁷	B ^{-7(b5)}
*	*	*		*	*	
↑	↑			↑	↑	
G ⁷	A ⁷			D ⁷	E ⁷	
V7	V7/II			V7/V	V7/VI	

Harmonic minor

I- (Ma7)	II-7b5	bIII+Ma7	IV-7	V7	bVIMa7	bVIIo7
C ^{-MA7}	D ^{-7(b5)}	E ^{b+MA7}	F ⁻⁷	G ⁷	A ^{bMA7}	B ^{o7}
	*		*	*	*	
↑				↑		
G ⁷				D ⁷		
V7				V7/V		

Melodic minor

I-7(Ma7)	II-7	bIII+Ma7	IV7	V7	VI-7b5	bVII-7b5
C ^{-MA7}	D ⁻⁷	E ^{b+MA7}	F ⁷	G ⁷	A ^{-7(b5)}	B ^{-7(b5)}
	*		*	*	*	
	↑			↑		
	A ⁷			D ⁷		
	V7/II			V7/V		

Fig. 2.27

Other modes used in ‘The Age of Inner Knowing’

Aeolian (Pure minor)

I-7	II-7b5	bIIIMa7	IV-7	V-7	bVIMa7	bVII7
C-7	D-7(b5)	E ^b MA7	F-7	G-7	A ^b MA7	B ^b 7

Dorian

I-7	II-7	bIIIMa7	IV7	V-7	VI-7b5	bVIIMa7
C-7	D-7	E ^b MA7	F7	G-7	A-7(b5)	B ^b MA7

Phrygian

I-7	bIIMa7	bIII7	IV-7	V-7b5	bVIMa7	bVII-7
C-7	D ^b MA7	E ^b 7	F-7	G-7(b5)	A ^b MA7	B ^b -7

The form of the tune is structured on two distinct sections and like ‘The Messenger’, ‘LA Soul Train Blues’ and ‘Woody’s Tune’, these comprise odd numbered bars. This includes a repeated A section of seventeen and nineteen bars and a B section of thirty-eight bars, comprising an eight-bar phrase repeated four times – the last with an extended section. The tune therefore constitutes a total of seventy-four bars. The solo form is quite simple by contrast, comprising a repeated eight-bar chord sequence constructed on a I-VI-II-V progression.

Fig. 2.28

'The Age of Inner Knowing'

INTRO: I- C- bIIIma7 DbMA7 bIII Eb IV7 F7

(from Phrygian) (from Melodic minor)

A I- C-7 bIIIma7 DbMA7 bIII Eb IV7 F

TO DOUBLE STAVE

V- G- bVIMa7 AbMA7 bVII Bb(add2) IMa C

Ext. dom. sequence (III) →

bIIIma7 DbMA7 bIII Eb IV F E7(#9)

B5 ONLY

→ V7 bVIMa7

A7 ALT. D7(#9) G7 1. AbMA7 PNO 8v8

bIIIma7 DbMA7 bVIMa7 AbMA7 bIIIma7 DbMA7 IMa C/E V/II A7 ALT.

8

II-7 IV-7 III-7 V7/II

D⁻⁹ F⁻¹¹ E⁻¹¹ A⁷ALT.

II-7 IV-7 III-7b5 V7/II

1.2.3

D⁻¹¹ F⁻⁹ E^{-7(b5)} A⁷ALT.

II-7 V7 I-6 V/V

4

D⁻⁹ G⁷ALT. C⁻⁶ D⁷(#9)

V7 I- SubV/V V7

G⁷ALT. C⁻ A^{b7} G⁷ALT.

SOLOS:

I- VI-7b5 V/V V7

C⁻ A^{-7(b5)} D⁷ALT. G⁷ALT.

(III) Ext. dom. sequence → V7

E⁷(#9) A⁷ALT. D⁷ALT. G⁷ALT.

AFTER SOLOS, D.C. AL CODA

THE ARTISTRY OF BHEKI MSELEKU



V7
G⁷ALT.

I-6
C-^b

V/V
D⁷ALT.

G PEDAL.....

V7
G⁷ALT.

I-6
C-^b

II-7^b5
D-7(^b5)

V7
G⁷ALT.

I-
C-

IMa (Lydian)
D/C

FINE

Chapter 3 – Roots

Definitely his South African roots are firmly planted; that's the foundation of his music – where it's coming from – the black South African experience.⁵⁴

Individual expression in music is informed by one's environment and influences. While Mseleku's style is clearly influenced by the Afro-American jazz school, his South African roots are what truly define his art. Some of his compositions draw more on this than others, particularly those characterised by the harmonies and melodies associated with the South African jazz style. Mseleku, however, often brings a level of harmonic complexity to the music beyond the traditional space, providing direction for advancement of the style. In tunes like 'Mbizo' or 'Monwabisi', he can be heard playing rich and thick voicings outside of the basic chord structure and his solos also often explore a flexibility of harmonic language more consistent with the Afro-American jazz school. He is somehow able to use the 'licence' of harmonic freedom gained from his other influences without compromising the essence of the style.

While all of Mseleku's albums have a distinctive South African identity, most are recorded with American rhythm sections. *Home at Last* is the only album that uses South African players entirely. It consists of several more popular-styled South African tunes and provides a valuable opportunity to compare a locally constituted ensemble with the predominantly American ensembles that appear on all his other albums. In addition to *Home at Last*, his solo performance on *Meditations* is also a good example that speaks to his South African identity. Here, he is completely alone and unaffected by influences from ensemble players. This recording reflects on the distinctive conversation between piano, saxophone and voice that likely attracted the attention of the international musical fraternity and earned him recognition as an artist.⁵⁵

‘Closer to the Source’ (*Celebration*)

‘Closer to the Source’ is the final track on *Celebration* and was recorded in a different session to the other tracks on the album. The performance includes British saxophonist Courtney Pine as well as South African percussionist Thebe Lipere. The same composition appears on *Meditations* as part of an extended solo performance called ‘Meditation Suite’. On this recording, Mseleku sings and plays the melody and improvises extensively.⁵⁶

The composition can be divided into two different parts, the first of which is a repeated AAB form with solos and the second a freely improvised section played over the cyclical progression discussed in Chapter 1 (see Fig. 1.1). The first part is divided into a twenty-four bar repeated A section and a nineteen-bar B section constituting the main theme and its bridge. The A section is formulated over a typical I-VI-II-V progression and comprises a repeated eight-bar phrase consisting of a one-bar statement and its refrain. The refrain is extended with some variation to make a further repeated four-bar closing statement (Fig. 3.1).

Fig. 3.1
A section of ‘Closer to the Source’

The figure displays four staves of musical notation in treble clef, 4/4 time, illustrating a section of the piece. The notation includes notes, rests, and triplets. Above the staves, chord progressions are indicated: I C, VI- A-, II-/V F/G, V/V D7, and V7 F/G. Brackets and labels identify specific musical phrases: 'opening statement' (first staff), 'refrain' (second and third staves), and 'refrain and variation' (fourth and fifth staves). The piece concludes with a double bar line.

The B section (Fig. 3.2) introduces a new melodic idea conceptualised around the resolution of the subdominant minor and subdominant major to the tonic. As III-7 and VI-7 are both tonic related chords, when preceded by bVI and bVII (from the Aeolian mode), the suggestion is the subdominant minor resolving to the tonic, that is, bVII7-I (Bb7-C). bIII (from the Aeolian mode) followed by IV, suggests the subdominant major resolving to the tonic, that is, IV7-I (F7-C) from the blues.

Fig. 3.2

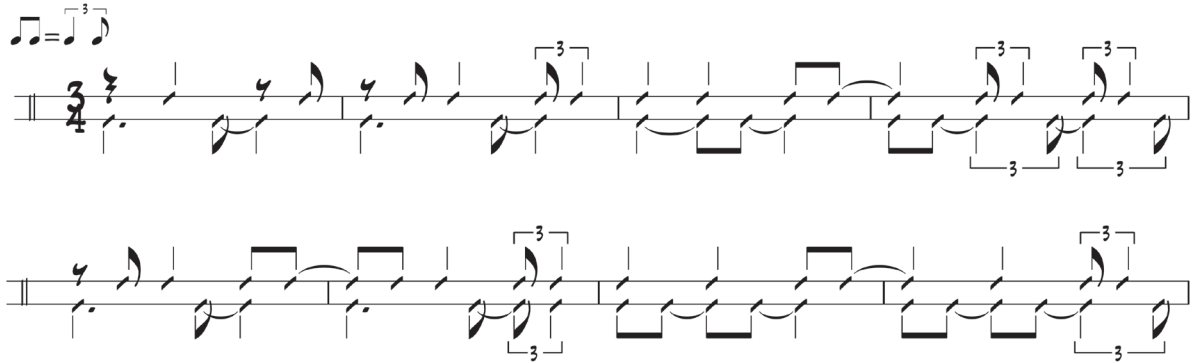
B section of 'Closer to the Source'

The musical score for the B section of 'Closer to the Source' is presented in three systems, each with chord diagrams and annotations above the staff. The key signature has one flat (Bb).

- System 1:**
 - Chords: bVI (Ab), bVII (Bb), I (C), VI- (A-)
 - Annotations: "Subdominant minor" above bVI and bVII; "Tonic major" above I and VI-.
- System 2:**
 - Chords: bIII (Eb), IV (F), I (E-), VI- (A-)
 - Annotations: "Subdominant major" above bIII and IV; "Tonic (related) major" above I and VI-.
 - Triplet markings: "4:3" above the first two notes of the I and VI- chords.
- System 3:**
 - Chords: I (E-), VI- (A-), II- (D-), bVI (Ab/Bb), bVII (Bb)
 - Annotations: "Tonic (related) major" above I and VI-; "Subdominant major" above II-; "Subdominant minor" above bVI and bVII.
 - Triplet markings: "4:3" above the first two notes of the I, VI-, and II- chords.

A distinctive piano style emerges in both recordings with the predominant rhythmic sensibility settled in the polyrhythmic relationship of 2 against 3 – the complexity of which is central to the identity of the style. This underpins the rhythmic integrity of the A sections. A feeling of swing is evident in the eighth note groupings with emphasis at times placed on the middle eighth note in the triplet. Swing-eighth notes are notated as regular eighth notes (not as a quarter note followed by an eighth-note pair in a triplet grouping). Where the middle triplet comes into play, the triplet is fully notated (Fig. 3.3).

Fig. 3.3
 'Meditation Suite' – rhythm only



Traditional notation can never do proper justice to how the music actually sounds, but does provide a graphic indication of how the rhythm is conceptualised. Fig. 3.4 shows how the left hand divides the bar into two halves in which there is always a note on beat 1 and in the last triplet of beat 2. These two beats are absent in the right hand where more emphasis is placed on 3. The interaction between both hands creates a polyrhythmic quality in which the listener can either hear the rhythm in 2 or 3.

Fig. 3.4
 Piano introduction of 'Meditation Suite'



The image shows two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system contains four measures. The first measure has a C chord, the second has an A- chord, and the third and fourth have an F/G chord. Triplet markings are placed over groups of notes in the right hand of each measure. The second system follows the same structure with four measures and the same chords and triplet markings.

A variation on the sequence is heard at the repeat. Here, the bass line in the left hand descends diatonically by step in the second bar (Fig. 3.5).

Fig. 3.5

Variation on the repeat of the A section in 'Meditation Suite' (1:14)

The image shows a single system of musical notation for piano accompaniment with four measures. The first measure has a C chord, the second has an A- chord, and the third and fourth have an F/G chord. Triplet markings are present in the right hand of each measure. The bass line in the left hand descends diatonically by step in the second bar.

On the first repeat of the form, Mseleku changes the focus of the melody to an octave higher (Fig. 3.6). In this example, all the triplets are notated.

Fig. 3.6.

Variation on the first repeat of the form in 'Meditation Suite' (2:04)

The image shows two systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The first system contains four measures with chords C, A-, and G7(9)5(4). The second system also contains four measures with the same chords. Numerous triplet markings are present in both hands of both systems, indicating that all triplets are notated.

Other variations engage more of the triplet feel between both hands, at times filling all the triplets in a single bar (see bars 7 and 8 of Fig. 3.7).

Fig. 3.7
 'Meditation Suite' (3:30)

On both versions, the tune repeats the form (AAB) with improvised solos interwoven with the melody, followed by two different shout choruses played over the A sections (Fig. 3.8 and 3.9). These are swapped around on the two recordings.

Fig. 3.8
 First shout chorus over the A section

First system of musical notation for the second shout chorus. It consists of two staves (treble and bass clef). The first measure has a C7 chord. The second measure has an A- chord. The third measure has an F/G chord. The melody in the treble clef features eighth and quarter notes, while the bass clef provides a steady accompaniment.

Second system of musical notation for the second shout chorus. It consists of two staves. The first measure has an A- chord. The second measure has an F/G chord. The melody continues with eighth and quarter notes.

Third system of musical notation for the second shout chorus. It consists of two staves. The first measure has a C7 chord. The second measure has an A- chord. The third measure has an F/G chord. The melody continues with eighth and quarter notes.

Fourth system of musical notation for the second shout chorus. It consists of two staves. The first measure has a D7 chord. The second measure has a G7 chord with a triplet of eighth notes. The third measure has a C chord. The melody continues with eighth and quarter notes.

Fifth system of musical notation for the second shout chorus. It consists of two staves. The first measure has a D7 chord. The second measure has a G7 chord with a triplet of eighth notes. The third measure has a C chord. The melody continues with eighth and quarter notes.

Fig. 3.9
Second shout chorus over the A section

Sixth system of musical notation for the second shout chorus. It consists of two staves. The first measure has a C chord. The second measure has an A- chord. The third measure has an F/G chord. The melody continues with eighth and quarter notes, ending with a triplet of eighth notes in the bass clef.

The image displays a musical score for the piece 'Monwabisi' (Home at Last). It consists of five systems of piano accompaniment, each with a treble and bass clef staff. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two sections: 'C' (C major) and 'A-' (A minor). The first system shows the beginning in C major. The second system transitions to D7, G7, and C, featuring triplet figures. The third system continues with D7, G7, and C, also including triplets. The fourth system maintains the D7, G7, and C progression. The fifth system concludes the piece with D7, G7, and C, ending with a double bar line and repeat dots. The notation includes various chords, eighth notes, and triplet markings.

'Monwabisi' (Home at Last)

'Monwabisi' is a sixty-four-bar form comprising a repeated eight-bar sequence transposed through four keys built off the diminished axis of C-Eb-Gb-A (Fig. 3.10). The sequence is loosely based on the first eight bars of the A section of Gershwin's 'I Got Rhythm';⁵⁷ however, the style and the harmonies used are more consistent with a popular township jazz

⁵⁷ The eight-bar sequence of 'I Got Rhythm' has many incarnations but is characterised by several key movements, one of which is the use of V7/IV in bar 5 progressing to IV in bar 6 and moving back to I via IV-7 or #1Vo7.

style. The melody is played in unison with the trumpet and tenor at the octave, with some improvised harmonies at certain points. The bass line remains consistent throughout.

Fig. 3.10

Eight-bar repeated sequence and bass line in 'Monwabisi'

TONIC	SUB DOMINANT		TONIC		DOMINANT	
I	IV6	II-7	I	V/II	II-7	V7
C	F ^b	D-7	C/G	A ⁷	D-7	G ⁷ (SUS4)



V/IV	SUB DOMINANT	SUB DOMINANT MINOR	TONIC	DOMINANT	
G ⁷ /C	IV6	IV-6	I	II-7	V7
G ⁷ /C	F ^b	F- ^b /D	C/G	D-7/G	G ⁷



The sequence repeats in each key, with the exception of Gb and A (bars 19-26 of the form) where only the first four bars of the sequence are played.

Fig. 3.11 (a)

Analysis of 'Monwabisi'

I	IV6	II-7	I	II-7 V7	
C	F ^b	D-7	C/G	D-7	G ⁷ (SUS4)



II-7 V7/IV		IV6	IV-6	I	II-7 V7		II-7 3 V7
5	G ⁷ /C	C ⁷	F ^b	F- ^b	C/G	1. D-7/G	2. D-7 F-7/Bb



I	IV6	II-7	I	V7/II	II-7 V7	
10	Eb	Ab ^b	F-7	Eb/8b	C ⁷	F-7 8b7



II-7 V7/IV		IV6	IV-6	I	II-7 V7		II-7 3 V7
14	8b-7/Eb	Eb ⁷	Ab ^b	Ab- ^b	Eb/8b	1. F-7/8b	2. F-7/8b Db ⁷



I	IV6	II-7	I	II-7 V7	
19	Gb	Cb ^b	Ab-7	Gb/Db	Ab-7 3 E ⁷



Mseleku reharmonises the opening bars at times, introducing dominant function resolving to the subdominant and returning back to the tonic via the subdominant minor (Fig. 3.11(b)). This is similar to bars 5-7 of the sequence.

Fig. 3.11 (b)
Opening bars of the solo on 'Monwabisi'

Deviation from the basic harmonic structure is also seen through his use of implied harmonies and the displacement of the line in his solos. Below, an excerpt from the key change to Eb shows the expected chords against his improvised line. The analysis gives indication of how Mseleku masterfully works around the basic harmonic framework often blurring the points at which the chord changes as well as introducing implied harmonic ideas. In Fig. 3.12, where the chord should change to Ab in the second bar of the form, Mseleku stays with Eb and uses chromatic enclosures to highlight an Eb triad. Inasmuch as he simplifies this opening section, the second part becomes more complex through a mixture of displacement

and implied harmony. V7/IV is anticipated by a bar such that Eb7 is brought into focus on the II-7-V7 (bar 5 of Fig. 3.12). The voicing of Eb7 (Eb7#5b9) in bar 6 is further suspended in the melodic line over the Ab in bar 7. This displacement forces IV-7 to be played on the EbMa7 in bar 8. Two constant-structure units a minor third apart (F-7 followed by Ab-7 and Bb13b9) spell the final resolution in bar 9.

Fig. 3.12

Analysis of an excerpt of Mseleku's solo on 'Monwabisi'

The musical score for Fig. 3.12 is presented in five systems, each consisting of a treble and bass staff. The analysis includes the following elements:

- System 1:** Treble staff shows a melodic line. Bass staff shows chords F-7, Bb7, and Eb. A bracket labeled 'Eb' spans the last two bars.
- System 2:** Treble staff shows a melodic line with 'enclosures' marked. Bass staff shows chords Ab and Eb/Bb. Fingerings 5, 3, 1, 5 are indicated.
- System 3:** Treble staff shows a melodic line. Bass staff shows chords F-7, Bb7, Bb-7/Eb, and Eb7. Additional labels include b7, Eb7, Bb-7, Eb7alt, b7, #5, and 3.
- System 4:** Treble staff shows a melodic line with a triplet of 3 notes. Bass staff shows chords Ab⁶, Ab-^b/F, and Eb/Bb. Additional labels include #9, b9, b7, #5, Ab, Ab-, EbMa7, and F-7.
- System 5:** Treble staff shows a melodic line with fingerings 1, 5, b3, 2, 1, 5, b3, 2, 1, 3. Bass staff shows chords Ab- and Bb13. A final Eb chord is shown at the end of the system.

'Mbizo' (Home at Last)

Like 'Monwabisi', 'Mbizo' is characterised by the typical I-IV-I-V progression distinctive of the South African jazz style. The first four bars comprise the same fundamental progression and bass line as found in 'Monwabisi'. Here, the tune is in Db major and consists of two eight-bar melodic phrases (A and B), configured in a thirty-two-bar AABA form. The A section comprises a repeated two-bar phrase with a slight variation at the end and the B section two similar four-bar phrases with minor differences (Fig. 3.13). Like 'Monwabisi', the head is played by both the trumpet and saxophone. Solos are shared by the trumpet, saxophone and piano – the trumpet taking the first two A sections, the saxophone the bridge and the piano the last A. The tune has a bluesy quality that is explored by Mseleku in his short solo on the last A of the form.

Fig. 3.13
Analysis of 'Mbizo'

The musical score for 'Mbizo' is presented in four systems, each with a treble clef and a key signature of three flats (Db major). The first system (bars 1-4) is labeled 'A' and shows a 'two-bar repeated phrase' in bars 1-2. The second system (bars 5-8) shows a variation of the phrase in bars 5-6. The third system (bars 9-12) is labeled 'B' and shows the first four-bar phrase. The fourth system (bars 13-16) shows the second four-bar phrase. Chord progressions are indicated above the staff, and melodic lines are shown in the staff.

System 1 (Bars 1-4): Chords: I6 (Db6), IV6 (Gb6), VI-7 (Eb-7), I6 (Db6/Ab), VI- (Bb-), II-7 (Eb-7), V7 (Ab7). Melody: Bar 1: G4, A4, Bb4, C5; Bar 2: Bb4, A4, G4, F4; Bar 3: G4, A4, Bb4, C5; Bar 4: Bb4, A4, G4, F4.

System 2 (Bars 5-8): Chords: I6 (Db6), IV6 (Gb6), VI-7 (Eb-7), I6 (Db6/Ab), VI- (Bb-), II-7 (Eb-7), V7 (Ab7). Melody: Bar 5: G4, A4, Bb4, C5; Bar 6: Bb4, A4, G4, F4; Bar 7: G4, A4, Bb4, C5; Bar 8: Bb4, A4, G4, F4.

System 3 (Bars 9-12): Chords: IMA7 (DbMA7), II-7 (Eb-7), V7 (Ab7), II-7 (Eb-7), V7 (Ab7), IMA7 (DbMA7). Melody: Bar 9: G4, A4, Bb4, C5; Bar 10: Bb4, A4, G4, F4; Bar 11: G4, A4, Bb4, C5; Bar 12: Bb4, A4, G4, F4.

System 4 (Bars 13-16): Chords: IMA7 (DbMA7), II-7 (Eb-7), V7 (Ab7), II-7 (Eb-7), V7 (Ab7), IMA7 (DbMA7). Melody: Bar 13: G4, A4, Bb4, C5; Bar 14: Bb4, A4, G4, F4; Bar 15: G4, A4, Bb4, C5; Bar 16: Bb4, A4, G4, F4.

17 I6 IV6 VI-7 I6 VI- II-7 V7
 Db⁶ Gb⁶ Eb⁻⁷ Db⁶/Ab Bb⁻ Eb⁻⁷ Ab⁷

21 I6 IV6 VI-7 I6 VI- II-7 V7
 Db⁶ Gb⁶ Eb⁻⁷ Db⁶/Ab Bb⁻ Eb⁻⁷ Ab⁷

‘Nants’ Inkululeko’ (*Home at Last*)

‘Nants’ Inkululeko’ is formulated on a repeated twelve-bar blues form. The first section (shown as A in Fig. 3.14) is written in a popular township style.

Fig. 3.14
 A section of ‘Nants’ Inkululeko’

A I IV VI I V7/IV
 F F/A Bb G⁻⁷ F/C F⁷

IV VI I V7/II
 Bb G⁻⁷ F/C A⁻⁷/D

II-7 V7 I V7
 G⁻⁷ Bb/C F/C C⁷(sus4)

By contrast, the second section of the tune borrows from the alternate chord changes of the blues found in Charlie Parker’s ‘Blues for Alice’.⁵⁸ This section comprises two different melodies (shown as letter B and C in Fig. 3.15). The C section is extended by an eight-bar vamp on a Lydian tonic (FMa7#11).

Fig. 3.15
D and C sections of 'Nants' Inkululeko'

The musical score is presented in a grand staff format with treble clefs and a key signature of two flats (Bb and Eb). It is divided into two main sections: Section B (D section) and Section C (C section).

Section B (D section):

- Staff 1: Chords IMA7 (FMA7), II-7b5 (E-7(b5)), V7/VI (A7), VI-7 (D-7), V7/II (G7), II-7 (C-7), V7/IV (F7).
- Staff 2: Chords IVMa7 (BbMA7), IV-7 (Bb-7), III-7 (A-7), V7/II (D7). Includes a triplet of eighth notes.
- Staff 3: Chords II-7 (G-7), V7 (C7), III-7 (A-7), V7/II (D7(b9)), II-7 (G-7), V7 (C7). Includes a triplet of eighth notes.

Section C (C section):

- Staff 4: Chords IMA7 (FMA7), (V7/III) (E7(b9)), V7/VI (A7(b9)), VI-7 (D-7), V7/II (G7(b13)), II-7 (C-7), V7/IV (F7(b9)).
- Staff 5: Chords IVMa7 (BbMA7), IV-7 (Bb-7), III-7 (A-7), V7/II (D13(b9)). Includes a triplet of eighth notes.
- Staff 6: Chords II-7 (G-7), V7 (C13(b9)), IMA7 (#11) (FMA7(#11)).
- Staff 7: Chord IMA7 (#11) (FMA7(#11)). Includes a first/second ending bracket with a triplet of eighth notes.

'Home at Last' (*Home at Last*)

This is the title track of *Home at Last* and probably the most popular-styled tune on the album. It has a typical sixteenth-note backbeat feel and comprises a simple melody entirely derived from the Db major scale (Fig. 3.16).

Fig. 3.16

Introduction of 'Home at Last'

The musical score for the introduction of 'Home at Last' is presented in two systems. The first system shows the first four bars, with a tempo marking of ♩ = 154. The key signature is two flats (Bb and Eb). The first system includes a piano part with a 'SAMPLE BASS LINE 8v8' and a 'PIANO' dynamic marking. The chord progression for the first system is: I Ma7 (Db MA7), IV (Gb), III-7 (F-7), and VI-7 (Bb-7). The second system shows the next four bars, with a chord progression of II-7 (Eb-7) and V7 (Eb-7/Ab). The notation includes treble and bass clefs, a key signature of two flats, and various musical symbols such as stems, beams, and accidentals.

The tune consists of two four-bar repeated sections (A and B), each with an independent melodic idea in a standard thirty-two-bar AABB form. The A section is based on a typical I-IV-III-VI-II-V progression and the B section moves from V7/IV to II-V7 (Fig. 3.17).

Fig. 3.17

Analysis of 'Home at Last'

The musical score for the analysis of 'Home at Last' is presented in two systems. The first system shows the A section, which is a four-bar repeated section. The key signature is two flats (Bb and Eb). The chord progression for the A section is: I Ma7 (Db MA7), IV (Gb), III-7 (F-7), and VI-7 (Bb-7). The second system shows the B section, which is a four-bar repeated section. The chord progression for the B section is: II-7 (Eb-7), V7 (Eb-9/Ab), II-7 (Eb-9/Ab), and V7 (Ab13). The notation includes a treble clef, a key signature of two flats, and various musical symbols such as stems, beams, and accidentals.

Mseleku explores several variations on the chord structure of the tune both in the head and in his solo. In the introduction and head he implies bIIIo7 (Eo7) in place of VI-7 in bar 2 of the A sections, and later in the solos introduces V7/V as an indirect resolution to V7 via II-7 in bar 3 (Fig. 3.18).

Fig. 3.18

Variations on the first four bars of 'Home at Last'

Further reharmonisation of the basic chord progression is seen in his solo. Fig. 3.19 shows the opening line ascending on a Db Major scale with an Ab triad outlining F-7 in bar 3. The line stops on a B natural, implying b9 of Bb7 (V7/II). Mseleku introduces Eb7 in bar 4 immediately before the Eb-7. This has a similar function to bIIIo7 and creates an indirect resolution from V7/V to V7 via its related II-7 chord. The added subtleties of the additional harmony give more focus and action to the melodic line outside of the diatonic space suggested by the basic chords.

Fig. 3.19

Mseleku's solo on the A section of 'Home at Last' (written in double time)

The musical score is divided into five systems, each with piano and treble clef staves. The key signature is G-flat major (three flats).

- System 1:** Treble clef starts with a whole rest. Piano part has a DbMa9 chord. Treble clef enters with a triplet of eighth notes (G4, Ab4, Bb4) and continues with a melodic line. Chords above the staff include DbMa7, Gb, F-7, and (Bb7). A dotted line with '8va' indicates an octave shift.
- System 2:** Treble clef continues the melodic line. Piano part has Eb-7, Eb7, Eb-7/Ab, and Ab9 chords. Treble clef has a triplet of eighth notes (Bb4, C5, Bb4) and a dotted line with '8va'.
- System 3:** Treble clef continues the melodic line with fingerings (b3, 5, b7, 9, 1, #9, b9, b13, 3, b1). Piano part has Eb-7, Ab7alt, and DbMa7 chords.
- System 4:** Treble clef continues the melodic line with fingerings (5, 3, 5, b7, 9, 13, 3, 3). Piano part has GbMa7(#11), F-9, (Bb13), and (Eb7) chords. Treble clef has a dotted line with '8va' and a diminished scale: Bb7 (diminished scale).
- System 5:** Treble clef continues the melodic line. Piano part has Eb-7, (Eb7), (Eb-7), (Eb7), and (Eb-7) chords.

Chapter 4 – Blueprints

The typical progressions and structured forms found in the jazz repertoire appear frequently in Mseleku's compositions. Particularly prevalent is his use of the II-V and II-V-I progressions as well as common forms like the blues or binary forms like AABA or AAB. These standard formats and progressions are used over and over again to drive the compositions of many of the great jazz composers. Tunes like Clifford Brown's 'Joy Spring' or John Coltrane's 'Moment's Notice' all explore II-V and II-V-I formulas extensively.⁵⁹ Several of Mseleku's compositions are entirely constructed around these musical 'blueprints'. Good examples are 'Blues for Afrika', 'Mamelodi', 'Adored Value' and 'Timelessness'. The relationship between melody, harmony and form in these compositions achieves a particular sensibility that speaks directly to the American jazz style and reinforces Mseleku's relationship with this heritage.

'Mamelodi' (*Home at Last*)

'Mamelodi' is formulated on a thirty-two-bar AABB form. The tune consists of two sixteen-bar sections with an eight-bar introduction. Apart from the introduction, it is entirely constructed on a four-bar minor key progression similar to that found in tunes like Clifford Brown's 'Daahoud'⁶⁰ or the jazz standard 'Autumn Leaves' (Fig. 4.1).⁶¹

59 II-V-I formulas are also often found in the bridge sections of tunes. For instance, in 'Five Brothers', the bridge comprises II-V-I sequences descending by half steps. In Kenny Barron's 'Voyage', the II-V-I sequences ascend by half steps. In the bridge of the classic standard 'Have You Met Miss Jones', the II-V-I sequences are built on an augmented axis.

60 Sher (2008: 83)

61 Sher (1988: 12)

Fig. 4.1

Comparison of similar progressions to 'Mamelodi'

'Daahoud' - A section

Two staves of musical notation in treble clef, 4/4 time. The notes are represented by diagonal slashes. Above the staves are chord progressions and Roman numerals. Brackets connect the Roman numerals to their corresponding chords.

Staff 1:
 I-7 (Eb-7) IV7 (Ab7) II-7 (C#-7) V7/bVI (F#7) bVIMa7 (GMA7) II-7b5 (F#7) V7alt (Bb7ALT.)

Staff 2:
 I-7 (Eb-7) II-7b5 (F#7) V7alt (Bb7ALT.) IMa7 (EbMA7) V7alt (Bb7ALT.)

'Autumn Leaves' - last 8 bars

Two staves of musical notation in treble clef, 4/4 time. The notes are represented by diagonal slashes. Above the staves are chord progressions and Roman numerals. Brackets connect the Roman numerals to their corresponding chords.

Staff 1:
 II-7b5 (C#7) V7alt (F7ALT.) I-7 (Bb-7) IV7 (Eb7) II-7 (Ab-7) V7/bVI (Db7)

Staff 2:
 bVIMa7 (GbMA7) II-7b5 (C#7) V7alt (F7ALT.) I-7 (Bb-)

'Mamelodi'

One staff of musical notation in treble clef, 4/4 time. The notes are represented by diagonal slashes. Above the staff are chord progressions and Roman numerals. Brackets connect the Roman numerals to their corresponding chords.

Staff 1:
 I-7 (F-7) IV7 (Bb7) II-7 (Eb-7) V7/bVI (Ab+7) bVIMa7 (DbMA7) V7/V (G13(b9)) V7 (C7ALT.)

Although a predominant triplet feel exists in the piano introduction, the overall rhythmic pulse of the tune is swing; hence, for notation it is written in 4/4 with the triplets written out. Fig. 4.2. shows the first four bars of the introduction. The Phrygian mode is clearly established with characteristic chords bII and bVII- resolving to I minor.⁶²

⁶² Characteristic chords (those containing the characteristic note) establish the modal flavour. Resolution from a characteristic chord to I is a modal cadence (Ulanowsky 1988).

Fig. 4.2
Introduction of 'Mamelodi'

♩ = 100

I- bII I- bVII-

F- Gb F- Eb-

INTRO:

I- bII I- bVII-

F- Gb F- Eb-

The melody of 'Mamelodi' consists of two four-bar repeated melodic statements. Slight variations in bar 6 and 8 of the A section and bar 7 of the B section make for a thirty-two-bar form (Fig. 4.3). Each melodic phrase in the A section begins on tension 9 with the last phrase in each four-bar segment beginning on #9. The melody is mostly diatonic with the exception of bar 4 where tensions #9, b9 and 13 on the G7 make an upper structure E triad on the 13th degree and #9, #11 and b9 an upper structure Gb triad built on the b5 of C7. These tensions are consistent with the diminished scale and the consequent triadic relationship between upper structure triads on G7 and C7 is a whole step (E and Gb). Although absent in the melody, Mseleku can also be heard playing an augmented 5th on Ab7 as it moves to Db in bar 2 of the four-bar sequence.

Fig. 4.3
‘Mamelodi’ – A and B section analysis

The image displays a musical score for the piece 'Mamelodi', divided into two sections: A and B. Section A (measures 1-16) features a melodic line with a triplet-driven rhythm. The chords are: F-7, Bb7, Eb-11, Ab+7, DbMA7, G13(b9), E Triad, C7ALT., and Gb Triad. Section B (measures 17-24) features a saxophone harmony line. The chords are: F-7, Bb7, Eb-7, Ab7, DbMA7 sax harmony, G13(b9), C7ALT., F-7, Bb7, Bb+7, Eb-7, Ab7, Db7, G13(b9), C7, G-7(b9), and C7. The score includes various musical notations such as triplets, accidentals, and dynamic markings like 'PICK UP INTO SOLO'.

The rhythm section supports a predominantly triplet-driven melody with an accompanying swing feel played in 2. The ride cymbal generally adheres to the swing pattern throughout and emphasis of the triplet feel is expressed in the comping of the snare drum (Fig. 4.4). This feel is similar to those found in tunes like Horace Silver’s ‘Silver’s Serenade’.⁶³

Fig. 4.4
 'Mamelodi' score – A section

♩ = 100

TRUMPET

TENOR SAX

PIANO

BASS

DRUMS

More emphasis is given to the triplet in the piano especially toward the end of the second head, just before the trumpet solo and in the solos (Fig. 4.5).

Fig. 4.5
 'Mamelodi' score – B section

B ♩ = 100

TRUMPET

TENOR SAX

PIANO

BASS

DRUMS

‘Adored Value’ (*Beauty of Sunrise*)

‘Adored Value’ is a classic medium-up tempo swing tune constructed on a thirty-two-bar AABA form. The tune is made up of a repeated eight-bar A section and a sixteen-bar B section. The chord progression found in the A section is the same as that of ‘Mamelodi’. Here, it is in the key of Bb minor and the chords are distributed across eight bars as opposed to four. The B section is structured entirely on II-V-I progressions in either four-bar or two-bar units shifting through five different key centres: Eb minor, F minor, Gb Major, A Major and Db Major. The melody in the A section is mostly derived from the Bb minor pentatonic scale, with the addition of the major 7th and 9th in bar 7.

Fig. 4.6
Analysis of ‘Adored Value’

The musical score for 'Adored Value' is presented in four systems, each with a treble clef and a 4/4 time signature. The key signature is Bb minor. The A section (bars 1-8) is marked with a box 'A' and includes the following chord analysis: I-7 (Bb-7), IV7 (Eb7), II-7 (Ab-7), and V7/bVI (Db7). The B section (bars 9-24) is marked with a box 'B' and is divided into four systems of II-V-I progressions. The first system (bars 9-12) has chords: bVIMa7 (GbMA7), V7 (F7), I-7 (Bb-7), and II-7b5 (Cb-7b5) over V7 (F7b9). The second system (bars 13-16) has chords: II-7b5 (F-7b5) over V7 (Bb7), I-7 (Eb-7), II-7b5 (G-7b5) over V7 (Cb7b9), and I-7 (F-7). The third system (bars 17-20) has chords: II-7 (Ab-7/Db) over V7 (Db7), IMA7 (GbMA7), II-7 (B-7) over V7 (E7), and IMA7 (A-7) over V7 (Eb7). The fourth system (bars 21-24) has chords: IMA7 (A-7) over V7 (Eb7), IMA7 (DbMA7), II-7b5 (Cb-7b5) over V7 (F7), and IMA7 (A-7) over V7 (Eb7). The score concludes with 'FINE' and 'DC AL FINE'.

‘Timelessness’ (*Timelessness*)

‘Timelessness’ is structured on an AABA form. Each section is sixteen bars in length, constituting a sixty-four-bar form in total. The A sections are based on a repeated eight-bar chord sequence focusing on the movement from the tonic (in bar 1) to the subdominant (in bar 5). The B section is based entirely on II-V and II-V-I progressions.

The introduction consists of ascending and descending constant-structure major chords, each voiced as an open 5th and 3rd. The tonic note (C) is held in the melody, creating different melodic tensions with each chord.

Fig. 4.7

‘Timelessness’ introduction

The musical score for the introduction of 'Timelessness' is presented in two systems. The first system, labeled 'I', shows a progression of chords: C, DbMa7 , Eb^6 , F, $\text{EMa7}(\sharp 5)$, and $\text{Gb}(\sharp 11)$. The second system, labeled 'IV', shows: F, $\text{EMa7}(\sharp 5)$, Eb^6 , D^7 , and DbMa7 . The bass line includes fingerings: 1, 7, 6, 5, +5, #11 for the first system and 5, #5, 7, 6, b7, 7 for the second system.

The A section follows the same brief; however, the chords descend by a whole step in the first four bars, resolving to F in bar 5. The progression follows the contour of a descending C Locrian scale with passing chords EMa7 and D^7 . I and IV are diatonic to the key and all the other chords (excluding the passing chords) are modal interchange chords – BbMa7 (bVII Ma7) from the Mixolydian mode, AbMa7 (bVI Ma7) from the Aeolian or Phrygian mode, EbMa7 (bIII Ma7) from the Aeolian mode, GbMa7 (bV Ma7) from the Locrian mode and DbMa7 (bII Ma7) from the Locrian or Phrygian mode.

The first melodic phrase (bars 1-4) is conceptualised around constant-structure $\text{Ma7}\sharp 11$ voicings, outlining 1-3- $\sharp 11$ -7 of each chord. The second melodic phrase (bars 9-12) is structured around fourths outlining 7-3-6-9

of each chord. Bars 5-8 of the progression remain the same throughout the introduction and the A sections.

Fig. 4.8

Melodic conceptualisation of 'Timelessness'

Bars 1- 4 of the A section

Chord voicings for Bars 1-4 of the A section:

- Bar 1: CMA7(#11) with fingerings 1, 3, 7, #11
- Bar 2: BbMA7(#11)
- Bar 3: AbMA7(#11)
- Bar 4: GbMA7(#11)

Bars 9 - 12 of the A section

Chord voicings for Bars 9-12 of the A section:

- Bar 9: CMA7(#11) with fingerings 3, 6, 7, 9, #11
- Bar 10: BbMA7(#11)
- Bar 11: AbMA7(#11)
- Bar 12: GbMA7(#11) with fingerings 3, 6, 7, #11

Fig. 4.9

A section of 'Timelessness'

Melodic lines for the A section of 'Timelessness':

- Line 1: Chords CMA7, BbMA7, AbMA7, GbMA7. Fingerings: 7 7 1 #11 3 3 #11 7, 7 7 1 #11 3 3 #11 7, 7 7 1 #11 3 3 #11 7, 7 7 1 #11 3 3 #11 7.
- Line 2: Chords FMA7, EMA7, EbMA7, DMA7, DbMA7. Fingerings: 3 7 3, 3 3.
- Line 3: Chords CMA7, BbMA7, AbMA7, GbMA7. Fingerings: 3 6 7 3 2 3, 3 6 7 3 2 3, 3 6 7 3 2 3, 7 3 #11 7 6 #11 3 7.
- Line 4: Chords FMA7, EMA7, EbMA7, DMA7, DbMA7. Fingerings: 3 7 3, 3 3.

The B section is constructed entirely of II-V and II-V-I progressions (Fig. 4.10). These can be analysed as moving through three key centres based on a Phrygian turnaround in C Major (C-Eb-Ab-Db). The melodic line targets tensions 13 and 11 over the II-7 chords in the first eight bars. The second phrase holds the root note in the lead creating tensions over the chords similar to the introduction.

Fig. 4.10

Analysis of the B section of 'Timelessness'

The figure shows a musical score for the B section of 'Timelessness' in C Major, divided into four systems of music. Each system includes chord analysis above the staff and tension markings below it.

- System 1:** Chords: D-7/G (II-7), G7 (V7), F-7/Bb (II-7), Bb7 (V7), EbMA7 (IMa7), A-7/D (II-7), D7 (V7/V). Tensions: 13, 13, 11. Interval markings: -3 (up), -3 (down). A bracket indicates an 'Extended dominant sequence with related II'.
- System 2:** Chords: D-7/G (II-7), G7 (V7), Bb-7 (II-7), Eb13 (V7), AbMA7 (IMa7), D-7 (II-7), G7 (V7). Tensions: 13, 13, 11. Interval markings: 3 (down), 3 (up).
- System 3:** Chords: G-9/C (II-7), B7 (subV7), F-7/Bb (II-7), E9 (subV7), EbMA7 (IMa7), A13 (V7/IV), Eb-7/Ab (II-7), Ab7(b13) (V7). Tensions: 1, b9, 9, 6, #9, 13, 3. Interval markings: -3 (up), 2 (down).
- System 4:** Chords: DbMA7 (IMa7), D7(b9) (subV7/V7/V), D-7 (II-7), G7 (V7), CMA7 (IMa7). Tensions: 7, b7, 1. Interval marking: -1 (down). A 'PIANO BREAK' is indicated at the end.

In the solo section, chords are simplified for improvisation. Passing chords fall away in the A sections with the constant-structure major 7 chords descending purely along the contour of C Locrian. The suspended chords in the bridge are also simplified, becoming II-V and II-V-I progressions (Fig. 4.11).

Fig. 4.11
‘Timelessness’ – solo chords

A I Ma7 C Ma7 b VII Ma7 B b Ma7 b VI Ma7 A b Ma7 b V Ma7 G b Ma7

IV Ma7 F Ma7 b III Ma7 E b Ma7 b II Ma7 D b Ma7

B II-7 D-7 V7 G7 -3 ↑ II-7 F-7 V7 B b7 I Ma7 E b Ma7 -3 ↓ II-7 A-7 (V7/V) D7

II-7 D-7 (V7) G7 3 ↓ II-7 B b-7 V7 E b7 I Ma7 A b Ma7 3 ↑ II-7 D-7 V7 G7

-3 ↑ III-7 G-7 V7/II C7 II-7 F-7 V7 B b7 I Ma7 E b Ma7 2 ↓ II-7 E b-7 V7 A b7

I Ma7 D b Ma7 -1 ↓ II-7 D-7 V7 G7 I Ma7 C Ma7

A I Ma7 C Ma7 b VII Ma7 B b Ma7 b VI Ma7 A b Ma7 b V Ma7 G b Ma7

IV Ma7 F Ma7 b III Ma7 E b Ma7 b II Ma7 D b Ma7

The drum solo at the end of the tune is underpinned by the same sequence found in the introduction. Variations in the voicings appear with triads built on the root and a whole step above the root – the latter inviting a Lydian quality (Fig. 4.12).

Fig. 4.12

'Timelessness' – chord variations over drum solo

The musical score for 'Timelessness' is presented in four systems, each with a treble and bass clef staff. Above the staves are the following chord symbols: C, Db, Eb, F, E, Gb; F, E, Eb, D, Db; D/C, Eb/Db, F/Eb, G/F, F#/E, Ab/Gb; G/F, F#/E, F/Eb, E/D, Eb/Db. The notation includes various triad voicings and some notes with accents.

'Blues for Afrika' (Celebration)

Blues is central to the jazz style with typical formats like the twelve-bar form being one of the most commonly used. Both major and minor twelve-bar forms abound in the repertoire of the great players, including classics like Coltrane's 'Bessie's Blues' or 'Equinox'. The basic harmonic structure is always honoured; that is, an expectation that the harmony will progress from I to IV in the 5th bar and return to I in bar 7 with some kind of resolution in bars 9-12. Reharmonisations of this common form are extensive and form a large part of the evolution of the music.

'Blues for Afrika' is formulated on a twelve-bar blues in D minor. Like Coltrane's 'Moment's Notice', the opening bars are constructed on a variation of the 3:2 clave rhythmic pattern. The head of the tune engages extended dominant reharmonisations, creating interesting tensions against the mostly diatonic melody (Fig. 4.13). Solos occur over a standard minor blues progression except in bars 9 and 10 of the form wherein Mseleku substitutes E-7b5-A7alt with a bar each of F-7-Bb7 followed by E-7-A7. (Fig. 4.14).

Fig. 4.13

Analysis of 'Blues for Afrika' – twelve-bar minor blues form

Fig. 4.13 shows the analysis of the twelve-bar blues form for 'Blues for Afrika' in D minor. The notation includes chord symbols, fingering numbers, and melodic lines for the first three systems of the form.

System 1 (Bars 1-3):

- Bar 1: (V7) A13(b9) (fingering: b9)
- Bar 2: Extended Dominants Db+7 (fingering: #5)
- Bar 3: Extended Dominants Gb7(#9) (fingering: #9)

System 2 (Bars 4-6):

- Bar 4: B7 (fingering: b7)
- Bar 5: E7 (fingering: 3)
- Bar 6: V7 A7(b13) (fingering: b13)

System 3 (Bars 7-9):

- Bar 7: Isus4 (I minor) D(sus4) (fingering: 1)
- Bar 8: G7(sus4) (fingering: b3)
- Bar 9: D7(sus4) (fingering: 1)

System 4 (Bars 10-12):

- Bar 10: IV7sus4 (IV-7) D-7/G (fingering: 9)
- Bar 11: D-7/A (fingering: 1)
- Bar 12: bVIMa7 BbMA7 (fingering: 7)

System 5 (Bars 13-15):

- Bar 13: (subV/V) Bb13 (fingering: 13)
- Bar 14: V7 A7 (fingering: #9) - Note: No chord played but V7 implied
- Bar 15: I-6 D-b/A

System 6 (Bars 16-18):

- Bar 16: bVIMa7 BbMA7
- Bar 17: V7
- Bar 18: V7 (fingering: 1)

Fig. 4.14

Solo changes for 'Blues for Afrika'

Fig. 4.14 shows the solo changes for the twelve-bar blues form in D minor. The notation includes chord symbols and rhythmic patterns for the solo sections.

System 1 (Bars 1-3):

- Bar 1: I- D-
- Bar 2: II-7b5 Eo7
- Bar 3: V7 A7

System 2 (Bars 4-6):

- Bar 4: I- D-
- Bar 5: V7/IV D7
- Bar 6: I- D-

System 3 (Bars 7-9):

- Bar 7: IV- G-
- Bar 8: V7 A7
- Bar 9: I- D-

System 4 (Bars 10-12):

- Bar 10: II-7 F-7
- Bar 11: SubV7/V Bb7
- Bar 12: II-7 E-7

System 5 (Bars 13-15):

- Bar 13: V7 A7
- Bar 14: I- D-
- Bar 15: V7 A7

Chapter 5 – Aesthetic

Jazz is a synergy of cultures and musical practices with players often classified according to their predominant focus or influence. Hence, although a player like Bill Evans had role models in African-American jazz,⁶⁴ he is often seen to have more of a European musical aesthetic in comparison to a player like McCoy Tyner, who is generally viewed in the African-American jazz aesthetic.⁶⁵ Similarly, Mseleku displays many facets in his style; however, his traditional roots are what characterise him most as a unique artist. Despite the many aspects that may form part of an artist's style however, the methodology of acquiring technical proficiency on an instrument, especially the piano, is generally consistent throughout, with many players having had their youthful musical foundations rooted in the traditional practices found in classical music.⁶⁶ Here, Mseleku is distinctly different in that he taught himself to play and consequently absorbed the essence of the music in a different way.⁶⁷ Inasmuch as his traditional roots have significance in recalling aspects of the jazz tradition, which originate in the rhythms and melodies of Africa, his absorption of Western musical practices outside of the traditional methodologies is also symbolic in bringing together facets of the discipline in a less formal way – a form of expression that sees no boundaries between various aspects of the style. His familiarity with a style that could be associated with that of the Romantic era gives recognition to a realisation that the harmonic and melodic qualities explored by Romantic composers like Chopin are not unlike those found in jazz. Although improvisation may have faded in classical music and been replaced by technical exactness and proficiency, the musical language engraved in its manuscripts archives all the melodic and harmonic devices familiar to the jazz style. Attributes found both in jazz and Western practice support a link between styles. Pianist Barry

64 Evans acknowledges pianist Sonny Clark as an important influence (Pettinger 1998: 71).

65 Kerkstra (2000)

66 This includes key players like Miles Davis who studied at Julliard (Davis 1990: 48) or Keith Jarrett whose roots in classical music are evident in his recordings (Jarrett 1992). Pianist Barry Harris also attributes his facility as an improviser in part to his early study of classical music. Pianist Cedar Walton also noted how he derived ideas for voicings from his analyses of Beethoven sonatas (Berliner 1994: 118).

67 Bragg (1992)

Harris reaffirms this by identifying classical composers, in particular Bach and Chopin, as important inspirations in jazz.⁶⁸ Fordham also draws attention to this aspect of Mseleku's playing style.

In the jazz revival that's happened on this side of the Atlantic, I think Bheki has been a very important figure because I think he has been one of the most prominent musicians who've been coming from what you might call a world musician's perspective – that all kinds of material that are related to South African music and to African-American jazz derived music particularly, and also with some involvement in a kind of classical Romanticism as well – the kind of 19th century classical quality in the people that have influenced him further back. I think that broad world musical perspective of his has made him a key figure in it.⁶⁹

These qualities are distinctly audible in Mseleku's playing and he makes little distinction between the various forms of music that inform his style.

These terms we use in terms of jazz and classics – they're wrong, but there is what you call spontaneous improvisation, and obviously based on a form, because maybe there would be a tune that you have already composed and then you're going to improvise on it afterwards – or it's just improvisation from the beginning (which there's nothing wrong in it being in a conventional way in terms of what people think of what that is – that it is composed in a systematic way).⁷⁰

His improvisation over the chord progression used at the end of 'Closer to the Source' is as much spontaneous improvisation as composition, in that the ideas are actually informed by the same concepts. The excerpt below (Fig. 5.1) shows how his melodic phrasing carefully reflects the harmonic movement with characteristic elements speaking both to the classical and jazz styles. The integrity of the harmony is carefully articulated in the melodic line by targeting key chord tones through the use of correctly placed passing steps – a system of scale application in jazz ensuring that chord tones land on downbeats to provide the illusion of moving harmony.⁷¹ The opening line describes the movement from C-7 into D7, expressed as an F7 dominant scale with a passing step between 1 and

68 Minelli (2014)

69 Bragg (1992)

70 Ibid.

71 Rees (1994)

b7, running into and stopping on the F# of D7. F# falls on a downbeat and facilitates a characteristic diminished phrase on the 3rd of the dominant which resolves to the 5th of G-7. The construction of this line is found frequently and is especially used extensively by the bebop players. Mseleku's repeated use of devices and enclosures shows uniformity in the construction of his lines consistent with the overall style. This gives it its recognisable character and even though the ideas are repeated, they often occur on different beats and in different places. These are heard as being part of a flowing and sensible melodic line that reflects on the harmonic sensibility of the progression rather than as repetition. A good example is seen in bar 5 and bar 10 where Mseleku uses the same construction of line to articulate the resolution of the dominant.

Fig. 5.1

Improvisation over the cyclical progression in 'Closer to the Source'⁷²

IV-7
C-7

V7
D7(b9)

Dim7 on 3

5 b3 1 5 PS 3 b9

F dominant scale

1 (I-)
II-7
G-7

5:4

V7
C7

IMa7
FMA7

IVMa7
BbMA7

Enclosure 3 5 3 5

(VI-)
I-
D-

V7
A7

I-
D-

V7
A7

5 b3 1 5 3

⁷² Fig. 5.1 is a transcription of the melodic line only.

PEDAL ON A

Other elements that could be interpreted as having classical influence are intertwined with the jazz phrasing, forming a single voice of expression. In bar 7 for instance, the phrase alternates between a minor chord and its dominant (D- and A7) by targeting chord tones of D minor alternating with chord tones of A7, expressed as a diminished 7th built a half step higher than the root. A phrase from Chopin’s ‘Etude Op.10 No.4’ outlines a very similar idea. The excerpt below (Fig. 5.2) is transposed into the same key for analysis.

Fig. 5.2
Chopin – ‘Etude Op.10 No.4’

Another example of a classical style of playing can be heard in ‘Meditation Suite’. In part of his solo performance, Mseleku uses a cycle of minor chords played through fifths – each minor being preceded by its dominant 7th. This same progression is found in ‘Angola’ in a different context. In ‘Meditation Suite’, it is disguised through suspensions and inversions more characteristic of a classical style.

Fig. 5.3
Cycle of fifths in ‘Meditation Suite’ (10:00)

Similarly, the figure below shows another manifestation of the same cycle also found in ‘Meditation Suite’. Here, the minor chord is voiced in its second inversion followed by the dominant in first inversion and resolving to a root position minor chord. The passing diminished chord leads to the following minor chord a fifth higher in its second inversion – and the cycle continues. The use of inversions is more in line with a classical aesthetic and contrasts the predominantly root-based harmony typical of the jazz style.

Fig. 5.4
Cycle of fifths in ‘Meditation Suite’ (13:00)

‘One for All, All for One’ (*Celebration*)

‘One for All, All for One’ evokes elements of classical influence in its treatment of harmony. The tune is in 3/4 with a straight eighth-note feel. The structure of the tune is a standard ABA form with the A sections sixteen bars in length and the B section, thirty-two bars. It begins in C major and modulates to the relative minor in the B section. The quality of the harmony centres on the resolution from dominant to tonic expressed in the A sections as a diminished structure built a half step below the tonic and in the B section as a minor-major 7 chord, a major third lower than the tonic minor. Although the first chord could be heard as a subdominant, it is voiced as a diminished structure (E/F) and constitutes the same active notes that spell the dominant (G13b9). As such, the first four bars essentially define different aspects of dominant function. The melody highlights the action of the dominant in its resolution to the tonic by articulating the difference between the two so that the b9 of the dominant resolves naturally to the 5th of the subsequent major.

In the B section, the chords alternate between the relative minor and its dominant, expressed using the same voicing a major third lower (F-Ma7). F-Ma7 expresses dominant function as Bb7#11 (subV7) or E7alt. A similar use is seen in the bridge of Antonio-Carlos Jobim’s tune, ‘Dindi’,⁷³ and speaks to a quality less rooted in the typical functional jazz harmonic sensibility. The tune briefly modulates to Ab (bars 37-41) with AbMa7 also having dual function as bVI in the home key of C. The final resolution in the last four bars of the B section could be heard as a tonic I7, but also has function as V7/IV with different perspectives of the dominant either as a suspended chord or an altered dominant.

Fig. 5.5

‘One for All, All for One’ analysis

The figure shows a musical score for the first two staves of the piece. The first staff is labeled 'A' and contains four measures of music. Above the staff, the chords are annotated as IVo (E/F), b9, and V7 (G7(b9)). The second staff is labeled 'B' and contains four measures of music. Above the staff, the chords are annotated as IMa7 (CMA7), 5, VI-7 (A-7), and A-7/G. The score is written in treble clef with a 3/4 time signature. The first staff starts with a repeat sign and a first ending bracket. The second staff starts with a measure rest and a first ending bracket. The piece ends with a double bar line and a repeat sign.

73 Sher (1988: 71-72)

THE ARTISTRY OF BHEKI MSELEKU

9 IV_o E/F V7 G7(♭9)

13 1. I_{Ma}7 C_{MA}7

17 2. I_{Ma}7 (SubV7/VI) SubV7 B♭7(♯11)

8 -3 I-(Ma7) A-(MA7)

25 rel. II- of subV7 F-(MA7) V7 E7(♯13)

29 I-(Ma7) A-(MA7)

33 rel. II- of subV7 F-(MA7)

37 -1 II-7 B♭-9 V7 E♭7(♭9)

41 3 (I_{Ma}7) bVI_{Ma}7 A♭MA7(♯5) (V/V) D7

45 I- C-/G V7(b9sus4) G7(b9sus4) (V7) G7(b9)

(I7) V7/IV C7(sus4) F#/C F-/C C7



DC AL CODA

53 II-7b5 D-7(b5) V7 G7(b9)

57 bVIMa7 AbMA7(#11)

61 IMa7 (Lydian) CMA7(#11)

PART TWO

Improvisation

Chapter 6 – Considerations for analysis

Jazz is a language. Understanding the vocabulary, syntax, everything involved, and putting it together – that's what jazz musicians have to do.⁷⁴

Communication is an unconscious action and although we practise things to say at times, it is for the most part unprepared. For a language to make sense it has to have clear construction and an intelligible vocabulary, but for it to tell a story that is engaging or evokes emotion, it requires artistry.

Improvisation and composition are essentially informed by the same creative source, where improvisation can be seen as spontaneous composition – an ability to create in the moment. This defines the discipline of jazz and forms a substantial part of its practice – the melodic style of which comprises a recognisable 'vocabulary' that speaks to its development and to those who contributed to its construction. Players are identified by the phrases and concepts they use in their improvisations. Analysis seeks to discover the conceptual approach that informs the skill set of the improviser so that we can learn, absorb and regenerate the music. More specifically, it attempts to explain the relationship between a phrase and the underlying harmony, in which the former is viewed as the horizontal counterpart of the latter.⁷⁵ There are always limitations in that we can never see into the mind of the artist and know what informed their choice(s) in any single moment. We can, however, unpack the construction of a phrase and this gives us clues about the player, their influences and, more importantly, what may have been part of their practice in acquiring their skill. The point is not to try to describe the moment scientifically but rather to understand its design. This could be as simple as noting that Mseleku plays a minor 7th rather than the half-diminished chord in each of the sequences of 'Aja'. We may never know why he chooses to do that, but we can note that this is his choice and that that in itself is interesting and yields an overall result. There are so many ways to identify with the

⁷⁴ Larry Ridley, in Gourse (1997: 257)

⁷⁵ Berliner (1994: 105)

performance and its detail. What can be identified are the characteristic devices that point to key influences and ways of doing things – an overall concept. This is almost like trying to get inside the mind of the artist and understand the language that facilitates their ability to make the choices they do. In fine art, the apprentice sets up his easel in the gallery to copy each skilful stroke of the master in the hope it will rub off in some way.

The pianist

For the most part, the improvised line reflects concepts consistent with all players; however, for a pianist, the delivery of the line is dependent on the support of the left hand. Different styles having emerged over time, all of which point to formative players who have been a part of the development of the jazz piano style and from whom subsequent players like Mseleku adopted their own style. Mseleku exhibits classic stylistic elements relating to the support of the left hand in its relationship to the improvised line. These are consistent with the players who influenced him and include elements of stride, bebop and contemporary left-hand voicings.

Stride

Thelonious Monk, one of Mseleku's key inspirations, had strong roots in the stride tradition associated with pre-bebop players like James P. Johnson, Fats Waller and Duke Ellington.⁷⁶ This style is more suited to solo piano; however, it has developed to suit ensemble playing in abbreviated form and is generally characterised by the root note of a chord played on the first and third beats of a bar (sometimes inclusive of a 7th or 10th depending on the player's hand size) followed by a chord played on beats 2 and 4.⁷⁷ As an example, in Monk's solo rendition of 'Sweet and Lovely',⁷⁸ the first and third beats are played as root-7 voicings followed by a closed-position chord on beats 3 and 4 (Fig. 6.1). In his solo on 'Tea for Two',⁷⁹ Monk abbreviates this approach to suit the context of the ensemble using only root-7, root-3 and 3-7 voicings (Fig. 6.2).

76 Gourse (1997: 13)

77 Levine (1989: 155)

78 Monk (1964)

79 Monk (1962)

Fig. 6.1
Thelonious Monk on 'Sweet and Lovely'

The musical score for 'Sweet and Lovely' is presented in four systems, each with a treble and bass clef staff. The key signature is B-flat major (two flats). The first system includes chords Bb-7, A7, Ab7, and G7. The second system includes Gb7, F7, E7, and Eb7. The third system includes Ab7, Db7, Gb7, and 8va. The fourth system includes EbMA7, F7, Bb7, and EbMA7. The score features various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings like accents and slurs.

Fig. 6.2
Excerpt from Thelonious Monk's solo on 'Tea for Two'

The musical score for the solo on 'Tea for Two' is presented in a single system with a treble and bass clef staff. The key signature is B-flat major (two flats). The first system includes chords D7, G7, C7, F7, Bb7, A7, Ab7, and Db7. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, and includes dynamic markings like accents and slurs.

The stride style has been modernised to include more contemporary left-hand voicings. This is seen in Mseleku’s playing on ‘Monk the Priest’ and ‘Melancholy in Cologne’ where he uses a stride approach but includes some variation in the voicing style.

Fig. 6.3
‘Monk the Priest’ – stride piano

The image shows two systems of piano accompaniment for 'Melancholy in Cologne'. The first system has a right hand with chords E7 and Bb7, and a left hand with chords b3/b7 and B-7. The second system has a right hand with chords A MA7 and D MA7 (#11), and a left hand with various voicings and fingerings (3, 3, 5, 5, 7).

Fig. 6.4
 'Melancholy in Cologne' – stride piano

The image shows two systems of piano accompaniment for 'Melancholy in Cologne'. The first system has a right hand with chords Db MA7, G7, Gb MA7, Cø7, and F7 ALT, and a left hand with various voicings. The second system has a right hand with chords Bb MA7, E7, Eb MA7, A-7, and D7, and a left hand with various voicings.

Bud Powell voicings

In the bebop and hard bop styles, the left and right hands work together to play the melody and chords. The left hand generally plays root-7 or root-3 voicings and the right hand plays the melody as well as other chord tones. This is common to players like Bud Powell and subsequent players like Barry Harris. 'The Messenger' (dedicated to Powell) is a perfect example of the right and left hands working together to support the melody in an integrated piano style. Mseleku plays open fifths or root-7 and root-3 voicings in his left hand, while the right hand plays the melody as well as other notes below it to complete the chord voicing. The excerpt below includes other typical techniques associated with the style, including drop-2 voicings and voicings in thirds (Fig. 6.5).

Fig. 6.5
Opening bars of 'The Messenger'

Improvisation in the bebop and hard bop styles is typically supported by root-7 or root-3 voicings and on occasion (depending on the size of the player's hand) complete root-7-3 voicings. The positioning of the left hand allows for the improvised line to utilise the resonant middle area of the piano in conjunction with the chords. Below (Fig. 6.6), an excerpt from the bridge of Bud Powell's solo on 'Jeannine'⁸⁰ shows typical voicings placed under the improvised line.

Fig. 6.6
Excerpt from the bridge of Bud Powell's solo on 'Jeannine'

80 Powell (1961)



Mseleku uses these voicings on occasion depending on the context. Fig. 6.7 shows root-7 voicings used in his solo on ‘Timelessness’. The improvised melody is accentuated with octaves adding the 3rd of the chord at points in the right hand.

Fig. 6.7

Root-7 voicings in the last A of Mseleku’s first chorus on ‘Timelessness’

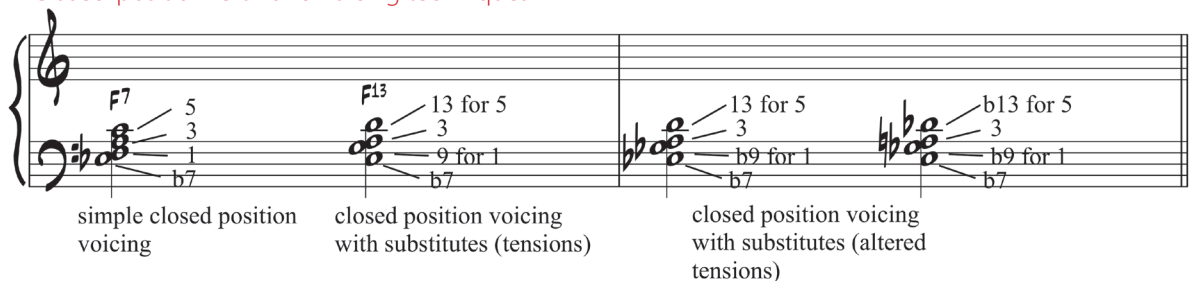


Rootless voicings

Mseleku uses a mix of voicing styles; however, he tends more toward the use of rootless left-hand voicings to support his improvised lines. These comprise mostly two, three or four-part structures played in the middle to lower-middle range of the piano (often in anticipation of beats 1 and 3) and are constructed around the same principles as closed-position voicings used in big band writing. Typically, the chords are voiced either from the 7th or 3rd (or the 6th if there is no 7th in the chord). The other chord tones (the root and 5th) are often substituted with tensions depending on the function of the chord. Fig. 6.8 shows chords derived from a closed-position F7 chord. Tensions 9 and 13 replace 1 and 5 to create a denser structure with alterations depending on the function of the key.

Fig. 6.8

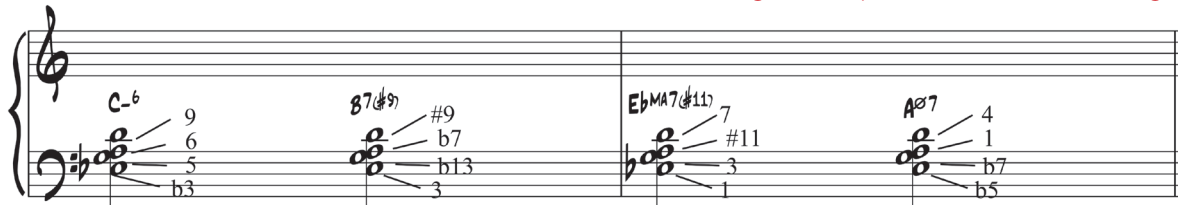
Closed-position left-hand voicing techniques



This technique is consistent with the comping style developed by players like Bill Evans and Wynton Kelly⁸¹ and is utilised by many of the post bebop players like McCoy Tyner or Herbie Hancock. A voicing can also have multiple meanings; for instance, F13 is also used for C-6, B7#9, EbMa7#11 and A-7b5 (Fig. 6.9). This brings a consistency to the voicing style especially in the movement from one chord to another.

Fig. 6.9

Left-hand rootless voicings – multiple use of the same voicing



McCoy Tyner (one of Mseleku’s key influences) often uses rootless voicings in his solos. Below is an example from his solo on ‘Bessie’s Blues’.⁸² Here, chords are mostly voiced from the 7th and utilise the same structure of a tritone with an added 4th above, spelling the dominant 7th and tension 13 (Fig. 6.10). Fig. 6.11 shows similar left-hand rootless voicings played by Mseleku in his solo on ‘Aja’. Typical of the technique associated with these voicings, Mseleku switches between chords voiced from the 3rd and 7th in order to facilitate good voice leading and keep the voicings in the same register. Some chord structures are denser than others; for instance, the C-7 in the first bar is voiced as b7-9-b3-5, whereas the B-7 in the subsequent bar is absent of its 9th degree. Patterns of voicing begin to emerge across different solos so that we are able to see a preference for particular densities and constructions. The key will also have an impact on whether the construction of a voicing is from the 3rd or 7th. For instance, Mseleku tends to play DMa7 as 3-6-7-9 and AMa7 as 7-1-3-5. This is purely because of the register. DMa7 played from its 7th would either be too low and muddy or too high in register. In this case, choices are informed by the practicality of the instrument with the key defining the voicing type.

Fig. 6.10

Excerpt from McCoy Tyner’s solo on ‘Bessie’s Blues’



81 Levine (1989: 155)

82 Coltrane (1964c)

Fig. 6.11 shows a musical score for the last chorus of 'Aja'. The score is in 4/4 time and features four measures. The chords are Eb7, Ab7, Eb7, and A7. The left hand uses rootless voicings with specific fingering: 13 3 b7 for Eb7, 13 3 b7 for Ab7, 13 3 b7 for Eb7, and 13 3 b7 for A7.

Fig. 6.11

Rootless and Powell left-hand voicings on the last chorus of 'Aja'

This section illustrates Rootless LH Voicings for four chords: C-7, F7, B-7, and E7. The left hand voicings are: C-7 (5 b3 9 b7), F7 (5 b3 b7), B-7 (5 b3 b7), and E7 (b9 b7 3).

Rootless LH Voicings

This section illustrates Powell 1-7 Voicings for three chords: AMA7, A+7, and DMA7. The left hand voicings are: AMA7 (5 3 9 7), A+7 (b13 3 b7), and DMA7 (7 6 3 7).

This section illustrates Powell 1-7 Voicings for four chords: Ab-7, Db7, G-7, and C7. The left hand voicings are: Ab-7 (b3 b7 1), Db7 (b3 b7 3), G-7 (b3 b7 1), and C7 (b7 b7 3).

Powell 1-7 Voicings

This section illustrates Modal voicings for three chords: FMA7, F+7, and BbMA7. The left hand voicings are: FMA7 (7 1), F+7 (b7 1), and BbMA7 (3 1).

Modal voicings

Mseleku also uses a style of comping in which fourth-based structures consisting of notes drawn from a mode are used to create a sense of harmonic

movement in harmonically static environments. This style is generally associated with the modal period in jazz and is used by players such as McCoy Tyner. Fig. 6.12 illustrates Tyner's use of fourth-based voicings shared between the right and left hands in the opening statement of 'Miles' Mode'.⁸³ All the notes are drawn from the Dorian mode on B and the chords are predominantly in fourths, except for the voicings built on degrees 1 and 2 of the mode. The sequence is referred to as the 'Dorian row'.⁸⁴

Fig. 6.12

'Dorian row' on B minor – Tyner on 'Miles' Mode'



In the solo sections, the left hand supports the right with three-part fourth voicings diatonic to the mode. The example below (Fig. 6.13) illustrates an excerpt from Tyner's solo on 'Impressions'.⁸⁵ For the most part, the melodic content remains within the Dorian mode. The voicings are entirely drawn from the mode, with only those built on scale degrees 1, 2 and 3 being used.

Fig. 6.13

Use of fourths in Tyner's solo on 'Impressions'

83 Coltrane (1997)

84 DeGreg (1994: 220)

85 Coltrane (1985)



Mseleku employs similar voicings in his solo on 'Blues for Afrika' (Fig. 6.14). Here, he uses fourth-based chord structures built off scale degrees 1, 2, 3, 4 and 5. These fit well with the normal rootless left-hand voicings off the 7th and 3rd and the combination speaks to both a modal and functional context in the blues.

Fig. 6.14

Mseleku's use of fourths in 'Blues for Afrika'

Construction of the improvised line

It is common to indicate the relationship of a scale to a chord and accepted practice governs which scales fit which chords.⁸⁶ It is important, however, to differentiate between the use of a scale as the primary source of improvisation and its use as a means of outlining the movement of

⁸⁶ Rees (1994)

harmony in the melodic line. In static chord settings, a scale can be used to drive the colour of a mode – the improviser’s intention being to create a melody within the confines of the scale. This is generally referred to as a ‘modal approach’. By contrast, for a line to carry the movement of harmony, it must give focus to harmonic action so that in the absence of the chords, it conveys the story of moving harmony. In some cases, an improviser may choose to use a single scale as the primary source for improvisation despite the underlying harmonic changes. Here, a source scale (often diatonic to the key) becomes the driver of melodic content, absent of harmonic function. The difference in approaches is well demonstrated on ‘Home at Last’. In Feya Faku’s solo on ‘Mamelodi’, Faku derives the entire melodic content of his opening statement from the Ab major scale (Fig. 6.15). The line floats above the changing harmony, concentrating on motivic and melodic development. In the absence of the underlying chords, there is no indication of the harmonic movement in the line.

Fig. 6.15

Feya Faku on ‘Mamelodi’

Mseleku uses a similar approach in his improvised solo on ‘Adored Value’ (Fig. 6.16). Here, he uses a Bb minor pentatonic scale as the source for the development of his melodic line over a part of the A section. The five note pentatonic scale has a commonality with all the chords except C7 and F7. This gives focus to the central tonality of Bb minor. The II-V-I in Gb is thus not stated as a functional harmonic action and Gb is heard as bVIMa7 in the key of Bb minor. The concept of the melody is driven by the scale and not the harmony.

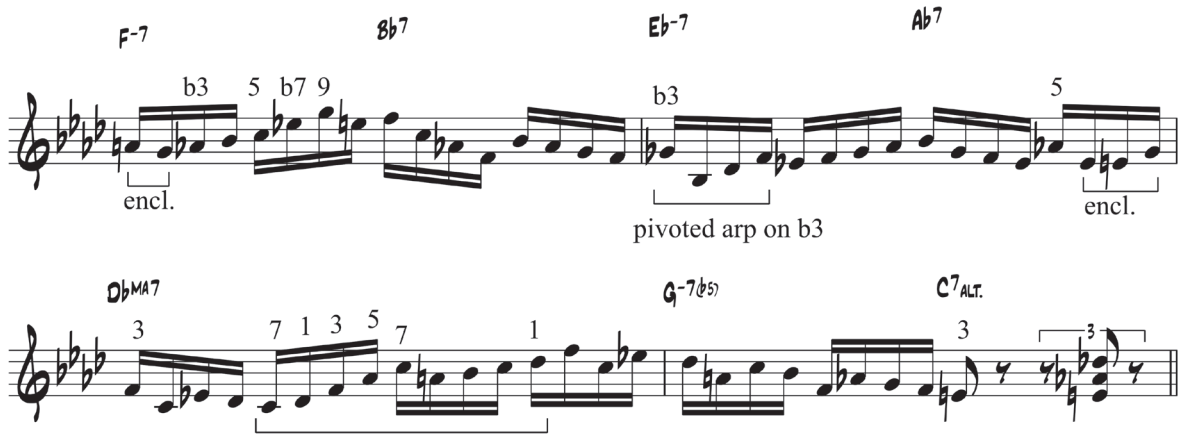
Fig. 6.16
Pentatonic scale over the chord changes of 'Adored Value'

The image shows two staves of musical notation. The top staff features a Bb pentatonic scale (Bb, C, D, Eb, F) over a sequence of chords: Eb-7, Eb7, Ab-7, and Db7. The bottom staff continues the scale, with the label 'Eb- pentatonic scale' above it, over chords: GbMA7, C7(b9), F7, and Bb-. Fingerings are indicated with numbers 3, 4, 5, and b9.

By contrast, in 'Mamelodi', Mseleku focuses on harmonic function so that we are able to hear the movement of the harmony in his line (Fig. 6.17). The improvised solo line explores all the detail of the progression. This includes recognition of the function of diatonic chords in their relationship to primary structures of the tonic, subdominant and dominant, as well as the articulation of secondary dominant functions, and the use of typical devices associated with the language and style, including pivoted arpeggios and enclosures targeting primary chord tones. Mseleku marries the melodic freedom afforded by the 'modal' approach (absent of harmonic function) with lines that speak directly to the functional sensibility of the harmony. The skill of creating a beautiful melody whilst still making the chord changes and exploring the potential complexities of the harmony is what makes Mseleku such an exceptional artist.

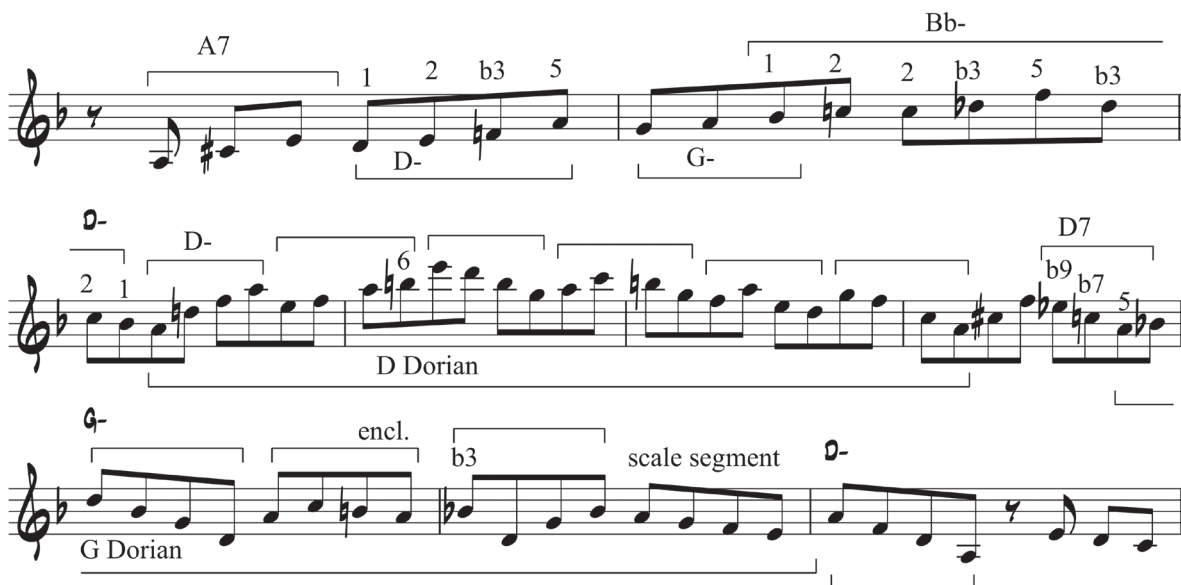
Fig. 6.17
Analysis of an excerpt from Mseleku's solo on 'Mamelodi'

The image shows two staves of musical notation with detailed harmonic analysis. The top staff shows a melodic line with chords: I-7 (F-7), IV7 (Bb7), II-7 (Eb-7), and V7 (Ab7). The bottom staff shows further analysis with chords: (bVIMa7) IMa7 (DbMA7), II-7b5 (G-7(b5)), and V7 (C7(b9)). Scale fragments are indicated with numbers 3, 5, 7, 1, 3, 5, 7, 5, 4, 3, b9. A bracket labeled 'see bar 7' spans a portion of the second staff.



At times, Mseleku also uses modal scales to drive melodic improvisation; however, as in the example below (Fig. 6.18), he gives deliberate focus to the character of the mode in its relationship to the harmonic structure of the tune. Although the notes add up to form a scale, the design of the line is often conceptualised in a particular way that addresses aspects of the mode. Similar phrasing is seen in McCoy Tyner’s improvisations. In Fig. 6.13, Tyner divides the Dorian scale into two parts: a minor triad or four-note group built on the root and a major triad or four-note group built on the 4th degree. Although the notes add up to form a Dorian scale, the division of the scale into two parts becomes the conceptual thinking behind the construction of the line rather than the scale itself. The resultant phrasing has a very particular quality that speaks to Tyner’s approach and influence. Mseleku can be heard using a similar approach on ‘Blues for Afrika’. Here, he divides D Dorian into segments that target the character of the mode (Fig. 6.18).

Fig. 6.18
Use of the Dorian mode in ‘Blues for Afrika’



Further influence of Tyner is also seen in the symmetrical construction of Mseleku's improvised lines. This is achieved in part through repeated use of melodic groups that outline essential chord tones or tensions. As an example, the opening phrase of Mseleku's solo on 'Blues for Afrika' comprises melodic groups that speak to both dominant and minor function. The ascending line comprises segments that give focus to the harmonic transaction of a dominant 7th resolving to a minor chord, where the minor chord is expressed as a four-note group (1-2-b3-5) and the altered dominant as a minor chord of the same grouping, a half step higher than the root of the dominant. The melodic relationship of the groups determines the structure of the phrase. As an example, G-7 into Bb-7 also spells E-7b5 into A7alt. A single group as 1-2-b3-5 can have multiple meanings as well as multiple permutations, so that when used as the concept to drive improvisation, a very particular balance of line is achieved (Fig. 6.19).

Fig. 6.19
Four-note groups

The figure displays musical notation for seven different four-note groups, each with its corresponding chord and fingering. The groups are arranged in three lines:

- Line 1:**
 - Group 1: Chord G-7, notes 5, b3, 2, 1.
 - Group 2: Chord G7, notes 9, b7, 6, 5.
 - Group 3: Chord Bb7, notes b7, b5, 4, b3.
 - Group 4: Chord Db7alt, notes b13, 3, #9, b9.
- Line 2:**
 - Group 5: Chord D#7, notes 5, b3, 2, 1.
 - Group 6: Chord G7alt, notes 5, b3, 2, 1.
 - Group 7: Chord C-, notes 5, b3, 2, 1.

Below the notation, brackets indicate the chord spellings for the groups in the second line: F- (under 5, b3, 2, 1), Ab- (under 5, b3, 2, 1), and C- (under 5, b3, 2, 1).

The repetitiveness of this approach gives an almost mathematical quality to the improvised line. This is masked by the varying harmonic contexts in which a melodic group can function. The interrelationships allow groups to flow easily into each other making for logical and symmetrical lines. Infinite results for phrasing are afforded by the direction and permutation in which each group is played. This method of line construction is articulated by Jerry Bergonzi in *Melodic Structures*⁸⁷ and speaks to a different approach to playing than found in the bebop school.

⁸⁷ Bergonzi (1992)

In the example below on ‘Open Sesame’,⁸⁸ Tyner can be heard using the same four-note group several times in different contexts, thus creating a symmetrical consistency to his phrasing.

Fig. 6.20

McCoy Tyner on ‘Open Sesame’

The musical score consists of five staves of piano accompaniment for McCoy Tyner's performance on 'Open Sesame'. The notation includes various chord voicings and phrasing annotations:

- Staff 1:** Chords: F₋₆, C₇ ALT., F₋₆, F₇ ALT. Annotations: Db-, F-, F#-7 - B7, and 'encl.' (enclave).
- Staff 2:** Chords: B_{b-6}, F₇ ALT., B_{b-6}. Annotations: Gb-, Bb-.
- Staff 3:** Chords: G_{ø7}, C₇, B_{b-7}, E_{b7}, A_{b-7}, D_{b7}. Annotations: Bb-, Ab-.
- Staff 4:** Chords: G₋₇, C₇, F₋₆, G_{ø7}, C₇(b9). Annotations: Bb-, G-, dim on 3 of C₇, b₇, b₉, F-, and a triplet '3'.
- Staff 5:** Chords: F₋₆, C₇ ALT., F₋₆, F₇ ALT. Annotations: F-, Db-, F-, and F#-7 - B7.

Mseleku can be heard using a similar type of phrasing in sections where changes move rapidly between different key centres using typical II-V-I sequences. A good example is seen in the bridge of ‘Timelessness’.

⁸⁸ Hubbard (1960)

Fig. 6.21
Excerpt from Mseleku's solo on 'Timelessness'

The musical score consists of four systems of piano accompaniment, each with a treble and bass clef staff. The first system features chords D-7, G7, F-7, and Bb7. The second system includes EbMA7, A-7, and D7, with an 'arpeggio' annotation and fingerings (3, 5, 7, 9, 7, 1, 3, 5) and (4, b3, b7, 5). The third system has chords D-7, G7, Bb-7, and Eb7, with a 'same as phrase in bar 2' annotation and an 'Eb7 'bebop' dominant scale' annotation with fingerings (3, 2, 1, ps, b7, 2, 6, 5). The fourth system includes AbMA7, D-7, and G7, with an 'Ab scale' annotation, a 'chr.' annotation, and an 'arpeggio' annotation with a triplet of 3s.

Symmetrical scales

The use of symmetrical scales – specifically the whole-tone and diminished scales – is also evident in Mseleku's improvisations. Both scales have distinctive qualities that speak to particular tensions associated with dominant function. Fig. 6.22 shows the diminished scale used on C7 with characteristic tensions 13, #11, #9 and b9. The scale comprises two diminished chords which, when combined, create numerous combinations including minor and major triads as well as symmetrical dominant 7th voicings built on the diminished axis. The symmetry of the scale naturally invites sequences, some of which have become common property through extensive use by key players.

Fig. 6.22
Diminished scale on C7

1 $b7$ 13 5 $\#11$ 3 $\#9$ $b9$

C triad A triad Gb triad Eb triad

E b min C min A min F $\#$ min
E b maj C maj E b maj F $\#$ maj

In the excerpt below, Mseleku uses three symmetrical diminished scales as the concept of his improvised line in his solo on 'Blues for Afrika'. He explores the symmetry of the scale through a common property symmetrical pattern of triads built on each degree of the diminished chord.

Fig. 6.23
Use of the symmetrical diminished scale in 'Blues for Afrika'

A half-whole diminished scale D half-whole diminished scale

8^{va}

F $\#$ triad Eb triad C triad A triad Ab triad F triad

The first system of music shows a G- chord with a D triad (3 5 1 3), an A7 chord, and a G half-whole diminished scale. The second system shows a Bb7 chord with a D triad (3 5 1 3), an A7 chord, and a D- chord. Triads are labeled: Bb triad, G triad, E triad, and Eb triad.

Another example of diminished scale use is seen over the extended dominants in ‘Through the Years’. Here, the phrase is made up of two symmetrical segments a half step apart, each unit constituting the interval of a whole step and a minor third, outlining 1-b7-5 and #11-3-b9 on each dominant.

Fig. 6.24

The use of diminished scales on extended dominants in ‘Through the Years’

The first system is labeled 'B half-whole diminished' and shows a B7 chord with a B half-whole diminished scale. The second system shows an E7 chord with an E half-whole diminished scale and an A7 chord with an A half-whole diminished scale. Triads are labeled: #11, b7, 5, #11, 3, b9, 1, b7, 5, #11, 3, b9, 1, b7, 5, #11.

In the excerpt below from ‘Melancholy in Cologne’, Mseleku uses the whole-tone scale over the dominant 7th as it resolves to IVMa7 in each sequence.

Fig. 6.25

Use of the whole-tone scale in 'Melancholy in Cologne'

IMA7 Sub V/IV IVMa7 II-7 V7

B^bMA7 $E7$ whole tone E^bMA7 $A-7$ $D7$

IMA7 Sub V/IV IVMa7 II-7 V7

$GMA7$ D^b7 whole tone $CMA7$ $F\#-7$ $B7$

IMA7 Sub V/IV IVMa7 II-7 V7

E^bMA7 B^b7 whole tone A^bMA7 E^b-7 A^b7

Scale rendering

A particular characteristic of Mseleku's playing style is his use of additional notes placed above the improvised melodic line. These give accent to the phrasing in a particular way by adding notes drawn from the function of the chord at certain points in the line. In the excerpt below from 'Melancholy in Cologne', the character of the phrasing is driven by this idea.

Fig. 6.26

Added notes above the line – ‘Melancholy in Cologne’

The musical score for 'Melancholy in Cologne' is presented in three systems. Each system consists of a grand staff with a treble and bass clef. The first system shows the initial chords: BbMA7 and E7. The second system shows EbMA7, A-7, and D7. The third system shows GMA7, Db7, and CMA7. The melody line is indicated by arrows, and added notes above the line are marked with numbers 5, 7, 3, 1, and 6. The bass line provides harmonic support with various chord voicings and rhythmic patterns.

Bebop phrasing

The running of dominant 7th scales into each other as a method of expressing many different contexts of moving harmony is common practice in the bebop language. Here, a single scale can carry the movement of multiple chords; for example, F7 caters for C-7, C-6, F7 and A-7b5.⁸⁹ Repetition in the conceptual approach of lines using this methodology is evident in tunes with the same functional progressions. In ‘Aja’, ‘Melancholy in Cologne’ and ‘Mamelodi’, the movement from a Ma7 to a II-V a flattened fifth away is conceptualised with two primary scale movements; for example, DbMa7 into G-7b5-C7b9 is expressed as Eb7 running into C7. All the phrasing consistent with the expression of Eb7 becomes the driving force of the line until it moves into C7. Similarly, the movement from G-7b5 to C7alt is expressed as Eb7 running into Gb7.

⁸⁹ Rees (1994)

The intervallic relationship of the melodic line is in minor 3rds whilst the harmonic relationship is in 4ths. Whether Mseleku consciously engaged this approach or whether he just picked up on it, it is clear that he is very familiar with the concept, especially in light of the fact that he is particularly attracted to these kinds of progressions in his compositions.

Repetition and common property phrases (licks)

The use of repeated ideas is consistent with all the great jazz players. Charlie Parker, for instance, intentionally played many of the same phrases recurrently in his solos. These were part of his ‘practised’ vocabulary. Many of his phrases have become common property and appear in the improvisations of all the great players. These are indicative of a chain of influence within the overall style and hence we see the application of the common language devices by all players, including Mseleku. This does not mean that everyone who may have emulated a player like Parker sounds exactly like him. This would be impossible as each spontaneous moment in music is always informed by context and the choice of the individual. It is the way in which the language is creatively applied that defines the player. As an example, Bud Powell, who was formative in adding to and developing the language, can be heard using a typical phrase repeatedly in his solo on ‘All God’s Chillun’.⁹⁰ This particular phrase spells a diminished 7th on the 3rd of a dominant chord. The same device is employed frequently by Mseleku in his own improvisations and is not so much a ‘lick’ as the logical outline of the tones that gives focus to the dominant. Hence, it is not by accident that Powell and Mseleku happen to use these notes to outline the movement of a dominant in spelling out its function. In his solo on ‘All God’s Chillun’, Powell uses variations on this lick nine times in the space of twenty-eight bars. There is, however, infinite variation in the delivery and placement in the bar; thus, we do not hear it as a lick but rather as part of a phrase that outlines the action of a dominant and its resolution. Fig. 6.27 shows variations employed by Powell in his introduction to the tune.

90 Stitt (1949)

Fig. 6.27

Diminished on the 3rd of the dominant – Bud Powell in ‘All God’s Chillun’

Tyner is heard playing the same line in ‘Open Sesame’ (Fig. 6.20) and Mseleku can be heard using it several times in ‘Adored Value’ (Fig. 6.28). Both use the line because the construction of the harmony invites improvisation that is consistent with the language, its vocabulary and its lineage.

Fig. 6.28

Diminished on the 3rd of the dominant – Mseleku in ‘Adored Value’

Bar 22 -23 solo on 'Adored Value'

Bar 23-39 solo on 'Adored Value'

C7(♯9) F7 Bb-

5 4 3 b9 1 b7 b3 1

Bar 54-55 solo on 'Adored Value'

C7(♯9) F7 Bb-

3 b9 b7 chr 5

In tunes like 'Aja', the symmetry of the cyclical progression (being based on a four-bar progression played through an augmented axis) naturally invites repetition in the improvised line and this provides a natural balance to the phrases in Mseleku's solo. Fig. 6.29 shows a repeated idea in which an ascending arpeggio is followed by a descending scale line with a resolution to the 3rd of the Ma7.

Fig. 6.29

Similar phrase construction in Mseleku's solo on 'Aja'

Second Chorus

C-7 F7 B-7 E7 AMA7 A7

11 b3 9 b3 5 b7 9 9 3 b9 1 b7 3 3 b7

Fourth Chorus

C-7 B-7 E7 AMA7 A7

11 b3 9 b3 5 b7 9 9 3 b9 3

Alternate harmony as source for improvisation

The use of alternate harmony forms a large part of the explorative work of jazz musicians. Expected chord changes are often substituted with alternate changes that inform the improvised line, resulting in differences between the actual harmonic construction of a tune and what is played by the soloist. From an analytical perspective, addressing the relationship between the prescribed harmony of a tune and the implied harmony appearing in the performance is crucial to understanding the thinking of the player. Alteration of the harmony could entail replacing a single chord with one that has a functional relationship to the overall progression as seen in 'Mamelodi', where Mseleku replaces the G-7b5 with Db7 (Fig. 6.30) or entire sections with a string of substitute chords.

Fig. 6.30
Use of alternate harmony in 'Mamelodi'

The musical score for 'Mamelodi' is presented in three systems, each consisting of a treble and bass clef staff. The first system is labeled $D\flat MA7$. The second system is labeled $G\flat 7$, $C7(b13)$, and $D\flat 7$. The third system is labeled $F-7$, $B\flat 7$, and $E\flat 7$. The music features a complex melodic line in the treble clef and a more rhythmic bass line in the bass clef.

A distinction is made between the use of alternate harmony and the displacement of harmony. These often coexist, but it is an important

distinction to be made. In displacement, the improvised line may override the bar-to-bar chord relationship, blurring the actual moment of chord change in the line but retaining the overall harmonic integrity of the progression. In the excerpt below from Mseleku’s solo on ‘Blues for Afrika’ (Fig. 6.31), the line speaks to the chord changes but deviates from the chord-to-bar configuration. Mseleku anticipates the F-7 – Bb7 by two beats and this aspect of the line crashes into the bar of E-7 – A7, causing this, in turn, to be displaced by two beats. The A7 is still being stated in a bar that effectively should be D-.

Fig. 6.31

Displacement in the improvised line – ‘Blues for Afrika’

Alternate harmony and displacement can also occur simultaneously, as seen in the excerpt below from Mseleku’s solo on ‘Timelessness’ (Fig. 6.32). Here, he adds IV-7 (F-7) between the V7 (G7) and Ima7 (Cma7) creating a dominant to subdominant minor to tonic resolution in place of the II-V-I. Displacement occurs as the F-7 is being stated in the Cma7 bar, meaning that the resolution to tonic happens two beats later.

Fig. 6.32

Substitution and displacement in the improvised line of ‘Timelessness’

Chapter 7 – Solo transcriptions

The transcriptions are intended as templates for study. They provide the graphic manuscript from which to view how the improvised line relates to or deviates from the harmonic structure of the tune. Notes are placed in the score where applicable to indicate relevant aspects highlighted in Chapter 6, including the use of scales, substitution, displacement, etc. The intention is not to give a scientific account of each phrase but rather draw attention to conceptual ideas, repeated use of devices, scales and/or patterns that inform the solo.

Solo on 'Adored Value' (*Beauty of Sunrise*)

Over the A sections, Mseleku mostly uses either the Bb minor pentatonic scale or the Bb blues scale as a source for improvisation. This speaks to the function of the chords being centred on the Bb minor tonality. Eb7 in bar 2 of the A sections is thus not seen as a dominant with a resolution to Ab-7, but rather as IV7, where the G natural functions more as the 6th of Bb-6. Similarly, Db7 in bar 4 of the A sections is also not an active dominant and hence GbMa7 in bar 5 functions more as bVIMa7 in Bb-7 rather than as IMa7 in the key of Gb. Ab-7 is also never outlined and is rather seen as part of the harmonic generalisation of the Bb minor tonality with Gb functioning as bVI. F7 is the only functioning dominant in the A sections. This is reinforced by the repeated use of the diminished chord on the 3rd of F7 resolving to the 5th of Bb- (bars 14-15, 38-39, 46-47 and 54-55). Similar phrase conceptualisation is seen in the B section on C7 where it resolves to F-6 (bars 22-23). Repetition of phrase construction is seen at bars 35-37 and 51-53. Both phrases are similarly constructed using a Bb minor pentatonic scale.

Mseleku uses the 6th on the tonic (bars 23-24). This is a resolution chord functioning as I-6. The use of added upper notes on scales is seen in bar 14. The melodic line runs from 3-b9 with a 5th added above the b9, giving emphasis to the tension in its resolution. Use of added notes above the melodic line is also seen in bar 21 and bar 38.

Mseleku uses a mix of voicing techniques in his solo including rootless left-hand voicings with the 3rd or 7th as the lowest note, as well as root-based 1-7 or 1-3 voicings on occasion. Chords generally fall on the anticipations of the beat in the bar. In the bridge sections, he also uses full voicings shared between the left and right hands.

First Chorus

A1 $Bb-7$ $Eb7$ $Ab-7$ $Db7$
 Bb blues scale
 rootless voicings

5 $GbmA7$ $C7$ $F7$ $Bb-$ $C7$ $F7$
 $b5$ $b5$

A2 $Bb-7$ $Eb7$ $Ab-7$ $Db7$
 Bb min pentatonic scale

13 $GbmA7$ $C7$ $F7$ $Bb-$
 $b9$ $b3$ 9 1 5 $b3$ 9 1 $b5$

B 17 $F\emptyset7$ $Bb7(b9)$ $Eb-$
 6

THE ARTISTRY OF BHEKI MSELEKU

21 $G^{\flat 7}$ $C7(\flat 9)$ F^{-6}

$b7$ $b5$ $b9$ 3 5 $b3$ 1 6 3

dim on 3

25 $A\flat - / D\flat$ $D\flat 7$ $G\flat MA7$ B^{-7} $E7$

29 $A MA7$ $E\flat^{-7}$ $A\flat 7$ $D\flat MA7$ $C7(\flat 9)$ $F7$

33 $A3$ $B\flat^{-7}$ $E\flat 7$ $A\flat^{-7}$ $D\flat 7$

bar 51 - $B\flat$ min pentatonic scale

37 $G\flat MA7$ $C7(\flat 9)$ $F7$ $B\flat^{-}$

3 5 5 $b3$ $b9$ $F7$

Second Chorus

41 **A1** $Bb-7$ $Eb7$ $Ab-7$ $Db7$

45 $GbMA7$ $C\emptyset7$ $F7$ $b9$ $Bb-$ 5

49 **A2** $Bb-7$ $Eb7$ $Ab-7$ see bar 35 $Db7$

53 $GbMA7$ $C7(\#9)$ $F7$ $b9$ $Bb-$ 5

D triad

57 **B** $F\emptyset7$ $Bb7$ $F-7/Bb$ $Eb-7$

THE ARTISTRY OF BHEKI MSELEKU

61 $G^{\flat 7}$ $C7(\sharp 9)$ $F-7$

65 $A\flat-7/D\flat$ $D\flat 7$ $G\flat MA7$ $B-7$ $E7$

69 $A MA7$ $E\flat-7$ $A\flat 7$ $D\flat MA7$ $C7$ $F7$

A3 $B\flat-7$ $E\flat 7$ $A\flat-7$ $D\flat 7$
 Bb blues scale

73 $b5$

77 $G\flat MA7$ $C7$ $F7$ $B\flat-$ $C7$ $F7$

Solo on 'Aja' (*Beauty of Sunrise*)

In his solo, Mseleku replaces the II-7b5-V7b9 sequences in bars 1 and 2 of the head with regular II-7-V7 sequences. The construction of the lines is quite similar throughout the solo (see Fig. 6.29). For instance, bars 10-15 are very similar to bars 34-39 – only the latter is an octave higher. Sequential lines are seen on the II-V sequences in bars 21-22, 25-26 and 29-30. Here, Mseleku uses variations on a common property lick starting on the 11th degree of each II-7 chord. In bar 3 of each four-bar sequence, Mseleku articulates V7/IV either by targeting the b7th of the chord or using an augmented arpeggio built on the root of the dominant. Resolution to IVMa7 is also often on the 3rd. He also makes frequent use of the 3-b9 diminished line on the dominant in bar 2 of each sequence, resolving to the 3rd of the subsequent major. This is seen in bars 2-3, 13-14 and 38-39. Left-hand voicings are predominantly closed-position rootless structures with 3 or 7 at the bottom of the chord. Chords generally fall on the anticipations of beats 1 and 3. In the 5th chorus he also uses the typical root-based jazz voicings shared between the right hand and left hand (see Chapter 6, Fig. 6.5 in this volume).

First Chorus

♩ = 100

C-7 F7 B-7 E7 A^{MA}7 E^b7

rootless LH voicings in anticipations of beats 1 and 3

D^{MA}7 G[#]-7 C[#]7 G-7 C7

THE ARTISTRY OF BHEKI MSELEKU

7

arp on E-7

10

E^b-7 A^b7 D^bM⁷ D^b7 G^bM⁷

b7

Second Chorus

C-7 F7 B-7 E7 A^M7 A7

13

arp on C-7

D^M7 G[#]-7 C[#]7 G-7 C7

16

F^M7 F+7 B^M7 E-7 A7

19

aug 5th

22 $E\flat-7$ $A\flat7$ $D\flat MA7$ $D\flat7$ $G\flat MA7$

Third Chorus

25 $C-7$ $F7$ $B-7$ $E7$ $A MA7$ $A7$ *aug arpeggio on root*

28 $D MA7$ $G\sharp-7$ $C\sharp7$ $G-7$ $C7$

31 $F MA7$ $F7$ $B\flat MA7$ $E-7$ $A7$ *aug arpeggio on root*

34 $E\flat-7$ $A\flat7$ $D\flat MA7$ $D\flat7$ $G\flat MA7$

Fourth Chorus

37 C-7 see bar 13 -14 similar line B-7 E7 A^{MA7} A7

40 D^{MA7} A^{b7} D^{b7} G-7 C7

43 F^{MA7} F7 B^{bMA7} E-7 A7

46 E^{b7} A^{b7} D^{bMA7} D^{b7} G^{bMA7}

Fifth Chorus

49 C-7 F7 B-7 E7 A^{MA7} A⁺⁷ b7

Fifth Chorus

49 C-7 F7 B-7 E7 AMA7 A+7 b7

52 DMA7 Ab-7 Db7 G-7 C7

55 FMA7 F+7 aug 5th 3 BbMA7 E-7 A7

58 Eb-7 Ab7 DbMA7 Db7 GbMA7
aug arpeggio on root

Solo on 'Angola' (*Celebration*)

The flute and the piano trade choruses over the solo form as well as on the vamp at the end of the tune. The cyclical progressions and complex time signature changes that characterise the head are entirely absent in the solo and replaced by a twenty-six-bar solo form comprising more of a modal setting in the key. This is reinforced by the distribution of chords being extended over several bars providing space for scales to be

used as the source for melodic improvisation (see Chapter 6, p. 118). The opening line of Mseleku's solo is entirely scalar in nature and is predominantly driven by the C Dorian scale (with the exception of the major 7th in bar 3 which suggests G7). The line covers C-7, A-7b5 and D7alt and follows an ascending scale pattern in groups of three, played in triplets. In the last four bars of the same chorus, the A melodic minor scale is used as the predominant source for the improvised line over the CMa7#5 with emphasis on the E and D triads in the line. In the second chorus, C7 is used as the primary source scale for the line construction from bars 36-44.

Mseleku also uses a mix of modal and bebop phrasing in his solo. At the beginning of the second piano chorus he uses a similar idea seen in the first chorus. Here, however, the line develops into phrasing more reflective of the kind seen in the bebop style, with more chromaticism engaging dominant function (G7). This kind of phrasing could be used over any of the related chords (C-7, F7 or A-7b5) and flows naturally into the subsequent D7alt chord. In the bebop language, the running of scales into each other constitutes a form of expressing harmonic movement. Here, the running of the F7 scale into the Ab7 scale expresses the movement from C-7 through A-7b5 to D7alt. The melodic line is thus driven by a relationship of scales a minor third apart while the harmony moves down a minor third from C-7 to A-7b5 and up a fourth to D7alt. The use of constant-structure four-note groups in the line creates a consistency in the phrasing similar to that seen in Tyner's playing (see also Chapter 6, Fig. 6.19). Similarly, bars 63-64 constitute the movement from AbMa7 through G7alt, resolving to C-7 expressed as the scale of Bb7 running into Db7, and resolving to the 5th of C. Here, the Bb7 scale runs over the G7 chord and only changes to Db7 on the last beat of bar 64, giving more action to the dominant and its resolution. Further bebop-styled phrasing using a single scale source is seen in bar 72 in the fade section of the end of the tune. Here, typical phrasing seen over F7 is used to drive the line over C-7. Other bebop phrasing is seen in the ascending arpeggiated lines on G-7 in bars 10-13 and bars 36-37.

Mseleku targets tension notes on V7 (G7) to enhance the resolution of the dominant to tonic. In bar 22, the substitute (Db) provides a strong resolution to the subsequent tonic and in bars 50-51, b13 provides action to the resolution of the 3rd of the tonic.

Other interesting aspects to his solo include the use of upper structure triads (bars 66-69 and a common property II-V7 lick on A7 in bar 16).⁹¹

⁹¹ This is often referred to as a 'contrapuntal expansion of static harmony' (Coker 1989: 87).

First piano chorus

1 *c-7*

4 *A-7(b5)*

7 *D7(ALT)* *G-7*

10 *8va*

13 *(8)* *E-7(b5)* *A7(ALT)*

THE ARTISTRY OF BHEKI MSELEKU

16 17 18

E-7 -A7 lick

3

DMA7(#5)

19 20 21

G7 G mixolydian

22 23 24

Db suggests G7 alt DMA7(#5) A melodic minor scale pattern →

3

Flute plays a chorus

C-

25 26 27

E triad D triad E triad

Second piano chorus

28 29 30

C-7

F7 scale (bebop phrasing) -----

31 A⁻⁷(b⁹)

-----> Ab7 Four-note group phrasing

34 D⁷ ALT. 5 b3 2 1

Eb- G-

37 G⁻⁷ G dorian

40 E⁻⁷(b⁹) see bar 10 similar line construction C7 scale

43 A⁷ ALT. A⁷ see bar 17 5 7

THE ARTISTRY OF BHEKI MSELEKU

46

3

3 b7 1 3

F#7

5 1 3 5

E Triad

5 b7 1 3

F#7

8va-----

chord pairing

49

G7

b13

3

CMA7(#5)

52

3

55

C-

Trading with flute on outro

C-

Piano

58

3

3

AbMA7

G+7

Scale C Dorian

CHAPTER 7 – SOLO TRANSCRIPTIONS

61 C- AbMA7 Bb7 scale (F-7)

64 G+7 Db7 scale (Ab-7) C- Flute takes 8 bars C- Upper structure Bb triad

Piano

67 Upper structure G-7 AbMA7 Upper structure Eb triad

70 G+7 C- Bebop phrasing F7

73 AbMA7 G+7

Solo on 'Blues for Afrika' (*Celebration*)

Mseleku plays ten choruses over the minor twelve-bar blues form. He adheres to the standard chord changes except in bars 9 and 10 of the form wherein he substitutes E-7b5-A7alt with a bar each of F-7-Bb7 followed by E-7-A7.

Mseleku's solo constitutes a mix of modal and functional lines supported by a combination of fourths and rootless left-hand voicings. The solo is carefully paced with improvised melody alternating with choruses of mostly chordal playing. Concerted voicings combining left-hand rootless with upper structure closed-position voicings are seen in chordal sections (bars 25-28 and 61-63). The use of Dorian scale lines supported by voicings in fourths typifies the modal approach explored by players like McCoy Tyner. Chords are built in fourths following the Dorian scale and played mostly in anticipations of beats 1 and 3. Modal scales for the Dorian and Mixolydian are derived from the same parent scale and hence can be used over either chord. This is seen in bars 11-12 where the line targets the 6th degree of D minor in a way that could easily be interpreted as a line on G7. Mseleku's improvised melodic lines also include chromatic enclosures that speak to typical bebop phrasing seen on dominant seventh scales. Similar line construction occurs frequently as part of Mseleku's phrasing; for instance, the phrase spanning from bar 1 to bar 5 has a similar configuration to that found in bars 11-12 and 47-48. Sometimes the line is displaced by an eighth note and its placement in the bar is different, but the intervallic concept is the same. Other typical phrasing includes displacement of the melodic line (bars 36-40), additional harmonic movement implied in the line (bar 42) and use of common property patterns like the diminished-scale patterns based on triads seen in the ninth chorus.

Solo begins

The image shows two staves of musical notation. The top staff is a single treble clef line representing the solo. It begins with a 'Head' and is marked with chords Bb^{13} , A^7 , A , D^- , and A^7alt . Fingerings and accents are indicated below the notes. The bottom staff is a grand staff (treble and bass clefs) representing the first chorus. It is labeled 'First chorus' and 'D Dorian'. The bass line shows 'Modal voicings in 4ths' and the treble line shows a 'D7' chord. Fingerings and accents are also present.

9 G Dorian D Dorian

enclosure

6

13 E^o7 A7 D- A7

see bars 5-6

F-7 Bb7 E-7 A7 5 1 b3 5 9 b3 5 6 9 1 6 4 5

Second chorus (chordal)

17 D-

Open 5th followed by 4ths (Dorian)

21 G- D-

25 F-7 Bb7 E-7 A7 D- A+7

Upper structure closed position

rootless LH voicings 4ths

THE ARTISTRY OF BHEKI MSELEKU

Third chorus

29 **D-** ^{8^{va}} **b5 (blues)** ⁶ **b3**

4ths (Dorian)

33 **G-** **A7^{ALT.}** **D-** **A** **Bb7** **b7**

rootless LH voicings passing step

37 **Bb7** **A7** **D-** **b7 5 b3** **enclosure** **F-7** **E-7** **A7** **enclosure** **5 b3** **D-7**

Fourth chorus

41 **D-** **D Dorian** **A7^{alt}** **D-** **D7b9** **enclosure**

45 **G-** **G-7** **b3** **Bb-7** **A7^{ALT.}** **D-** **D Dorian (see bars 6-7)**

Powell LH 1-7 voicing

49 F-7 Bb7 E-7 A7 D- 8va

Voicings in 4ths (Dorian)

Fifth chorus (chordal)

53 D- Voicings in 4ths (Dorian)

57 G- A7alt b7 # Voicings in 4ths (Dorian)

61 F-7 Bb7 E-7 A7 8va

rootless LH voicings

Sixth chorus (chordal)

65 D-

69 G- D-

73 F-7 Bb7 E-7 A7 D-

Seventh chorus

77 D-

Open 5th followed by 4ths (Dorian)

81 G- A7alt D-

voicings in 4ths (G Dorian)

voicings in 4ths (D Dorian)

85 Bb7 A7 D-

Eighth chorus

Open 5th followed by 4ths (Dorian)

Diminished scale pattern (triads)

Ninth chorus

Open 5th followed by 4ths (Dorian)

D7#9

Tenth chorus

Solo on 'Home at Last' (*Home at Last*)

'Home at Last' includes four short solos of one chorus each, including the guitar, trumpet, saxophone and piano. The tune is largely constituted around the Db major tonality moving to Db7 in the B section. Trumpeter Feyta Faku adheres to the modal context throughout his solo using only the Db major scale in the A sections and the Db Mixolydian in the B section as the source for his improvised line. By contrast, Mseleku engages the functionality of the harmony giving particular focus to the dominants at the points of resolution. Typical bebop styled phrasing is seen throughout his solo. This includes the use of pivoted arpeggios (bar 6), chromatic enclosures (bars 7, 8, 15, 25, 26 and 29), alterations (bar 7),

substitute harmonies like Bb7 (bar 11) and Eb7 (bars 12-13), as well as typical arpeggiated lines over dominant 7th scales (bars 12-19).

A1 DbMa7 Gb

DbMa9 GbMa7(#11) (Bb7) b9 b7

2 F-7 8va F-7 Bb-9 (Eb7)

3 Eb-7 Eb-7/Ab (Bb7) Ab9 b7

4 Eb-7 Eb-7/Ab (Bb7) Ab9 b7

5 Eb-7 Eb-7/Ab (Bb7) Ab9 b7

6 Ab7 pivoted arpeggio on b7 b3 5 b7 9 1 #9 b9 b13 3 1 enclosure

Ab7alt

A2 DbMa7 Gb

8 enclosure 1 3 enclosure 5 Gb GbMa7(#11)

DbMa7 GbMa7(#11)

(Bb9) Bb7 - diminished scale

10 3 5 b7 9 13 1 b7 13 5 4 3 #9 b9 1 b7

F-7 F-9 (Bb13) (Eb7)

12 Eb-7 Ab7 bebop dominant scale

12 Eb-7 (Eb7) (Eb-7) (Eb7)

14 Ab7 b7 enclosure Honeysuckle Rose lick

14 7 b7 enclosure Honeysuckle Rose lick

(Eb-7)

16 Ab-7

16 3

Ab-7

18 Ab-7 Db7

CHAPTER 7 – SOLO TRANSCRIPTIONS

20 Eb-7

22 Ab7

82 24 Ab-7 enclosure b7 (of Db7)

26 enclosure 3 (of Db7) Db7

28 Eb-7 see bar 15 enclosure

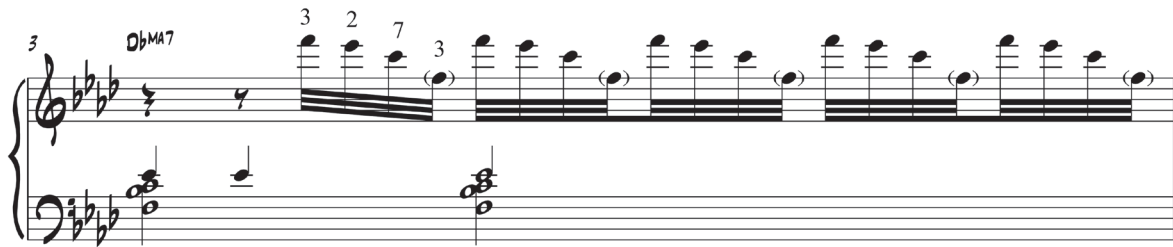
Solo on 'Mamelodi' (*Home at Last*)

'Mamelodi' provides an opportunity to compare modal-styled playing with a more bebop-styled approach (see p. 119). Where Feya Faku keeps to the tonality of Ab major throughout his solo, Mseleku uses a combination of both modal and bebop approaches. Some lines are purely driven by a pentatonic scale (bars 5-6) with slight alterations that engage function of the harmony (bars 3-4), and others fully engage the harmonic movement in the line using typical bebop phrasing (bars 15-16).

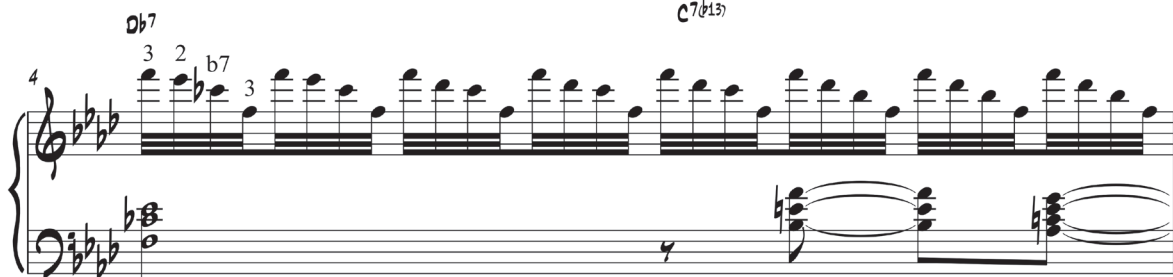
Similarly constructed lines are seen in bars 15-16 and 19-20. Here, a continuous line conceptualised around an Eb7 scale running into C7 speaks to the movement of DbMa7 running into G-7b5 – C7b9. Similar lines are seen in tunes like 'Melancholy in Cologne' and 'Aja' where the same harmonic progression is used. Additional notes played above the melodic line are seen in bars 14-16.

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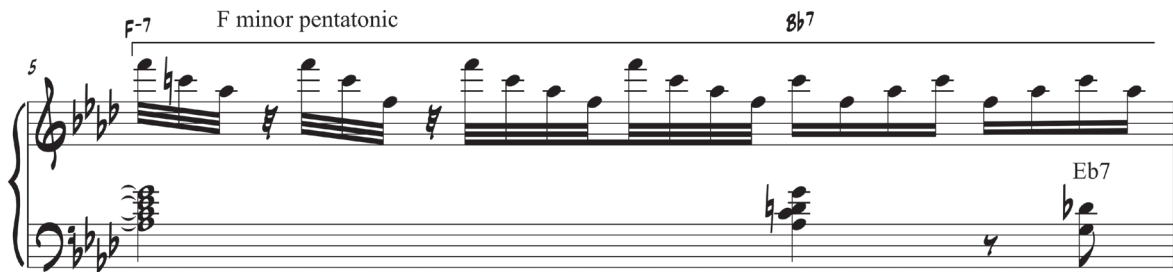
3 DbMA7



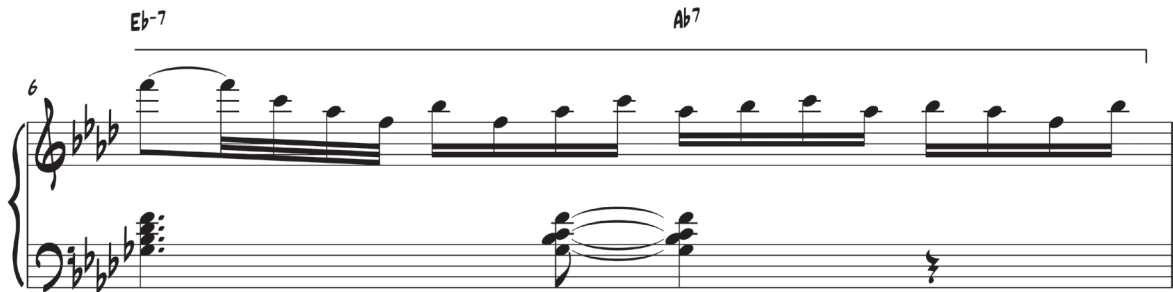
4 Db7 C7(b13)



5 F-7 F minor pentatonic Bb7



6 Eb-7 Ab7



7 Db7 Ab-7 Db



THE ARTISTRY OF BHEKI MSELEKU

8 **G-7** **C** **C7** **F-7**

9 **F-7** **Bb7** **Bb7** **F-7**

10 **Eb-7** **Ab7**

11 **DbMA7** **Db7** **C7**

13 **F-7** **Bb7**

CHAPTER 7 – SOLO TRANSCRIPTIONS

14 E_b-7 A_b7

15 D_bMA7 E_b7 scale see bar 19

16 $G^{\flat}7$ $C7(\flat 9)$

17 $F-7$ $b3$ B_b7 E_b7

18 E_b-7 A_b7

THE ARTISTRY OF BHEKI MSELEKU

see bar 15

19 Eb7 scale

3 Bb-7 arpeggio

20 Db7 C7ALT. b9

3 3

21 F-7 Eb7 Eb7

3 3 3

22 Eb-7 Ab7

3 3 3

23 DbMA7

3 3 3

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24

Db7 C7^{ALT.}

G-7

25

F-7 Bb7 Eb7

26

Eb-7 Ab7

27

DbMA7 F#7

28

G#7 C7^{ALT.}

29

F-7

Solo on 'Melancholy in Cologne' (*Star Seeding*)

The tempo of the tune facilitates typical double-time lines with the swing-eighth feel played in the sixteenth-note subdivision. Sequential lines based on repeated motifs appear several times in the solo. This gives structure and provides a sensibility to the solo that speaks to the cyclical nature of the tune. This is seen in bars 10-16 where the improvised line follows a similar contour through several sequences and bars 22-24 where the line comes off the 7th of each of the major 7 chords. Similarly constructed lines are seen in bars 18, 20 and 50 with lines often targeting the 3rd of the chord.

Extensive use of the whole-tone scale is seen throughout the solo as well as the augmented arpeggio on the root of the dominant. Other characteristic elements include the use of the four-note group 5-3-2-1 in the line (bars 28, 29 and 64) as well as additional upper notes in the melodic line (bar 19 and bars 60-63).

♩ = 97

First chorus

AMA7 Eb-7 Ab7 DbMA7 G7 GbMA7 C#7 F7ALT.

4 BbMA7 E7 EbMA7 A-7 D7 GMA7 Db7

7 CMA7 F#-7 B7 E#MA7 Bb7

Whole Tone

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9 *A^{MA7}* *E^{b7}* *A^{b7}*

Second chorus Repeated motif (see also bar 58)

10 *D^{bMA7}* *G⁷* *G^{bMA7}* *F⁷ALT.*

12 *B^{bMA7}* *E⁷* *E^{bMA7}* *A⁻⁷* *D⁷*

14 *G^{MA7}* *D^{b7}* *C^{MA7}* *F^{#-7}* *B⁷*

16 *E^{MA7}* *B^{b7}* *A^{MA7}* *A^{b7}* *(D7)* *b7*

Whole Tone

Third chorus

18 DbMA7 See bar 20 G7 Arpeggio on 3 of G7

19 GbMA7 F7ALT.

20 BbMA7 see bar 18 E7 Whole Tone EbMA7 A-7 D7

22 GMA7 Db7 CMA7 F#-7 B7 EMA7 Bb7 AMA7 Ab7

Repeated motif b9 7 7 b9 3

Fourth chorus

26 DbMA7 G7 GbMA7 F7ALT. 3 9 b9 enclosure

CHAPTER 7 – SOLO TRANSCRIPTIONS

28 $BbMA7$ $E7$ $EbMA7$ $A-7$ $D7$

Whole Tone

30 $GMA7$ $Db7$ $CMA7$ $F\#-7$ $B7$

$G7 b9$ $F\#-7-B7$

3 $b7$ 3 $b9$ 1 $b7$ 3 $b3$ 1 $b7$ 3 $b9$ 1 $b7$

see bar 31 see bar 30

32 $EMA7$ $Bb7$ $AMA7$ $Eb-7$ $Ab7$

augmented 13 3 $b9$

F triad

Fifth chorus

34 $DbMA7$ $G7$ $GbMA7$ $F7ALT.$

5

36 $BbMA7$ $E7$ $EbMA7$ $A-7$ $D7$

Whole Tone

#11 5

36 $BbMA7$ $E7$ Whole Tone $EbMA7$ $A-7$ $D7$
#11

38 $GMA7$ $Db7$ $CMA7$ $F\#-7$ $B7$
3 augmented

40 $EMA7$ $Bb7$ $AMA7$ $Ab7$

Sixth chorus

42 $DbMA7$ $G7$ Whole Tone $GbMA7$ $C-7$ $F7$
5

44 $BbMA7$ $E7$ Whole Tone $EbMA7$ $A-7$ $D7$
3

46 **G^{MA7}** **D^{b7}** **C^{MA7}** **F^{#-7}** **B⁷**

48 **E^{MA7}** **B^{b7}** **A^{MA7}** **A^{b7}**

Seventh chorus

50 **D^{bMA7}** **G⁷** arp on 3 of G⁷

3 see bar 18 3 9 3

51 **G^{bMA7}** **F⁷ ALT.**

52 **B^{bMA7}** **E⁷** arp on 3 of E⁷

3 see bar 18 and 50 3

THE ARTISTRY OF BHEKI MSELEKU

53 EbMA7 A-7 D7

54 GMA7 augmented Db7 CMA7 F#-7(b5) 87

56 8va EMA7 Eb7

57 87 AMA7 Ebø7 Ab7

Eighth chorus

58 8va DbMA7 See bar 10 G7 GbMA7 F7ALT. #5 (Db7)

CHAPTER 7 – SOLO TRANSCRIPTIONS

60 $BbMA7$ $E7$ $EbMA7$ $A-7$ $D7$

Whole Tone

62 $GMA7$ $Db7$

63 $CMA7$ $B7$ $EMa7$

64 $EMa7$ $E7alt$ $Bb7$ C

5 3 2 1

5 3 2 1 enclosure

65 $AMA7$ $Ab7$ diminished arp. $b9$

THE ARTISTRY OF BHEKI MSELEKU

Ninth chorus

66 D^bMA7 G^7 Whole Tone

67 G^bMA7 $F7^{ALT.}$ B^bMA7 $E7$

69 E^bMA7 $A-7$ $D7^{(b9)}$ $GMA7$ D^b7

71 $CMA7$ $B7$ $EMA7$ B^b7 C Triad

73 $AMA7$ A^b7 DRUM BREAK

Solo on ‘Through the Years’ (*Timelessness*)

Mseleku’s solo is reminiscent of Thelonious Monk’s style brought about mostly by extended dominant sequences and the use of the whole-tone scale both of which Monk used extensively. The solo form is slightly different to the head and is notated in double time. Similar lines conceptualised around the diminished scale are seen over the dominant 7ths and the extended dominant sequences (see Chapter 3). Mseleku adds implied harmonic activity in his improvised line over the II-V progression in bars 8-9 and 20-21. He plays three similar configurations alternating between A-7 to D13b9 over bars 8-9 and replaces A-7 with A7 in bar 20. All the dominant sevenths use the same diminished scale tension structure of #11, 13 and b9, and function often as an upper structure triad built on the 13th of the dominant. Other symmetrical structures from the diminished scale are seen in bars 24-26. These are configured using two constant-structure symmetrical units a b5 apart and built on the root of each dominant in the sequence. The phrases are embellished with some added chromaticism. Mseleku uses a modal approach over bars 48-53 with the E minor pentatonic and E blues scales as the primary drivers of the improvised line. He also generally adheres to the melody when negotiating the metric modulation sections.

The image shows a musical score for the piece 'Through the Years'. The top staff is the melody by Joe Henderson, marked 'BALLAD' with a tempo of 56. The key signature has one sharp (F#), and the time signature is 4/4. The melody is annotated with chords: D7(sus4), A-7, and D7ALT. The bottom section shows Mseleku's solo transcription, starting at bar 4. The solo begins with a GMA7 chord. The transcription includes complex harmonic annotations such as F7, F Lydian b7 (4-note units), and various scale tensions like b7, 5, #11, and 3. The solo is written in a double-time feel, with many sixteenth and thirty-second notes. The bass line provides harmonic support with chords and rhythmic patterns.

7 **E7** **A-7** **D7(13b9)** **A-7** **D7** **D7(13b9)** **A-7** **D7(13b9)**

10 **GMA7** **C7** **G-6 arp.** **B-7(b9)** **E7**

same interval structure b5 apart

B7#11 **#11** **D-6 arp. (B-7b5)** **F-6 arp. (E7alt)**

14 **A7** **Eb7#11** **Whole Tone** **b3**

15 **A-7** **D7** **C#-7(b9)** **C-7** **F7**

18 **B-7(b9)** **F7** **E7** **A-7** **D7**

F# triad **B triad**

see bar 8

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21 **A-7** **D7** **GMA7**

b7 5 b3 b7 5 b3 1 b9 13 3 3

similar phrase bar 20

23 **C7** **G-6 arpeggio**

24 **F7** **B7**

87 1 b7 5 1 b7 5 1 b7 5 1 b7 5 1 3 b7 5

25 **E7** **A7** **Eb7** **A7**

1 b7 5 1 b7 5 1 b7 5 1 b7 5 1

27 **A-7** **D7** **C#-7(b9)** **C-7** **F7**

b7 b9 13 13

THE ARTISTRY OF BHEKI MSELEKU

30 **B⁻⁷** **E⁷** **A⁷ALT.** **D⁻⁷** **b3** **A⁻⁷** **G⁷**

33 **D⁻⁷** **G¹³b9** **E triad/G⁷** **CMA⁷** **FMA⁷** **E⁷** **A⁻⁷**

36 **A⁻⁷** **D⁷** **GMA⁷** **CMA⁷** **B⁷** **E⁻⁷** **A⁷**

39 **D⁻⁷** **C#o⁷** **D⁻⁷** **G⁷** **E triad/G⁷**

42 **A⁻⁷** **A⁻⁷** **D⁷** **GMA⁷** **CMA⁷** **B⁷**

CHAPTER 7 – SOLO TRANSCRIPTIONS

45

E-7 A7 G/D Eb7

48

E-7 A7 G/D

E minor pentatonic scale

51

Eb7(b9) E-7 A7

E blues scale

54

D7(sus4) A-7 E7

enclosure b3 pivoted arp

56

A-7 D7 b9 13 GMA7

enclosure 1 3 3 b9 13 3

Solo on 'Timelessness' (*Timelessness*)

Mseleku plays two choruses through the form and uses a mix of conceptual approaches in his improvisation. This includes the use of three and four-note groups as well as pentatonic scales to drive the line. The left hand supports with a combination of open fifth, root-7 and rootless voicings. He generally sees the A sections as segments that focus on a tonic-dominant 7th sound resolving to IV in bar 5, similar to the blues. His phrasing reflects this attitude and is often focused on a modal approach with either a mutating motif based on three or four notes or pentatonic scales forming the focus of the line. Phrasing often targets the 3rd of chords I and IV (see bars 9, 13, 17, 21 and 25). Consistent construction and conceptualisation of the line are seen throughout the solo resulting in a fair amount of repetition. This is highlighted in the notated transcription.

♩ = 250

First chorus

CHAPTER 7 – SOLO TRANSCRIPTIONS

9 **CMA7** C triad 3 5 1 **BbMA7** 13 #11 9 **AbMA7** chromatic **C min triad** **GbMA7** Gb Lydian 5 7 6 #11 3 1

13 **FMA7** F triad 3 1 5 2 1 enclosure **EbMA7** 1 b7 (of F) **DbMA7** C min 4-note group Db Lydian #11

17 **A2** **CMA7** Similar structure to bar 13-14, 21-22 3 **BbMA7** **AbMA7** chromatic **GbMA7** C min triad

21 **FMA7** 3 see bars 17-19 **EbMA7** **DbMA7**

25 **CMA7** 3 **BbMA7** **AbMA7** 4-note group (1-b3-4-5) on C minor **GbMA7** C-7b5 pentatonic

THE ARTISTRY OF BHEKI MSELEKU

29 F^{MA7} E^bMA7 D^bMA7
 see bars 17-19, 21-23

33 D^{-7} G^7 F^{-7} B^b7 E^bMA7 A^{-7} D^7
 see bar 37

37 D^{-7} G^7 B^b7 E^b7 A^bMA7 D^{-7} G^7
 $b3$ E^b7 scale ps $b7$

41 G^{-7}/C F^{-7} B^b7 E^bMA7 E^b^{-7} A^b7
 $b3$ see bars 34-35 3 4-note group enclosure

45 D^bMA7 D^{-7} G^7 C^{MA7} C^{MA7}
 3 F-7

49 A3 ^{8va} CMA7 BbMA7 AbMA7 GbMA7

1 2 3 5 7 5 7 5 3 1 #11 3 1

53 FMA7 EbMA7 DbMA7 F min pentatonic

3 1 2 3 b5 7 5 7 5 3 1 6

57 CMA7 b7 BbMA7 AbMA7 GbMA7

61 FMA7 E MA7 EbMA7 D MA7 DbMA7

Second chorus

65 A1 CMA7 BbMA7 AbMA7 GbMA7

Bb triad (Lydian) same interval constr. as bar 1-3

69 FMA7 EbMA7 DbMA7 C minor pentatonic

73 CMA7 BbMA7 AbMA7 C minor GbMA7

Motif motif carried fwd

G minor pentatonic 7 5 #11 Gb

77 FMA7 EbMA7 DbMA7

81 CMA7 BbMA7 AbMA7 GbMA7

4-note group 3rd 4th

half-step

85 FMA7 EbMA7 DbMA7

4-note group 4th 3rd

4-note group a whole step lower

CHAPTER 7 – SOLO TRANSCRIPTIONS

89 $CMA7$ $BbMA7$ $AbMA7$ $GbMA7$
 C7 dominant scale Bb7 dominant scale (F-9)
 3 1 ps $b7$ 3 $b7$ 7 1 3 #11

93 $FMA7$ $EbMA7$ $DbMA7$ C $b3$ 3
 see bars 53 -54
 3 F min pentatonic

8 97 $D-7$ $G7$ $F-7$ $Bb7$ $EbMA7$ $A-7$ $D7$

101 $D-7$ $G7$ $Bb-7$ $Eb7$ $AbMA7$ $D-7$ $G7$

105 $G-7/C$ $F-7$ $Bb7$ $EbMA7$ $Eb7$ $Eb-7$ $Ab7$ F triad
 G min pentatonic 3 b9 13 3

THE ARTISTRY OF BHEKI MSELEKU

109 $D^{\flat}MA7$ $D-7$ $G7$ $CMA7$

113 $A3$ C $B^{\flat}MA7$ $AbMA7$ $G^{\flat}MA7$ F minor pentatonic

3-note group on C

117 $FMA7$ 4-note group 1-2-3-5 on C $E^{\flat}MA7$ 4-note group 1-2-3-5 on Bb $D^{\flat}MA7$ C minor pentatonic

121 C Blues $B^{\flat}MA7$ $AbMA7$ $G^{\flat}MA7$

125 $FMA7$ $E^{\flat}MA7$ $D^{\flat}MA7$

b5 (blues scale)

Appendix A

The South Bank Show with Melvyn Bragg (Ep. Bheki Mseleku, 1992)

Transcription of the conversation between Bheki Mseleku (BM), Courtney Pine (CP), Hugh Masekela (HM), John Fordham (JF), Melvyn Bragg (MB), Abbey Lincoln (AL) and Marvin Smith (MS)

MB: Since moving to London in 1985, South African Zulu pianist and composer Bheki Mseleku has been making a big impression on the British jazz scene, although he's not at all widely known. The success of his 1992 debut album *Celebration* earned him some international acclaim. Bheki's individualistic and eclectic sound draws on American, classical and township influences, and yet, he's had no formal musical training at all. He grew up in a poor village on the outskirts of Durban and at the age of seventeen simply sat down at a piano and discovered that he had an innate ability to play. *The South Bank Show* filmed this remarkable musician recording his new compositions in New York and brought him together for an informal jazz session with legendary trumpeter and fellow South African Hugh Masekela, and British saxophonist Courtney Pine.

[Live session of 'Here is Freedom – A Song for Mandela', translated as 'Nants' Inkululeko' as known on his albums. Below are comments made during the performance.]

HM: I always tell people... there's a guy called Bheki Mseleku, I think he's one of the greatest musicians that ever lived and I'm just waiting to hear from him, you know; so when I finally heard he was making rumblings here in Europe I wasn't surprised. You know, to a certain extent I think, it took too long.

CP: When you see Bheki play, he's reacting to the music – he plays certain chords, and you can see the positive effect it has on him,

and how he radiates it to the other musicians. So the next thing you know you're playing the melodies without him saying 'Oh, can you play this? It's a C sharp? It's a D sharp?' You know, it's not about that; it's about the sound and the feeling.

BM: In my growing up I didn't have any formal training in music. It was by accident that I played music in a way, because even by that time the piano was chopped at home for fire, you know, and obviously when my father died, we were poor – but I don't think that's the only reason. It's just that people at home maybe didn't value that this was priceless – that it was a good thing to have. So I, also not being interested in music, I'm sure I was helping in chopping that piano, you know, to find out that I was going to be a musician later, and I didn't have an instrument.

When I started playing I discovered that I could play effortlessly, you know? I must have heard a lot of music when I was young and I guess it has to do with that – and plus, South Africa is a very musical environment, just in terms of blacks by themselves.

MB: Bheki's progress as a musician was further hindered by a childhood accident in which he and a group of friends fell off a homemade go-kart.

BM: ...and then when I stood up, I was the worst hurt, you know, and I started crying 'cause I was so... the blood... and this finger was just the skin holding this joint, you know? Can you see this joint? So this one was buried at home, and this one was [just] little two bones there [which] they took out at the hospital, but as I understand, if I was white in South Africa, they could've put them together. So that's how I lost my hand, which in a way kind of affected my playing to some certain degree. I have to compromise and do my own kind of harmonies.

[‘Ntyilo Ntyilo’ with BM and HM]

HM: I first met Bheki by ear. I used to buy a lot of records in the '70s and '80s. I think I first heard him on a record with a group called Drive, and I kept saying 'Who's the piano player?', 'cause he just had such groove, and they said it's Bheki.

BM: I have a bad reputation with groups in South Africa by not being stable because I used to practise a lot, [and] each time I had to leave them because I was working. We practised

with them during the day and then at night I would go back and practise alone until maybe early in the morning, then go and sleep a few hours and wake up and practise with them, so that by six months I would've done [such an amount of] work, which maybe would [usually] take two or three years to complete, you know?

MB: After several years of playing with local bands, Bheki decided, like Masekela before him, to leave South Africa and go into exile in Zimbabwe in the early '80s.

BM: On having to leave South Africa, I made a decision which was really against my deepest feelings – to leave my mom, my children, my friends, a lot of musicians, everyone... Everyone almost knows everyone in South Africa. I mean, obviously that's not true 'cause there are a lot of people, you don't know all of them, but I'm saying people are so connected that you know most of the people. So it wasn't that easy to leave. I had to make a decision if I wanted to carry on as an artist, just like the artists before me. I know that not everyone has left South Africa who's an artist, but some of the very important musicians have left.

HM: In 1985, I was living in Botswana and we had a studio there. I was visiting Zimbabwe a lot and I knew his [Bheki's] sister, Pinky. She used to sing at a club called The Playboy for a friend of mine. Then one time she told me, 'You know my brother is here?' I said, 'Where?' She said, 'Here in Zimbabwe'. I said, 'I'm looking for this guy!', and he was there I think as an exile. We were doing an album called *Waiting for the Rain*, so I asked him to come down with me if he wasn't doing anything, 'cause he was doing some cocktail [performances]. I asked him to come down with me to Botswana to finish this album, and I got him a resident [gig], and then he decided that he'd play along with me and he joined the group and we came on a tour to England.

BM: Everything changed in London. Where I was staying in the beginning, there was a piano and I would practise and people were banging [on] the doors and complaining. So I had to learn. In the beginning it was very hard to stay without playing 'cause I was so hooked [on] playing – and I had to get used to this, so that even when I'm in a situation where I have a piano, I'm lazy now. I've got into a habit of my system, you know? This is a bit sad. So I'm happy that I've signed with Polygram [so that] my

life will change a little bit financially and can probably be able to buy a house and buy myself my first piano. I've never owned a piano in my life.

['Song for Pharoah']

CP: I first came across Bheki in the... mid-80s. There was a group of us developing a sound and style, and all of a sudden this piano player appeared from nowhere. When he did appear, he was very... he was ready, you know? A lot of musicians, like I'm still preparing... he was ready. He's just a phenomenal musician and a very open person. He picks up the vibes of what everybody is doing and he works, starts on the piano and things develop, and the next thing you know – Bheki's implying certain things to you. He's not telling you to play what he's implying. Then once you get that, he goes somewhere else and the next thing you know – you've got a fully formed piece.

Whenever we get on the band stand and things get kind of crazy – 'cause sometimes I do get a bit deep into what I'm doing – whenever it gets to Bheki's solo, there's always a sense of hope we can succeed. I'd like to translate some of that into what I'm doing. That's, to me, what Bheki has – what he gives to me. There's this great sense of no matter what's happening on the outside, there's this spirit that is positive and will succeed.

['Closer to the Source']

CP: Bheki has made a difference. If it wasn't for Bheki, a lot of us wouldn't be doing what we're doing now. The great thing about Bheki is that he's actually... he didn't try and tell us all that we were doing it wrong when we were doing it wrong, 'cause he knew he guided us the right way, and even though, like I say, his name isn't on the front cover of magazines and stuff, he's been there helping us since the early '80s.

JF: In the jazz revival that's happened on this side of the Atlantic, I think Bheki has been a very important figure because I think he has been one of the most prominent musicians who've been coming from what you might call a world musician's perspective, that all kinds of material that are related to South African music and to African-American jazz derived music particularly, and also with some involvement in a kind of classical Romanticism as well – the kind of 19th century classical quality in the people

that have influenced him further back; I think that broad world musical perspective of his has made him a key figure in it.

BM: These terms we use in terms of jazz and classics – they're wrong, but there is what you call spontaneous improvisation and obviously based on a form, because maybe there would be a tune that you have already composed and then you're going to improvise on it afterwards, or it's just improvisation from the beginning, which there's nothing wrong in it being in a conventional way in terms of what people think of what that is, that it is composed in a systematic way – like what I was doing before [plays solo piano].

These are chords that fall off from one chord to the next in a kind of conventional way – like this... [plays solo piano].

There's a lot of things you can do into it and, I don't know, for some reason I get attracted to play these kind of changes – like going from the key where I started until I've played twelve keys in a whole because of the flow. This has to do with trying to heal myself and to heal the vibration where I'm in, rather than maybe distorting things, but I get into different moods, like I'll be playing something else like: [plays solo piano].

This, for me, sounds more like elemental sounds. It could be like thunder or whatever. Like nature can seem very unorganised sometimes, producing earthquakes and winds which can disturb a lot of people. So sometimes I guess, because of what we pick up, we play these things otherwise there would be no necessity in them. I think another part of us live in another realm, which is not affected by any outward things that are happening, so it's always still and peaceful and I try and tune to this part. Hence, I try sometimes to play things that move gently and harmoniously in the way that they move. Like my tunes – some of them are very simple tunes because I feel attracted to this part of me that is like a child.

HM: He's very, very sincere and committed to his spiritual beliefs, and for him, it's great. It helps him [because] obviously he's a great guy. I don't say he leans on it, but I think some of his magic comes from there. If he didn't have that kind of fragile sensitivity that he sometimes has, I think that he wouldn't have a guide. He wouldn't have a focus. I'm glad that he has something like that.

[Bheki plays solo piano and sings. Below are comments made during the performance.]

BM: In the piece 'Ngoma', it's a very special piece. I was singing and this came through: *ngoma*, which means 'a medium' in English. I also see myself as a medium, but using sounds [and] using music, and I'm trying to be more conscious of this working towards purifying the tube which this energy comes through.

CP: When you see somebody like Bheki, you kind of think, 'hang on, is this guy off-centre? Why isn't he doing what everybody else is doing?' A lot of people are very frightened to reveal that side – I myself – but it's people like Bheki that can reveal it and show us that by dealing with an existence in a spiritual way, you can get through.

JF: There are ways of savouring and valuing the nuances of sound. [There's] a great deal of patience in the way he allows music to unfold that are to do with his experiences as a South African and also to do with his religious and spiritual beliefs.

BM: Whenever I can get the time to go within me and feel a sense of purity and peace and security, I try to convey this to my music. I'm sure there are other things that come in as well, but the major intention is that of simplicity, but it doesn't mean that something that's advanced like a tune [such as] 'Giant Steps' by Coltrane, it's not simple. It is simple because he was a loving person who was thinking in the same way that I'm thinking – about love, and love is the most simple way, but is the most difficult thing, only when you start to analyse it. It's the same with music. I don't think we'll ever be able to explain what exactly we're feeling in terms of sound; it's a mystical thing.

JF: I think that all the things that have gone into this very complex musical development, the more complex for being so spontaneously absorbed without any training or anything of that kind, I think we're going to hear a great deal more of it, and more of the roots of it coming out really.

BM: I know that what I've just been playing most of the time is repetitious, but somehow, for me, it flows without any definite knowledge of where it will end. It seems like it can go forever. I tried to end this piece because it's not a piece as such and I

had problems with ending it because it just wanted to flow. This is what happens when I go out of time, like not having to worry that we're filming now, or worry in terms of the gig that it starts at a certain point and ends at a certain point, or with a recording as well. These things create a problem, but for me, music should just be [an] experience every time, all the days of your life. It should be a spiritual thing – a ritual.

HM: Greatness is a mysterious thing. You can say anything about it except, 'God damn, he's great!' and that's how I feel about Bheki from the first time I heard him. When I met him, I didn't realise how great he was, and then he pulled out the saxophone and I said: 'God damn! What is he going to do next?'

[Bheki plays saxophone and piano simultaneously]

CP: As you know, England is very good at suppressing talent, so somebody like Bheki will have to reach out to America and work with legendary people like Joe Henderson, Pharoah Sanders and hopefully once England sees that other people take him seriously, that he can take coal to Newcastle, he will get the respect that he deserves.

HM: He reeks of music. It's all music. I think Bheki is going to probably be in history as one of the greatest legends that ever came out of Africa – ever!

[Band continues to play 'Nants' Inkululeko']

MB: Late last year, *The South Bank Show* followed Bheki to New York where he went to record his new album *Timelessness* with some of today's jazz greats including Joe Henderson, Elvin Jones, the singer and actress Abbey Lincoln, and Pharoah Sanders.

[Clip of band recording 'Monk's Move' in studio]

BM: I decided to do it [record] in New York because New York has such special energy and I think there's a special vibe that place has. I don't know. I don't know what it means for other people. For me, it had to be done there.

So in most of the gigs that I've done, as well as my first album, Michael (Bowie) has been the bass player we've been using in the group and he's a very sensitive cat and we have such a good

vibe with him. I've also been working with Marvin "Smitty" Smith who's on drums on this record. We did *Celebration* together. We've been doing a lot of gigs together.

'Monk's Move', a tune which Pharoah Sanders features in, is dedicated to Thelonious Monk.

[Pharoah Sanders improvising on 'Monk's Move']

Pharoah is such a musician. He's so spontaneous. He doesn't concentrate so much on the intellect, though he uses it, but he's so spontaneous in his playing, and I think Monk was like that. We didn't have rehearsals with Pharoah so I had to help him out in the tune to get it right.

[Bheki helping Pharoah with the phrasing of the melody of 'Monk's Move']

Just going to the studio like that and working [parts] out just before you actually record, it's very difficult, but because of spontaneity sometimes you can capture the aliveness of the music because it's so fresh.

The ballad song that I do on the album with Abbey came through like most of my songs and it's a ballad which immediately when it came I dedicated it to Kippie Moeketsi and Monk again. I never heard the lyrics; I heard them there for the first time [in studio]. So it was the first time we got together to work out how the song should go.

[Abbey Lincoln (AL) and Bheki working out the phrasing of the lyrics against the melody]

AL: To learn a song, even though I write a song, I write the words or I write the composition. I have to learn it after I write it because it comes through me, but I don't necessarily know the song. So in this case, I had to learn Bheki's composition and also my own lyric. I brought the lyric with me.

BM: This one came in a dream. I dream it. I've dreamt a lot of songs and some of them I've forgotten. When I wake up in the morning and try to go to the piano to play, it's gone [but] I managed to capture this one.

[Clip of recording 'Through the Years']

AL: Even though it's my lyric, it's Bheki's song. It's a masterful composition and I think that's why the lyric was easy for me to find. It wasn't so hard and he likes it, so it really made me very happy.

MS: Definitely his South African roots are firmly planted and that's the foundation for his music and where it's coming from. It comes from the black South African experience.

[Bheki teaching band singing parts of 'Vukani']

BM: *Vukani, madoda*, which means 'wake up, men'. Although, when we sing it again in the song we say 'wake up, children'. *Vukani, madoda* is in Zulu which is my native tongue and it has a message of waking up to a new world of peace – and this involves South Africa as well and all the turmoil that is happening in the world to wake up to a new consciousness of being loving beings and peaceful beings, and that's the message behind the song.

I have a lot of influences coming from South Africa in different ways that other people ... maybe it's hard for them to understand that South Africa is multicultural really; there's Hindus, there's Muslims, there's all kinds of people. So for me, when I was born, I grew up under that kind of South Africa, obviously as a Zulu, but there's all those elements. That's what I've known and that's what comes to me, so that's for me South African.

[Practising vocal parts for 'Vukani']

BM: This is the good thing about these musicians – they all sing when they're playing their instruments. You might not hear it that much. I think the best musicians are those that sing what they're playing and this was their chance just to sing without playing and there was a great spirit.

I've always loved the saxophone. Most of the musicians who influenced me played saxophone and even the first piece that I ever played, the composer was a saxophone player – Mankunku Ngozi.

[Bheki playing tenor saxophone]

... but I always liked the saxophone, so one day I took a

saxophone to play it. I never get time to play it, playing with another piano player, so I thought we might as well have a go at it this time. So Rodney (Kendrick) is the proper guy to do that because we have such a good vibe with him.

[Bheki on alto teaching Kendrick the piano part for 'Homeboyz']

Obviously we had to communicate and I know it takes quite a sensitive musician to be able to look to me to be able to feel where we're going through, so we decided to use 'Homeboyz', which was a very grooving tune – a dancing tune – like a jam session, and I think it came out beautiful.

[Band playing 'Homeboyz']

Like I was saying, I chose a simple song which had a definite rhythm which we all could relate to in terms of our bringing up, because it's like a ghetto song. It has that jamming mood in it. In other words, it has spontaneity in it. I think we're missing a lot of that in the music today.

Appendix B

Transcriptions of compositions

The following are complete transcriptions (by the author) of the compositions referred to in the text. These include the head, chords and form of each composition, either in a lead sheet format or double stave (where appropriate). The transcriptions reflect the performance played on specific recordings listed in the titles.

'Adored Value'

(As played on *Beauty of Sunrise* Polygram FPBCD 128)

A1

8b-7 Eb7 Ab-7 Db7

5 GbMA7 C-7(b5) F7(b9) 8b-7 C-7(b5) F7(b9)

9 8b-7 Eb7 Ab-7 Db7

13 GbMA7 C-7(b5) F7(b9) 8b-7

B

F-7(b5) 8b7 Eb-7

21 G-7(b5) C7(b9) F-7

25 Ab-7/Db Db7 GbMA7 B-7/E E7

29 AMA7/E Eb-7 Ab7 DbMA7 C-7(b5) F7

'Adored Value' continued

A2

33 $Bb-7$ $Eb7$ $Ab-7$ $Db7$

37 $GbMA7$ $C-7(b9)$ $F7(b9)$ $Bb-7$

41 $Bb-7$ $Eb7$ $Ab-7$ $Db7$
PIANO PLAYS MELODY

45 $Bb-7$ $Eb7$ $Ab-7$ $Db7$

49 $Bb-7$ $Eb7$ $Ab-7$ $Db7$

53 $Bb-7$ $Eb7$ $Ab-7$ $Db7$ HORNS

57 $Bb-7$ $Eb7$ $Ab-7$ $Db7$ REPEAT TIL FADE

'Aja'

(As played on *Beauty of Sunrise* Polygram FPBCD 128)

A

1 *C*ø7 *F*7 *B*ø7 *E*7 *A*MA7 *E*b7 *D*MA7

5 *A*bø7 *D*b7 *G*ø7 *C*7 *F* *B*7 *B*b

9 *E*ø7 *A*7 *E*bø7 *A*b7 *D*bMA7 *G*7 *G*bMA7

B

13 *C*ø7 *F*7 *B*ø7 *E*7 *A*MA7 *E*b7 *D*MA7

17 *A*bø7 *D*b7 *G*ø7 *C*7 *F* *B*7 *B*b

21 *E*ø7 *A*7 *E*bø7 *A*b7 *D*bMA7 *G*7 *G*bMA7

'Aja' continued

C

25 $C\emptyset7$ $F7$ $B\emptyset7$ $E7$ $A^{MA}7$ $Eb7$ $D^{MA}7$

TENOR PLAYS HARMONY AT THE OCTAVE

29 $Ab\emptyset7$ $Db7$ $G\emptyset7$ $C7$ F $B7$ Bb

SOLOS OVER FORM
DC AL FINE

33 $E\emptyset7$ $A7$ $Eb\emptyset7$ $Ab7$ $Db^{MA}7$ $G7$ $Gb^{MA}7$

FINE

'Angola'

(As played on *Celebration* – World Circuit WCD 028)

The musical score for 'Angola' is written in 4/4 time and C major. It consists of eight staves of music. The first staff is a whole staff with a key signature of one flat (Bb) and a common time signature (C), indicating a C- tonality. The second staff begins with a boxed 'A' and the instruction 'FLUTE AND PIANO PLAY MELODY'. The third staff has a first ending bracket. The fourth staff has a boxed 'B' and the instruction 'FLUTE 8VA'. The fifth staff continues the melody. The sixth staff has a boxed 'C' and a key signature change to C major. The seventh staff has a boxed 'D' and the instruction 'TO CODA'. The eighth staff ends with the instruction 'DC AL CODA'.

Chord progressions and markings include: G⁻⁷/C (C- TONALITY), AbMA⁷, G⁷(SU54b9), G⁻⁷/C, AbMA⁷, G⁷(b9), G⁻⁷/C, AbMA⁷, G⁷(b9), G⁷(b9), C⁻⁷ FLUTE 8VA, F⁻⁷, G⁷, C⁻⁷, F⁻⁷, G⁷, C⁻⁷, C⁷, F⁻⁷, G⁷(SU54), C⁻, G⁷, C⁻, G⁻/D, D⁷, G⁻, TO CODA, D⁻/A, A⁷, D⁻, A⁻/E, E⁷, A⁻, F⁻⁶, C⁻/G, G⁷.

'Angola' continued

E-/B B7 E- Db-/Ab Ab7 Db- Bb-/F F7
 Bb- Gb-6 Db/Ab A°7
 Bb-7 Gb-6 Db/Ab A°7
 Bb-7 PIANO Eb-7 Ab7 DbMA7
 C°7 F7 Bb-7 Eb-7 Ab7
 DbMA7 C°7 F7 Bb-7
 FLUTE
 Gb-6 Db/Ab A°7 Bb-7
 G-6 Db/Ab A°7 Bb-7

'Angola' continued

F-/C
C⁷
F-
C-/G
G⁷
C-
D-/A
A⁷
D-

A-/E
E⁷
A-
F-^b
G⁷

C- PIANO VAMP
AbMA⁷
G+⁷

SOLOS TRADE CHORUSES WITH FLUTE

FINE (FADE ON VAMP TRADING SOLOS)
4

(C- TONALITY)

A-7(b⁹)

D7(b⁹)

G-⁷

E²7

A⁷ALT.

A⁷

DMA⁷(#5)

G⁷(SUS4)

CMA⁷(#5)

4

G-⁷/C PIANO VAMP

AbMA⁷

G+⁷

DS AL FINE

'Blues for Afrika'

(As played on *Celebration* – World Circuit WCD 028)

A13(b9) D♭7(♯5) G♭7(♯9) B7 E7 A7(♯5) D(SUS4) G7(SUS4)/A D(SUS4)

5 D-7/G D-7/A B♭MA7 E7 D♭7(♯5) G♭7(♯9) C-7 F7

9 B♭13 No CHORD (A7) G13/A B♭MA7/A A13(b9)

13 D♭7(♯5) G♭7(♯9) B7 E7 A7(♯5) D(SUS4) G7(SUS4)/A D(SUS4)

17 D-7/G D-7/A B♭MA7 E7 D♭7(♯5) G♭7(♯9) C-7 F7

21 B♭13 No CHORD (A7) E♭7/A A7(b9)

SOLOS

25 D- E♭7 A7 D- D7

29 G- A7 D-

33 B♭7 A7 D- A7

AFTER SOLOS DC AL CODA

'Blues for Afrika' continued

37 D^{-6}/A G^{13} $F7(SUS4)$

41 $E\flat MA7(\#11)$ D^{-} $E\flat MA7(\#11)$

ON CUE $G7(SUS4)$ $F7(SUS4)$ $E\flat 7$ D^{-}

LATIN VAMP

FINE

Detailed description: The musical score is written in treble clef with a key signature of one flat (Bb). It consists of three staves. The first staff (measures 37-40) features a melodic line with a slur over measures 37-40. Chords are indicated above the staff: D-6/A (measure 37), G13 (measure 38), and F7(SUS4) (measures 39-40). A square icon with a cross is located above measure 37. The second staff (measures 41-42) has a melodic line with a slur over measures 41-42. Chords are EbMA7(#11) (measure 41), D- (measure 42), and EbMA7(#11) (measure 42). A double bar line with repeat dots is between measures 41 and 42. The instruction 'OPEN REPEAT' is written below the staff. The third staff (measures 45-48) is marked 'ON CUE' and features a 'LATIN VAMP' indicated by diamond symbols on the staff. Chords are G7(SUS4) (measure 45), F7(SUS4) (measure 46), Eb7 (measure 47), and D- (measure 48). The word 'FINE' is written below the staff.

‘Closer to the Source’

(As played on *Celebration* – World Circuit WCD 028)

♩ = 154

The musical score is written in 3/4 time with a tempo of 154 beats per minute. It consists of two main sections, A and B, each with a key signature of one flat (Bb major / D minor). Section A (measures 1-24) features a melody with eighth and quarter notes, often grouped in threes. Chords are indicated above the staff: C, A-, and F/G. Section B (measures 25-36) features a similar melodic style but includes a 4:3 triplet in measure 33. Chords are indicated as Ab, Bb, C, A-, Eb, F, E-, and A-. The score concludes with a double bar line and repeat signs.

'Closer to the Source' continued

The musical score is divided into two systems. The first system consists of two staves: a guitar staff (top) and a piano staff (bottom). The guitar staff begins with a treble clef and a key signature of one flat (Bb). It features a melodic line with various chords: Eb, F, E- (with a 4:3 ratio), and A- (with a 4:3 ratio). The piano staff has a bass clef and provides accompaniment with chords D- (4:3), Ab/Bb, and Bb. The second system consists of four piano staves. The first staff of this system has a common time signature 'C' in a box and a key signature of one flat. It features chords C, A-, and F/G, with a triplet of eighth notes. The second staff continues with C, A-, and F/G, including a triplet of eighth notes. The third staff has C, A-, and F/G, with a triplet of eighth notes. The fourth staff has D7, F/G (with a triplet), C (with a triplet), and C (with a triplet). The fifth staff has D7, F/G (with a triplet), C (with a triplet), and C (with a triplet). The sixth staff has D7, F/G (with a triplet), C (with a triplet), and C (with a triplet). The piano part includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

'Closer to the Source' continued

ON REPEAT WITH IMPROVISATION

'Closer to the Source' continued

First system of musical notation. Chords: D, C7, A-, F/G.

Second system of musical notation. Chords: C7, A-, F/G.

Third system of musical notation. Chords: A-, F/G.


Fourth system of musical notation. Chords: C7, A-.

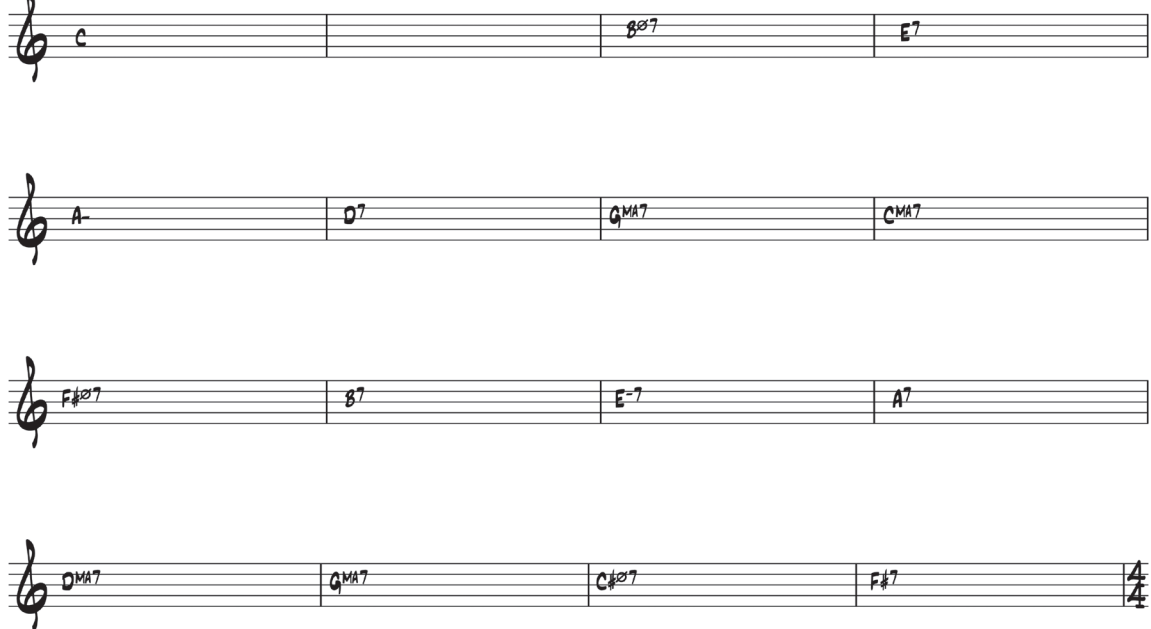
Fifth system of musical notation. Chords: D7, G7, C.

Sixth system of musical notation. Chords: D7, G7, C.

DS AL CODA

'Closer to the Source' continued

 PIANO IMPROVISE FREELY



Four staves of piano accompaniment. The first staff has a common time signature 'c'. The second staff has a treble clef. The third staff has a treble clef. The fourth staff has a treble clef and a 4/4 time signature at the end.

PLAY MOTIF FREELY



Three systems of piano accompaniment. Each system consists of a treble and bass staff. The first system has a 4/4 time signature. The second system has a 4/4 time signature. The third system has a 4/4 time signature. The music includes various chords and melodic motifs with triplets.

'Closer to the Source' continued

WITH SAX

Chord symbols for the first system: $BMA7$, $EMA7$, $Bb-7(b9)/Eb$, $Eb7(b9)$, $Ab-7/Db$, $Db7(SUS4)$

Chord symbols for the second system: $GbMA7$, $BMA7$, $F-7(b9)/Bb$, $Bb7(b9)$, $Eb-7/Ab$, $Ab7(SUS4)$

Chord symbols for the third system: $DbMA7$, $GbMA7$, $C-7(b9)/F$, $F7(b9)$, $Bb-7/Eb$, $Eb7(SUS4)$

Chord symbols for the fourth system: $AbMA7$, $DbMA7$, $G-7(b9)/C$, $C7(b9)$

Chord symbols for the fifth system: $F-7/Bb$, $Bb7(SUS4)$, $EbMA7$, $AbMA7$

Chord symbols for the sixth system: $D-7(b9)/G$, $G7(b9)$, $C-$

'Cycle'

(As played on *Celebration* – World Circuit WCD 028)

♩ = 120

Ab7(♯9) C#-7 E+7 A-7 B7(♯9) E-7 G+7 C-7 D7(♯9)

5 G-7 Bb+7 Eb-7 F7(♯9) Bb-7 Db7(♯9) F#-7 Ab7(♯9)

9 C#-7 E+7 A-7 B7(♯9) E-7 G+7 C-7 D7(♯9)

13 G-7 Bb+7 Eb-7 F7(♯9) Bb-7 Db7(♯9) F#-7 Ab7(♯9)

17 C#-7 E+7 A-7 B7(♯9) E-7 G+7 C-7 D7(♯9)

21 G-7 Bb+7 Eb-7 F7(♯9) Bb-7 Db7(♯9) F#-7 Ab7(♯9)

'Cycle' continued

25 SOLOS

(MELODY INTO FIRST SOLO)

29

DC AL CODA

33

RALL

FINE

'Home at Last'

(As played on *Home at Last* – Sheer Sound SSCD 094)

♩ = 154 INTRO

PIANO

DbMA7 **F-7** **F-7/Bb**

SAMPLE BASS LINE 8V8

3 **Eb-7** **Eb-7/Ab**

A 5 **DbMA7** **SAX PLAYS HARMONY 2X ONLY** **F-7** **Bb-7**

TRP

SAX

7 **Eb-7** **Eb-9/Ab** **Ab13**

9 **DbMA7** **F-7** **E°7**

11 **Eb-7** **Eb-9/Ab** **Ab13**

The musical score is written in 4/4 time with a tempo of 154. It begins with an introduction for piano, featuring a sample bass line. The key signature has two flats (Bb and Eb). The score is divided into systems, with measures 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12. Chord changes are indicated above the piano part. Performance instructions include 'SAX PLAYS HARMONY 2X ONLY' and a first ending bracket labeled 'A'.

'Home at Last' continued

8 13 Ab⁻⁷/Db

CONTINUE SAX UNISON WITH TRP 2X

15 Eb⁻⁷ Eb⁻⁹/Ab

17 Ab⁻⁷/Db Eb⁻⁹/Ab

19 Eb⁻⁷ Eb⁻⁹/Ab

SOLOS THROUGH FORM
DS (FADE ON REPEAT)

'LA Soul Train Blues'

(As played on *Star Seeding* – Verve 529142-2)

♩ = 154

INTRO G⁷ REPEAT 3x

5 E⁷ A⁷ D⁷

9 **A** A⁷ ON REPEAT A^{∞7} D⁷(♯9) G⁻⁷ D^{b7}

13 G PEDAL C⁷ F⁷ B^{b7} E^{b7}

17 A^bMA⁷ D^bMA⁷ G^bMA⁷ A^bMA⁷ G^bMA⁷

21 E^bMA⁷ D⁷ **B** G⁻⁷ AD LIB SIM

25 B^{b-7} E^{b7} A⁻⁷(♭5) D⁷ALT. G⁻⁷ E⁷

29 A⁷ D⁷ DS FOR SOLOS DS AL CODA

30 **C** G⁷ AD LIB REPEAT TIL CUE END

‘Mamelodi’

(As played on *Home at Last* – Sheer Sound SSCD 094)

♩ = 100

INTRO:

4

6

8

'Mamelodi' continued

A  SWING 8THS

10 F-7 Bb7 3 Eb-11 Ab+7 3

12 DbMA7 G13(b9) C7ALT. 3

14 F-7 Bb7 3 Eb-11 Ab+7 3

16 DbMA7 G13(b9) C7ALT. 3

B

18 F-7 Bb7 Eb-7 Ab7 3

SAX - HARMONY OR UNISON AT THE OCTAVE

20 DbMA7 G13(b9) C7ALT. 3

22 F-7 Bb7 Bb+7 Eb-7 Ab7 3 Db7

25 1. G7ALT. C7 3 2. G-7(b9) C7

PICK UP INTO SOLOS
OVER FORM
DS FADE ON 8

'Mbizo'

(As played on *Home at Last* – Sheer Sound SSCD 094)

♩ = 154

INTRO Db⁶ Db7(#9) Gb⁶ Eb-7 Db⁶/Ab E^o7 Eb-7 Ab¹³

SAMPLE 85 LINE

5 **A1** Db⁶ TRP Gb⁶ Eb-7 Db⁶/Ab Bb- Eb-7 Ab7 PIANO CUE

SAX

9 Db⁶ Gb⁶ (G^o7) Eb-7 Db⁶/Ab Bb- (E^o7) Eb-7 Ab7

13 **B** DbMA7 Eb-7 Ab7 Eb-7 Ab7 DbMA7

17 DbMA7 Eb-7 Ab7 Eb-7 Ab7 DbMA7

21 **A2** Db⁶ Gb⁶ Eb-7 Db⁶/Ab Bb- Eb-7 Ab7

25 Db⁶ Gb⁶ (G^o7) Eb-7 Db⁶/Ab Bb- (E^o7) Eb-7 Ab7

SOLOS OVER FORMS
HEAD AND REPEAT B
TO FADE

'Melancholy in Cologne'

(As played on *Star Seeding* – Verve 529142-2)

♩ = 90

DbMA7 G7 GbMA7 C-7 F7 BbMA7 E7 EbMA7 A-7 D7

5 GMA7 Db7 CMA7 F#-7 B7 EMA7 Bb7 AMA7 Eb-7 Ab7

9 DbMA7 G7 GbMA7 C-7 F7 BbMA7 E7 EbMA7 A-7 D7

13 GMA7 Db7 CMA7 F#-7 B7 EMA7 Bb7 AMA7 Eb-7 Ab7

17 DbMA7 G7 GbMA7 Cø7 F7ALT. BbMA7 E7 EbMA7 A-7 D7



21 GMA7 Db7 CMA7 F#-7 B7 EMA7 Bb7 AMA7

SOLOS THROUGH 8-BAR FORM
DC AL CODA



25 EMA7 Bb7 AMA7 DbMA7

'Monk the Priest'

(As played on *Home at Last* – Sheer Sound SSCD 094)

A1 ♩ = 60

4 E7 Bb7 WT AM7 DMA7(#11)

6 Ebø7 Ab7 Abø7 Db7

8 F#7 F#-7 B7

A2

9 BbMA7 Ebø7 Ab7 Db7

11 F#7 B7

'Monk the Priest' continued

12 E7 Bb7 A MA7 D MA7(#11)

14 Eb7 Ab7 Db-6 Eb7 Ab7

16 Db-6 C7 3

B 17 F#-7 B7 G#-7 G°7

19 F#-7 F#7 F#-7 B7 E MA7 F#-7 G°7 G#-7

'Monk the Priest' continued

Musical notation for measures 21-22. Measure 21 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords are labeled as Bb7 and Eb7. Measure 22 continues the melodic and harmonic progression with chords Ab7 and Db7. A fermata is placed over the final note of measure 22.

Musical notation for measures 23-24. Measure 23 shows a treble clef with a melodic line and a bass clef with a chordal accompaniment. The chord is labeled as Gb7. Measure 24 continues the melodic and harmonic progression with a fermata over the final note.

Musical notation for measures 25-26. Measure 25 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords are labeled as F#7 and B7. Measure 26 continues the melodic and harmonic progression with a fermata over the final note.

A3

Musical notation for measures 27-28. Measure 27 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords are labeled as BbMA7 and Eb7. Measure 28 continues the melodic and harmonic progression with chords Ab7 and Db7. A fermata is placed over the final note of measure 28.

Musical notation for measures 29-30. Measure 29 features a treble clef with a melodic line and a bass clef with a chordal accompaniment. Chords are labeled as F#7 and B7. Measure 30 continues the melodic and harmonic progression with chords E7 and Bb7. A fermata is placed over the final note of measure 30.

'Monk the Priest' continued

29 **A^{MA}7** **D^{MA}7(♯11)** **E^b7** **A^b7**

31 **D^b-6** **E^b7** **A^b7**

32 **D^b-6** **E^b7** **A^b7**

DS FOR SOLO AL CODA

33 **B^bMA7** **E^b7**

34 **A^b7** **F[#]7** **G7**

'Monk the Priest' continued

36 E7 Bb7 WT AMA7 DMA7(#11)

38 Ebø7 Ab7

39 RUBATO

41 C#-

FINE

'Monk's Move'

(As played on *Beauty of Sunrise* – Polygram FPBCD 128)

MEDIUM UP TEMPO SWING

INTRO

5 **A1**

9

13

17

21 **B**

25

29

33

FILL 4x

The musical score is written in bass clef for the introduction and treble clef for the main body. The tempo is 'MEDIUM UP TEMPO SWING'. The key signature has one flat (B-flat). The score consists of several measures with various chords and melodic lines. The introduction (INTRO) is 4 measures long, ending with a 'FILL' and a repeat sign with '4x'. The main body of the score is divided into sections A1 and B. Section A1 starts at measure 5 and continues through measures 9, 13, and 17. Section B starts at measure 21 and continues through measures 25, 29, and 33. The chords are: G7, Gb7, F7, E7, Eb7, G7(#11), F7(#11), Eb7(#11), Ab7, F-7/Bb, Bb7, D7(#9), and E7(b9).

'Monk's Move' continued

37 **A2** G7(#11) F7(#11) Eb7(#11)

41 G7(#11) F7(#11) Eb7(#11)

SOLOS THROUGH FORM
HEAD OUT TO CODA

45 Eb7(#11)

FINE

'Monwabisi'

(As played on *Home at Last* – Sheer Sound SSCD 094)

♩ = 104

INTRO C

F⁶ C/G A7(♭9) D- G(5US4)

PIANO

BASS LINE

5

C F⁶ F-⁶ C/G B♭+MA7 D-7 G13(♭9)

BASS LINE

A

9

TRP C F⁶ D-7 C/G A7 D-7 G7(5US4)

SAX UNISON AT 8VE

13

G-7/C C7 F F-⁶ C/G G-(maj7) 1. D-7/G G7 2. D-7 F-7/B♭

B

18

E♭ A♭⁶ F-7 E♭/B♭ C7 F-7 B♭7

22

B♭-7/E♭ E♭7 A♭⁶ A♭-⁶/F E♭/B♭ F-7 B♭7

26

E♭ A♭⁶ F-7 E♭/B♭ C7 F-7 B♭7

SAX ALWAYS UNISON AT 8VE UNLESS WRITTEN

'Monwabisi' continued

30 $Bb-7/Eb$ $Eb7$ Ab^6 $Ab-^6$ Eb/Bb $F-7/Bb$ $Db7$

34 **C** Gb Cb^6 $Ab-7$ Gb/Db $Eb7$ $Ab-7$ $E7$

38 A D^6 $B-7$ A/E $F\#7$ $B-7$ $D-7/G$

42 **D** C $C7$ F^6 $D-7$ C/G $A7$ $D-7$ $G7(SUS4)$

46 $G-7/C$ $C7$ F^6 $F-^6/D$ C/G $Bb+MA7/G$ **+** $D-7/G$ $G7$

SOLOS THROUGH FORM
THEN DS AL CODA

50 **+** $D-7/G$ $G7(\frac{\#11}{9})$ $CMA7$

'Nants' Inkululeko'

(As played on *Home at Last* – Sheer Sound SSCD 094)

TOWNSHIP GROOVE A

F F/A B \flat G-7 F/C

PIANO 8V8

SAMPLE BASS LINE

5 C 7 B

F F/A B \flat G-7 F/C

9 F 7 B \flat G-7 F/C

13 A- 7 /D G-7 B \flat /C F/C

17 1. C 7 (9/5/4) 2. C 7 (9/5/4) C LATIN FMA 7 E $^{\circ}7$ A 7

21 D- 7 C- 7 F 7 B \flat MA 7 B \flat - 7

'Nants' Inkululeko' continued

25 A⁻⁷ D⁷ G⁻⁷ C⁷ C⁷/B^b

29 A⁻⁷ D⁷(#9) 1. G⁻⁷ C⁷ 2. G⁻⁷ C⁷ D FMA⁷

33 E⁷ A⁷ D⁻⁷ G⁷ C⁻⁷ F⁷ B^bMA⁷

37 B^b-⁷ A⁻⁷ D¹³(#9) G⁻⁷

41 C¹³(#9) FMA⁷(#11)

PIANO FILLS IN BETWEEN MELODY

45

49 1. C¹³ 2. C¹³ PICK UP TO SOLO

'Nants' Inkululeko' continued

SOLOS:

The musical notation consists of five staves of music in treble clef, each containing four measures of rhythmic patterns represented by diagonal slashes. Chord symbols are placed above the staves: Staff 1: FMA7, Eø7, A7(b9), D-7, G7, C-7, F7. Staff 2: 55 BbMA7, Bb-9, A-7, D7. Staff 3: 59 G-7, C7, FMA7(#11). Staff 4: 63. Staff 5: 67. The notation ends with a double bar line and repeat dots.

DC AFTER SOLOS, AND LOOP B TO FINISH.

'Nearer Awakening'

(As played on *Beauty of Sunrise* – Polygram FPBCD 128)

A1 $Db-(MA7)/Ab$ $AbMA7$ $Ebø7/Ab$ $Ab7(ø9)$
A2 $Db-(MA7)/Ab$ $AbMA7$ $Ebø7/Ab$ $Ab7(ø9)$ $DbMA7/Ab$
8 $Bb-(MA7)/F$ $FMA7$ $Cø7/F$ $F13(ø9)$ $BbMA7/F$
8 $Bb-(MA7)/F$ $FMA7$ $Cø7/F$ $F13(ø9)$ $BbMA7/F$

'Nearer Awakening' continued

31 **C** D^{MA7}(#5) G^{MA7}/D A⁷/D G⁻⁹/D

35 D¹³(b9) D⁷(SUS4) D¹³(#11) G⁻⁶/D

39 D^{MA7}(#5) G^{MA7}/D A⁷/D G⁻⁹/D

43 D¹³(b9) D⁷(SUS4) D¹³(#11) G⁻⁶/D

47 **D** D^{b-(MA7)}/Ab Ab^{MA7} E^{b7}/Ab Ab¹³(b9)

50 D^{bMA7} C⁻⁷ F⁷ALT. B^{b-7} E¹³(#11) E^{b13}(SUS4) E^{b13}(b9)

DC FOR SOLO OVER A
MELODY IN AT 8 TIL
CODA

D^{b-(MA7)}/Ab Ab^{MA7} E^{MA7}(#11) Ab^{MA7}

‘One for All, All for One’

(As played on *Celebration* – World Circuit WCD 028)

♩ = 190 STRAIGHT 8TH FEEL

1. **A** E/F G7(b9)

5. CMA7 A-7 A-7/G

9. E/F G7(b9)

13. 1. CMA7

17. 2. CMA7 Bb7(#11)

B A-(MA7)

25. F-(MA7) E7(b13)

29. A-(MA7)

'One for All, All for One' continued

33 F-(MA7)

37 Bb-9 Eb7(b9)

41 AbMA7(#5) D7

45 C-/G G7(b9sus4) G7(b9)


49 C7(sus4) F#/C F-/C C7

A2

53 E/F G7(b9)


57 CMA7 A-7 A-7/G

'One for All, All for One' continued

61 $D-7(b9)$ $G7(b9)$ 



65 $A^bMA7(\sharp 11)$



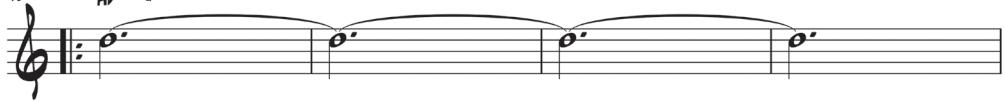
69 $CMA7(\sharp 11)$



DC FOR SOLOS
DC AL CODA



73 $A^bMA7(\sharp 11)$

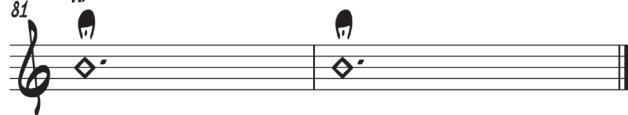


77 $CMA7(\sharp 11)$



ON CUE

81 $A^bMA7(\sharp 11)$ $CMA7(\sharp 11)$



'Supreme Love' (Dedicated to John Coltrane)

(As played on *Celebration* – World Circuit WCD 028)

♩ = 60

MODAL 6/8 FEEL

INTRO

D⁻⁷ E⁻⁷ D⁻⁷ E⁻⁷

5 **A** D⁻⁷ E⁻⁷ D⁻⁷ E⁻⁷

9 E^b/F F/G E^b/F F/G

13 D⁻⁷ E⁻⁷ D⁻⁷ E⁻⁷

17 **B** F7(SUS4) G7(SUS4) A7(SUS4) D7(♭9SUS4)

21 F7(SUS4) G7(SUS4) A7(♭9SUS4)

25 D⁻ OPEN REPEAT

ON CUE G(add2) F7(SUS4) E^b7(♯11) D⁻

29

DS FOR SOLOS. DS AL CODA

‘The Age of Inner Knowing’

(As played on *Celebration* – World Circuit WCD 028)

INTRO: C- DbMA7 Eb F7 LAST X

A C-7 DbMA7 Eb F

9 G- AbMA7 Bb(add2) C TO DOUBLE STAVE

13 DbMA7 Eb F E7(#9) BASS & PNO UNISON

17 A7 ALT. D7(#9) G7 1. AbMA7 PNO 8V8

21 DbMA7 2. AbMA7 DbMA7 C/E A7 ALT.

B D-9 F-11 E-11 A7 ALT.

30 1.2.3 D-11 F-9 E-7(b5) A7 ALT.

'The Age of Inner Knowing' continued

4

34 D^{-9} G^7 ALT. C^{-6} $D^7(\sharp 9)$

PNO

39 G^7 ALT. C^{-} $A^{\flat 7}$ G^7 ALT.

SOLOS:

C^{-} $A^{-7}(\flat 5)$ D^7 ALT. G^7 ALT.

48 $E^7(\sharp 9)$ A^7 ALT. D^7 ALT. G^7 ALT.

AFTER SOLOS DC AL CODA

52 G^7 ALT. C^{-6} D^7 ALT.

G PEDAL.....

56 G^7 ALT. C^{-6} $D^{-7}(\flat 5)$

60 G^7 ALT. C^{-} D/C

FINE

‘The Messenger’ (Dedicated to Bud Powell)

(As played on *Celebration* – World Circuit WCD 028)

♩ = 154

4 BARS DRUMS UPFRONT

The musical score is written for piano and includes a drum front section. It is in 4/4 time with a tempo of 154 beats per minute. The score is divided into six systems of music, each with a measure number and a key signature change.

- System 1 (Measures 5-8):** Key signature: A major. Chords: E7(♯9), G13, E7(♯9), D♭9(♯5), CMA7, F♯m7, B7(♯9).
- System 2 (Measures 9-12):** Key signature: D major. Chords: E-7, C♯-7, F♯7, E♭-7, A♭7, C♯-7, F♯13(♭9), E♭-7, A♭7.
- System 3 (Measures 13-16):** Key signature: G major. Chords: C♯-7, F♯13(♭9), B9, E7MA7, G13, C11, F♯7, FMA7.
- System 4 (Measures 17-20):** Key signature: C major. Chords: B♭7, E7(♭9), A-7, F♯-7, B7, A♭-7, D♭7(♭9), F♯-7, B7(♭9).
- System 5 (Measures 21-24):** Key signature: F major. Chords: A♭-7, D♭7(♭9), 1. F♯-7, B7, 2. F♯-7, B7, 3.

'The Messenger' continued

8
 24 8 AbMA7/Eb Ab^o7/Eb AbMA7/Eb Ab^o7/Eb
 PEDAL Eb
 28 AbMA7/Eb Ab^o7/Eb AbMA7/Eb Ab^o7/Eb
 32 CMA7/G C^o7/G CMA7/G C^o7/G
 PEDAL G
 36 CMA7/G C^o7/G F#^o7 B7(#9) E-7 A7(#9)
 40 D-7 G7(b9) CMA7 B7 A2 EMA7 G¹³ E7(#9) Db9(#9)
 44 CMA7 F#^o7 B7(b9) E-7 C#-7 F#7 Eb-7 Ab7

'The Messenger' continued

48 C#-7 F#13(b9) Eb-7 Ab7 C#-7 F#13(b9) B9 EMA7 G13

52 C11 F#7 FMA7 Bb7 E7(b9) A-7 F#-7 B7

56 Ab-7 Db7(b9) F#-7 B7(b9) Ab-7 Db7(b9) F#-7 B7

60 SOLOS EMA7 G7 CMA7 F#b7 B7(b9)

64 E-7 C#b7 F#7(b9) Eb-7 Ab7 C#-7 F#7

68 Eb-7 Ab7 C#-7 F#-7 B7 EMA7 G7 G-7 C7

72 FMA7 Bb7 E7 A-7 F#-7 B7

76 Ab-7 Db7(b9) F#-7 B7(b9) Ab-7 Db7(b9) F#-7 B7

'The Messenger' continued

80 $A\flat MA7$ $A\flat O7$ $A\flat MA7$ $B\flat-7$ $E\flat7$

84 $A\flat MA7$ $F7$ $B\flat-7$ $E\flat7$ $A\flat MA7$

88 $CMA7$ $D-7$ $G7$ $CMA7$ $D-7$ $G7$

92 $CMA7$ $D-7$ $G7$ $F\sharp O7$ $B7(\flat9)$ $E-7$ $A7(\sharp9)$

96 $D-7$ $G7(\flat9)$ $CMA7$ $B7$ $EMA7$ $G7$

100 $CMA7$ $F\sharp O7$ $B7(\flat9)$ $E-7$ $C\sharp O7$ $F\sharp7(\flat9)$

104 $E\flat-7$ $A\flat7$ $C\sharp-7$ $F\sharp7$ $E\flat-7$ $A\flat7$ $C\sharp-7$ $F\sharp-7$ $B7$

108 $EMA7$ $G7$ $G-7$ $C7$ $FMA7$ $B\flat O7$ $E7$

112 $A-7$ $F\sharp-7$ $B7$ $A\flat-7$ $D\flat7(\flat9)$ $F\sharp-7$ $B7(\flat9)$

116 $A\flat-7$ $D\flat7(\flat9)$ $F\sharp-7$ $B7$

LAST SOLO AA ONLY
THEN DS (B SECTION) AL CODA

'The Messenger' continued

The musical score consists of two systems of piano accompaniment. The first system is in 7/8 time and features a melodic line in the right hand and a bass line in the left hand. The chords are: Ab-7, Db7(b9), F#-7, B7, Ab-7, Db7(b9), F#-7, and F#(b7)/B. The second system continues the accompaniment with chords: Bb(b7), A-7, Ab-7, G7, F#-7, F7, and EMa7(#11). The score concludes with a double bar line.

‘Through the Years’ (Lyrics: Abbey Lincoln)

(As played on *Timelessness* – Verve 314 521)

BALLAD ♩ = 56

A-7 D7 **A** GMA7 F#7 F7 E7 Eb7 D7

THROUGH THE YEARS THE SOUNDS OF LOVE AND MUSIC

4 C#o7 C-7 B-7 E7 A-7 D7 GMA7 F#7

COME COME AND GO

8 F7 E7 Eb7 D7 C#o7 C-7 B-7 E7 A7ALT.

SOME FACES OF SOME PEOPLE WE KNOW

12 **B** D-7 G7 CMA7 FMA7 B-7 E7 A-7 D7 GMA7 CMA7 F#-7 B7

WHO BRING A HAUNTING MEMORY AND PLAY A SIMPLE SONG

16 E-7 Eb7 D-7 G7 CMA7 FMA7 B-7 E7 A-7 D7

WHO LIVE TO BRING A SOUND A THRILL THAT

20 GMA7 CMA7 F#-7 B7 E-7 Eb7 **C** G/D Eb+ E-7 A7

LIVES AND LINGERS ON THE SOUNDS THAT WE HEAR WHEN HEAVEN AND EARTH

24 G/D Eb+ E-7 A7 A-7/D

ARE NEAR A MUTED TRUMPET OR A SOULFUL SAXOPHONE, A WAIL, A SI-

'Through the Years' continued

SOLO

27 A⁻⁷/D D⁷ G^{MA7} C⁷ F⁷ E⁷ A⁻⁷ D⁷
 GER'S MOAN

31 G^{MA7} C⁷ B^{ø7} E⁷ A⁷ A⁻⁷ D⁷ C^{#ø7} C⁻⁷ F⁷

35 B^{ø7} E⁷ A⁻⁷ D⁷ G^{MA7} C⁷ B⁷ E⁷

39 A⁷ A⁻⁷ D⁷ C^{#ø7} C⁻⁷ F⁷ B⁻⁷ E⁷ A⁷ALT. D⁻⁷ G⁷

43 C^{MA7} F^{MA7} B⁻⁷ E⁷ A⁻⁷ D⁷ G^{MA7} C^{MA7} F^{#-7} B⁷ E⁻⁷ A⁷

47 D⁻⁷ G⁷ C^{MA7} F^{MA7} B⁻⁷ E⁷ A⁻⁷ D⁷ G^{MA7} C^{MA7} F^{#-7} B⁷

51 E⁻⁷ A⁷ G/D E^{b+} E⁻⁷ A⁷ G/D E^{b+}

55 E⁻⁷ A⁷ A⁻⁷/D E⁷ A⁻⁷ D⁷ G^{MA7} C⁷

59 B^{ø7} E⁷ A⁷ALT. **DS AL CODA**

'Through the Years' continued



PIANO CADENZA RUBATO

60

A⁻⁷/D D¹³(b9) ARP G^{MA7} C¹³(b9)

GER'S MOAN

3

62

F^{MA7} B^{b7}(SUS4) B^{b7}(b9) E^bMA7 C-(MA⁹)/D A^{b7}/D ARP

64

VOICE ONLY G^{MA7}(#11) SAX

‘Timelessness’

(As played on *Timelessness* – Verve 314 521)

The musical score for 'Timelessness' is written in 4/4 time. It begins with an 8-measure introduction (INTRO X4) with the following chords: C, Db, Eb, F, E, Gb. The main body of the piece is divided into two sections, A and B.

Section A: Measures 5-28. Chords include F, E, Eb, D, Db, CMA7, BbMA7, AbMA7, GbMA7, FMA7, EMA7, EbMA7, DMA7, DbMA7, CMA7, BbMA7, AbMA7, GbMA7, FMA7, EMA7, EbMA7, DMA7, and DbMA7.

Section B: Measures 29-40. Chords include D-7/G, F-7/Bb, Bb7, EbMA7, A-7/D, D-7/G, Bb-7, Eb13, AbMA7, D-7, G7, G-9/C, B13, F-7/Bb, E9, EbMA7, A13, Eb-9/Ab, Ab7(b13), DbMA7, D7(b9), D-7, G7, and CMA7. The piece concludes with a PIANO BREAK.

'Timelessness' continued

① CMA7 BbMA7 AbMA7 GbMA7

45 FMA7 EMA7 EbMA7 DMA7 DbMA7

49 CMA7 BbMA7 AbMA7 GbMA7

53 FMA7 EMA7 EbMA7 DMA7 DbMA7

②

SOLOS ON FORM AABA
AFTER SOLOS DC AL CODA

③ OPEN - DRUM SOLO

C Db Eb F E Gb

F E Eb D Db LAST X

‘Woody’s Tune’

(As played on *Beauty of Sunrise* – Polygram FPBCD 128)

♩ = 180

INTRO Bb^{-9} D^{-9} Bb^{-9} D^{-9} UNISON WITH BASS

IN 2 LATIN SWING

5 Bb^{-7} C^{-9} D^{-9} E^{-9} $F\#^{-9}$ $F7^{ALT.}$ TO SINGLE STAVE

9 Bb^{-9} D^{-9} Bb^{-9} D^{-9} 3

13 Bb^{-9} D^{-9} Bb/Qb 3

17 Ab/E $D\flat MA7$ $B\flat MA7$

21 $G MA7$ $A13(\#11)$

25 $G MA7$ E^{-9} B/A

29 D^{-9} $G13$ C^{-7} $F7^{ALT.}$

The musical score is written for piano and features a variety of chords and rhythmic patterns. It begins with an introduction in 4/4 time, marked with a tempo of 180. The key signature is B-flat major. The main body of the piece is in 2/4 time, labeled 'IN 2 LATIN SWING'. The score includes several sections: an introduction, a main section starting at measure 5, and a section starting at measure 9. The notation includes treble and bass staves with various chord symbols such as Bb^{-9} , D^{-9} , Bb^{-7} , C^{-9} , E^{-9} , $F\#^{-9}$, $F7^{ALT.}$, Ab/E , $D\flat MA7$, $B\flat MA7$, $G MA7$, $A13(\#11)$, E^{-9} , B/A , $G13$, C^{-7} , and $F7^{ALT.}$. There are also dynamic markings like mf and f , and articulation marks like accents and slurs. The score ends with a double bar line at measure 29.

'Woody's Tune' continued

A2

33 $Bb-9$ $D-9$ $Bb-9$ $D-9$
 SWING

37 $Bb-9$ $D-9$ $F\#-7$ $F7\text{ALT.}$
 3

41 $Bb-9$ $D-9$ $Bb-9$

45 $D-9$ Bb/Gb $Eb-(maj7)$
 3

49 Ab/E $D\flat MA7$ $B\flat MA7$

C

53 $CMA7(\#11)$ $F7\text{ALT.}$ $Bb-9$ $E7$
 IN 2 LATIN SWING

57 $Eb-9$ $Eb-/D\flat$ $C\flat 7$ $F7\text{ALT.}$ $Bb-9$ $C\flat 7$ $F7\text{ALT.}$

A3

61 $Bb-9$ $D-9$ $Bb-9$ $D-9$
 SWING

65 $Bb-9$ $D-9$ $F\#-7$ $F7\text{ALT.}$
 PIANO ONLY DOUBLE AT 8/8 
 3

'Woody's Tune' continued

69

71 **D** **D-9** HNR5 IN **F#-9** ^{8vb} **F#-9**

74 **D-9** **F#-9** **Bb-9** **D-9**

78 **Bb-9** **A7 ALT.** **D-9** **F#-9**

82 **D-9** **F#-9**

84 **SOLOS** **Bb-9** **D-9** **Bb-9** **D-9**

88 **SWING** **Bb-9** **D-9** **Bb-9** **A7 ALT.**

92 **D-9** **F#-9** **D-9** **F#-9**

96 **D-9** **F#-9** **D-7** **F7 ALT.**

100 **ON CUE** **Bb-9** **D-9** **Bb-9** **D-9** **Bb-7** **C-9**

105 **D-9** **E-9** **F#-9** **F7 ALT.** **3**

DS AL CODA

'Woody's Tune' continued



108

109

C#+

D+

Eb+

E+

110

F7^{ALT.}

Bb-11

Eb7(#11)

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Despite being entirely self-taught, Mseleku was the most technically sophisticated of jazz musicians, though the abiding experience of hearing him play was one of an unjazzlike simplicity.

– John Fordham, *The Guardian*

Bheki Mseleku is widely regarded as one of the most gifted, technically accomplished and emotionally expressive jazz musicians to have emerged from South Africa. His individualistic and eclectic sound draws on American, classical and township influences. He had no apparent formal music training and grew up in a poor village on the outskirts of Durban where, at the fairly late age of seventeen, he discovered that he had an innate ability to play. He has become a key inspiration for aspiring young South African jazz musicians and has left an infinite source of knowledge to draw on.

The Artistry of Bheki Mseleku is an in-depth study of the Mseleku's compositional works and improvisational style. The annotated transcriptions and analysis bring into focus the exquisite skill and artistry that ultimately caught the eye of some of the most celebrated international jazz musicians in the world.

Andrew Lilley is an associate professor at the University of Cape Town, and assistant director of the South African College of Music where he lectures in jazz piano, theory and improvisation. He is a graduate of Berklee College of Music in Boston where he studied with the celebrated hard bop pianist and composer Donald Brown, and with Enja recording artist Bruce Barth. He holds degrees from the University of Cape Town. He is a well-respected member of the South African musical fraternity and appears on numerous recordings with local and international artists.

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