

The Artistry of

BHEKI MSELEKU

Andrew Lilley

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Andrew Lilley

AFRICAN
MINDS

Published in 2020 by African Minds
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ISBN Paper 978-1-928331-66-7
ISBN eBook 978-1-928331-67-4
ISBN ePub 978-1-928331-68-1

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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

Acknowledgements

I wish to thank the University of Cape Town and the Academic and Non-Fiction Author's Association of South Africa for awarding grants toward the writing and printing of this book. I would also like to thank François van Schalkwyk and African Minds publishing for the encouragement and support in the writing process. Special thanks also to Anri Herbst for her sound advice and to Mikhaila Smith for her tireless editing.

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'



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 COME AND GO
SOME FACES OF SOME PEOPLE WE KNOW
WHO BRING A HAUNTING MELODY 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

4 GMA7

MSELEKU'S SOLO BEGINS

7 E7 A-7 D7

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 figure shows a musical staff with six measures of music. Above the staff, two key signatures are indicated: 'F minor' spanning the first three measures and 'F minor' spanning the last three measures. Below the staff, two key signatures are indicated: 'Pivot chord' under the first measure and 'Db Major' under the last three measures. The notes on the staff are: Measure 1: F-7; Measure 2: Bb7; Measure 3: Eb-7; Measure 4: Ab+7; Measure 5: DbMA7; Measure 6: G13(b9) and C7ALT. Functional labels are placed above the notes: 'I-7' and 'V7/II' are bracketed under F-7 and Bb7; '(IV7)' is written above Bb7 with a downward arrow labeled '-3' pointing to it; 'II-7' and 'V7' are bracketed under Eb-7 and Ab+7; '(bVIMa7)' and 'IMa7' are bracketed under DbMA7; 'V7/V' and 'V7' are bracketed under G13(b9) and C7ALT. An upward arrow labeled '3' points from the G13(b9) chord to the 'F minor' key signature label above it.

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

The musical score is divided into four systems, each with piano accompaniment in grand staff notation. Chord symbols are placed above the staves, and melodic lines are written in the treble clef. Arrows and numbers (5) indicate fingering for the saxophone player.

System 1: IMA7 (8MA7), IVMa7 (EMA7), VII-7b5 (Bb-7(b9)/Eb), V7/VI (Eb7(b9)).

System 2: (VI-7) II-7 (Ab-7/Db), V7 (Db7(SUS4)), IMA7 (GbMA7/Db), IVMa7 (8MA7). An arrow with the number 5 points to the start of the second measure.

System 3: VII-7b5 (F-7(b9)/Bb), V7/VI (Bb7(b9)), (VI-7) II-7 (Eb-7/Ab), V7 (Ab7(SUS4)). An arrow with the number 5 points to the start of the second measure.

System 4: IMA7 (DbMA7/Ab), IVMa7 (GbMA7), VII-7b5 (C-7(b9)/F), V7/VI (F7(b9)).

sequence ends

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 score for a piano piece, consisting of two systems of five measures each. The first system features chords B7, E7, A7, D7, and G7. The second system features chords C7, F7, Bb7, Eb7, and Ab7. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various chord voicings with stems and beams.

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 diminished scale segments on a dominant 7th cycle, arranged in two rows. Each segment is shown in a grand staff (treble and bass clefs) with a dominant 7th chord indicated above the first measure. The segments are:

- A7 whole-half diminished scale:** Notes include #11, #9, and b9. Intervallic relationships are marked as Whole-step, Half-step, and Whole-step.
- D7 whole-half diminished scale:** Notes include #11, #9, and b9. Intervallic relationships are marked as Whole-step (flipped) and Whole-step.
- G7 whole-half diminished scale:** Notes include b7, 1, and 13. Fingering 5 is shown for the final note.
- C7 whole-half diminished scale:** Notes include b9, #9, 1, and b7.
- F7 whole-half diminished scale:** Notes include 3, #11, #9, and b9.
- Bb7 whole-half diminished scale:** Notes include 5, 13, #11, and 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.

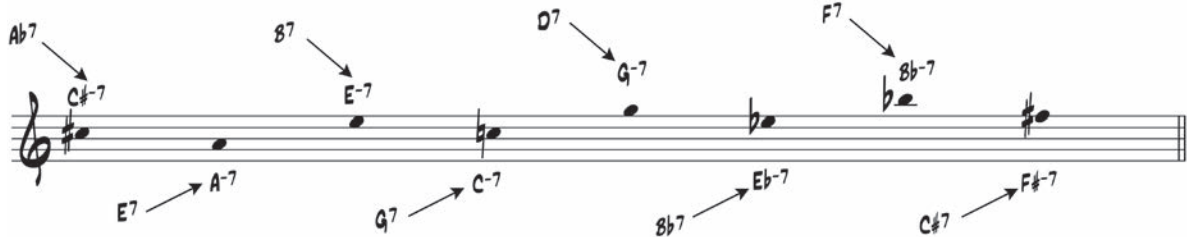
'Cycle' comprises an eight-bar sequence of minor 7 chords built on the alternating notes of two diminished 7th axes (Fig. 1.7).

Fig. 1.7
Diminished axis on 'Cycle'



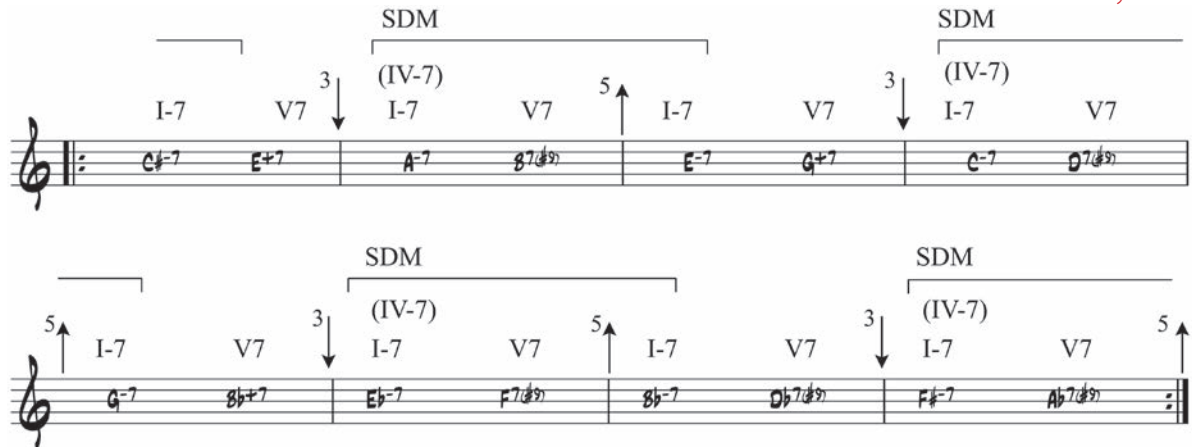
Each minor 7 chord is preceded by its dominant 7th, making an eight-bar repeated cycle (Fig. 1.8).

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 of music. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a 4/4 time signature. The first two bars are marked with a double bar line and repeat sign. The first sequence, labeled A1, consists of two 8-bar phrases. The first phrase has a chord progression of Ab7(#9), C#-7, E+7, A-7, B7(#9), E-7, G+7, and C-7. The second phrase has a chord progression of Bb-7, Db7(#9), F#-7, and Ab7(#9). The second system continues with sequence A2, which also consists of two 8-bar phrases. The first phrase has a chord progression of C#-7, E+7, A-7, B7(#9), E-7, G+7, C-7, and Db7(#9). The second phrase has a chord progression of G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, and Ab7(#9). The third system continues with sequence A3, which also consists of two 8-bar phrases. The first phrase has a chord progression of C#-7, E+7, A-7, B7(#9), E-7, G+7, C-7, and Db7(#9). The second phrase has a chord progression of G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, and Ab7(#9). The fourth system shows the end of the piece with a double bar line and repeat sign. The first phrase has a chord progression of C#-7, E+7, A-7, B7(#9), E-7, G+7, C-7, and Db7(#9). The second phrase has a chord progression of G-7, Bb+7, Eb-7, F7(#9), Bb-7, Db7(#9), F#-7, and Ab7(#9). The score includes various musical notations such as accidentals, stems, beams, and slurs, as well as fingering numbers (1, 3, 5, 6, 9) and articulation marks (accents, slurs). The sequences A1, A2, and A3 are marked with their respective labels in boxes.

The image shows two staves of musical notation. The top staff contains a sequence of chords: G⁻⁷, B^b+7, E^b-7, F7(♯9), B^b-7, D^b7(♯9), F[♯]-7, and A^b7(♯9). The notes are written in a melodic line with fingerings (1-5) and slurs. The bottom staff shows a single chord, C[♯]-7, with its notes and fingering.

‘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 I^Ma7 to IV^Ma7 via the substitute dominant. IV^Ma7 has dual function, both as the chord occurring on the fourth degree in the key and as ^bVI^Ma7 in the subsequent key. Being a sub-dominant minor related chord, the use of ^bVI^Ma7 expresses a variation on the functional movement of the sub-dominant minor to the dominant seen in ‘Cycle’; this time it is expressed as ^bVI^Ma7 followed by a dominant 7th a half step lower and via its related II-7 chord (G^bM^a7- C-7^b5 F7).

Fig. 1.11
‘Melancholy in Cologne’

The image shows two staves of functional analysis for the chord progression. The top staff shows the first two bars: I^Ma7 (G^bM^a7), sub V7/IV (G7), (bVI^Ma7) IV^Ma7 (G^bM^a7), II-7^b5 (C-7^b5), V7 (F7), and a tritone substitution (-3) to I^Ma7 (B^bM^a7), sub V7/IV (E7). The bottom staff shows the next two bars: a tritone substitution (-3) to I^Ma7 (G^M7), sub V7/IV (D^b7), (bVI^Ma7) IV^Ma7 (C^M7), II-7^b5 (F[♯]-7^b5), V7 (B7), a tritone substitution (-3) to I^Ma7 (E^M7), sub V7/IV (B^b7), (bVI^Ma7) IV^Ma7 (A^M7), II-7^b5 (E^b7), V7 (A^b7).

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 six systems, each with a two-measure phrase. The key signature has one flat (Bb), and the time signature is 4/4. The analysis shows the following chord progressions and melodic features:

- Section A1 (Bars 1-4):** Chords: DbMA7, G7, GbMA7, C-7, F7, BbMA7, E7, EbMA7, A-7, D7. Melodic features include triplets and accents on notes.
- Section A2 (Bars 5-8):** Chords: GMA7, Db7, CMA7, F#-7, B7, EMA7, Bb7, AMA7, Eb-7, Ab7. Melodic features include triplets and accents.
- Section A3 (Bars 9-12):** Chords: DbMA7, G7, GbMA7, C-7, F7, BbMA7, E7, EbMA7, A-7, D7. Melodic features include triplets and accents.
- Section A4 (Bars 13-16):** Chords: GMA7, Db7, CMA7, F#-7, B7, EMA7, Bb7, AMA7, Eb-7, Ab7. Melodic features include triplets and accents.
- Section A5 (Bars 17-20):** Chords: DbMA7, G7, GbMA7, Cø7, F7ALT., BbMA7, E7, EbMA7, A-7, D7. Melodic features include triplets and accents.
- Section A6 (Bars 21-24):** Chords: GMA7, Db7, CMA7, F#-7, B7, EMA7, Bb7, AMA7. Melodic features include triplets and accents.

'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 harmonic analysis of 'Aja' is presented in three systems, each representing a key center. Functional labels are placed above the chords, with brackets indicating their relationship to the key center.

- System 1 (C major):**
 - Bar 1: II-7b5 (C-7(b5)) and V7 (F7)
 - Bar 2: II-7b5 (B-7(b5)) and V7 (E7)
 - Bar 3: IMA7 (A^{MA}7)
 - Bar 4: sub V7/IV (E^b7)
 - Bar 5: IVMA7 (D^{MA}7)
- System 2 (F major):**
 - Bar 6: II-7b5 (A^b-7(b5)) and V7 (D^b7)
 - Bar 7: II-7b5 (G-7(b5)) and V7 (C7)
 - Bar 8: IMA7 (F^{MA}7)
 - Bar 9: sub V7/IV (B7)
 - Bar 10: IVMA7 (B^bMA7)
- System 3 (Bb major):**
 - Bar 11: II-7b5 (E-7(b5)) and V7 (A7)
 - Bar 12: II-7b5 (E^b-7(b5)) and V7 (A^b7)
 - Bar 13: IMA7 (D^bMA7)
 - Bar 14: sub V7/IV (G7)
 - Bar 15: IVMA7 (G^bMA7)

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'

Harmonic analysis of bars 3-6 of 'Aja' in C major:

- Bar 3: IMA7 (A^{MA}7)
- Bar 4: sub V7/IV (E^b7)
- Bar 5: IVMA7 (D^{MA}7)
- Bar 6: II-7b5 (A^b-7(b5)) and V7 (D^b7)
- Bar 7: II-7b5 (G-7)

Bars 1-3 'Melancholy in Cologne'

Harmonic analysis of bars 1-3 of 'Melancholy in Cologne' in C major:

- Bar 1: IMA7 (D^bMA7)
- Bar 2: sub V7/IV (G7)
- Bar 3: IVMA7 (G^bMA7)
- Bar 4: II-7b5 (C^b7) and V7 (F7)
- Bar 5: IMA7 (B^bMA7)

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 includes melodic lines and corresponding chord progressions with fingering numbers.

System 1 (Measures 1-8):

- Measures 1-4: Chords C^ø7, F7, B^ø7, E7. Chord symbols above the staff include b5 and b5. Fingering: 5, 3, 3.
- Measures 5-8: Chords A^ø7, Db7, G^ø7, C7, F, B7, Bb. Chord symbols above the staff include b5, b5, 5, 3, 3. Fingering: 5, 3, 3.

System 2 (Measures 9-12):

- Measures 9-12: Chords E^ø7, A7, E^ø7, Ab7, DbMA7, G7, GbMA7. Chord symbols above the staff include b5, b5, 5, 3, 3. Fingering: 3.

System 3 (Measures 13-32):

- Measures 13-16: Chords C^ø7, F7, B^ø7, E7, A^ø7, Eb7, D^øMA7. Chord symbols above the staff include b5, 3, b5, 1, 5, 3, 3. Fingering: 3.
- Measures 17-20: Chords A^ø7, Db7, G^ø7, C7, F, B7, Bb. Chord symbols above the staff include b5, 3, b5, 1, 5, 3, 3. Fingering: 3.
- Measures 21-24: Chords E^ø7, A7, E^ø7, Ab7, DbMA7, G7, GbMA7. Chord symbols above the staff include b5, 3, b5, 1, 5, 3, 3. Fingering: 3.

System 4 (Measures 25-32):

- Measures 25-28: Chords C^ø7, F7, B^ø7, E7, A^ø7, Eb7, D^øMA7. Chord symbols above the staff include 11, b7, 9, b7, 5, b7, 5. Fingering: 11, 5, 5.
- Measures 29-32: Chords A^ø7, Db7, G^ø7, C7, F, B7, Bb. Chord symbols above the staff include 11, b7, 9, b7, 5, b7, 5. Fingering: 11, 5, 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 'Aja' is divided into two sections: Bars 9-15 and Bars 32-39. Each section contains three staves of music with various annotations.

Bars 9-15:

- Staff 1:** Labeled "E-9 arpeggio" and "Ab dominant scale". Chords: E-7, A7, Eb-7, Ab7, b9. Includes a triplet of eighth notes and an "enclosure" bracket.
- Staff 2:** Chords: DbMa7, Db7, GbMa7. Includes a triplet of eighth notes and an "enclosure" bracket.
- Staff 3:** Labeled "C-9 arpeggio", "E dominant scale", and "GbMa7 arpeggio". Chords: C-7, F7, B-7, E7, b9. Includes a triplet of eighth notes and an "enclosure" bracket.

Bars 32-39:

- Staff 1:** Labeled "E-9 arpeggio". Chords: BbMa7, E-7, A7. Includes a triplet of eighth notes.
- Staff 2:** Labeled "Ab dominant scale" and "BbMa7 arpeggio". Chords: Eb-7, Ab7, DbMa7, Db7. Includes a triplet of eighth notes and an "enclosure" bracket.
- Staff 3:** Labeled "C-9 arpeggio". Chords: GbMa7, C-7. Includes a triplet of eighth notes and an "enclosure" bracket.



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



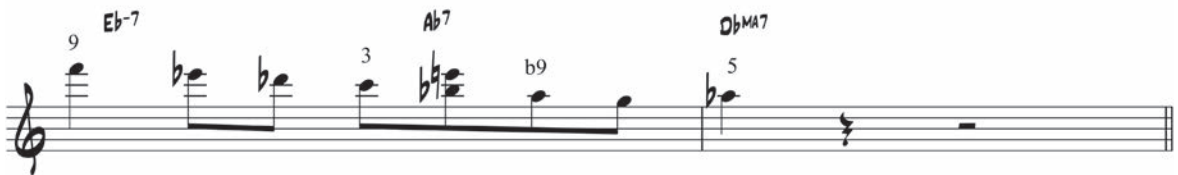
Bars 10-11



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, with harmonic analysis indicated by chord symbols and functional labels above the notes. The key signature changes from C major to C minor at the beginning of the piece.

- Staff 1:** Chord symbols: I-7 (G-7/C), bVIMa7 (AbMA7), V7sus 4b9 (G7sus4b9).
- Staff 2:** Chord symbols: I-7 (G-7/C), bVIMa7 (AbMA7), V7b9 (G7b9). Labeled 'phrase A' (bars 5-8).
- Staff 3:** Chord symbols: I-7 (G-7/C), bVIMa7 (AbMA7), iV7b9 (G7b9). Labeled 'phrase B' (bars 13-16).
- Staff 4:** Chord symbols: 2. V7b9 (G7b9), I-7 (C-7), IV-7 (F-7).
- Staff 5:** Chord symbols: V7b9 (G7b9), I-7 (C-7), IV-7 (F-7).
- Staff 6:** Chord symbols: V+7 (G+7), I-7 (C-7), V/IV (C7), IV-7 (F-7). Labeled 'phrase C' (bar 21) and 'cycle of 5ths begins' (bars 24-31).

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 $VI-7$ $Bb-7$ $II-7$ $Eb-7$ $V7$ $Ab7$ $IMa7$ $D^{\flat}MA7$

phrase D

46 $C^{\circ}7$ $F7$ $Bb-7$ 3 $II-7$ $Eb-7$ $V7$ $Ab7$ $IMa7$ $D^{\flat}MA7$

phrase D

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 Bb-7
phrase C

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

61 5 I- A- V7 E7 I- A- -3 IV-6 F-6 V+7 G+7
(also implies V7alt of A-7)
phrase C

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 bVIma7 respectively.

32 Billy Taylor, in *The Honorable 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'

A I Ma7(#5) II-7b5 (V7) Ext. dominant sequence V7 SubV7

b^bMA7(#5) chr. *E^b7* *A^b7* *D^b7* *F#7* *B7* *E7* *B^b7*

1. (bVI Ma7) (bII Ma7) II-7b5 (V7) II-7b5 (V7) -3 V/V II-7 (V7) SubV7

A Ma7 *D Ma7(#11)* *E^b7* *A^b7* *A^b7* *D^b7* *F#7* *F#7* *B7*

Ext. dominant sequence

2. I Ma7 IV Ma7 II-7b5 V7 I-6 II-7b5 V7 I-6 -3 (SubV7V)

A Ma7 *D Ma7(#11)* *E^b7* *A^b7* *D^b-6* *E^b7* *A^b7* *D^b-6* *C7*

B II-7 (V7) III-7 bIIIo7 II-7 V7 I Ma7 II-7 #IIo7 III-7

F#7 *B7* *G#7* *G^o7* *F#7* *B7* *E Ma7* *F#7* *G^o7* *G#7*

(SubV7/IV) Ext. dominant sequence V7/V II-7 subV7 b5

B^b7 *E^b7* *A^b7* *D^b7* *G^b7* *F#7* *B7*

B7 has expectation to resolve to E Major but resolves deceptively to B^b as subV7.

A I Ma7 II-7b5 (V7) Ext. dominant sequence V7 SubV7

B^bMA7 *E^b7* *A^b7* *D^b7* *F#7* *B7* *E7* *B^b7*

3. I Ma7 IV Ma7 II-7b5 V7 I-6 II-7b5 V7 I-6 II-7b5 V7

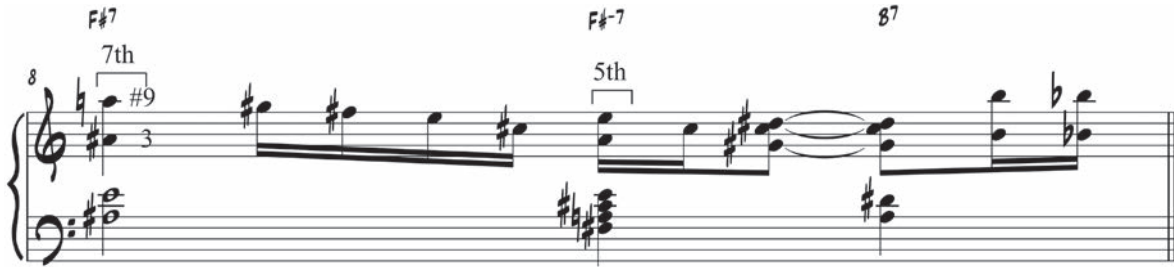
A Ma7 *D Ma7(#11)* *E^b7* *A^b7* *D^b-6* *E^b7* *A^b7* *D^b-6* *E^b7* *A^b7*

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 (bars 1-3) features chords BbMA7, Eb7, Ab7, Db7, and F#7. The second system (bars 4-5) features chords E7, Bb7, and DMA7(11), with annotations for '6th', 'b13', 'Whole Tone', and 'A MA7'. The third system (bars 6-8) features chords Eb7, Ab7, and Db7, with annotations for 'b7 & 4th', 'b9', 'b3', 'b7', 'b13', and '4th'. The score includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. Various musical notations such as triplets, slurs, and accidentals are used throughout.



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 stave). 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 image displays a musical score for the piece 'Through the Years' by Thelonious Monk. It consists of four systems of music. The first system includes a grand piano (GP) part with treble and bass staves, and a guitar part with a single staff. The second system continues the piano and guitar parts. The third system shows the piano part with more complex rhythmic patterns and the guitar part. The fourth system concludes the piece. Chord symbols are placed above and below the staves, indicating the harmonic structure. The guitar part features various chord voicings and techniques like triplets and bends. The piano part is characterized by its signature rhythmic patterns and syncopation.

‘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

The figure displays two systems of musical notation for the analysis of 'Through the Years'. Both systems are in 4/4 time and G major.

System 1 (Top): Shows a melodic line with chord symbols above it. The first system includes chords A-7, D7, and D7. The second system includes chords GMA7, F#7, F7, E7, Eb7, and D7. Above the second system, a dashed line indicates an 'Extended dominant progression' from IMA7 (V7/III) to subV/V7 (V7). A bracket labeled 'SDM' spans the first three bars of the second system. A triplet of eighth notes is marked with a '3'.

System 2 (Bottom): Shows a melodic line with chord symbols above it. The first system includes chords #IV-7b5, C#o7, C-7, B-7, and E7. The second system includes chords A-7, D7, GMA7, and F#7. Above the second system, a dashed line indicates an 'Extended dominant progression' from IMA7 (V7/III) to (V7/V). A bracket labeled 'SDM' spans the first three bars of the second system. A bracket labeled '(V7/V)' spans the last two bars of the second system.

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

8 F^7 E^7 E^b7 D^7 $C\#^o7$ C^-7 B^-7 E^7 $A^7_{alt.}$

12 D^-7 G^7 C^{Ma7} F^{Ma7} B^-7 E^7

'Autumn Leaves progression'

14 A^-7 D^7 G^{Ma7} C^{Ma7} $F\#^-7$ B^7 E^-7 E^b7

17 G/D $D\#^o7$ E^-7 A^7 G/D $D\#^o7$

20 E^-7 A^7 A^-7/D D^7

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

G^{Ma7} C^{Ma7} B^-7 E^-7 A^-7 D^7

2. Reharmonisation using secondary dominants

IMa7 IV7 (SubV7/III) III-7 V7/II II-7 V7

G^{Ma7} C^7 B^-7 E^7 A^-7 D^7

3. #IV-7b5 replaces IMa7

SDM

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

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

SDM

#IV-7b5 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

SDM

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

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

‘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
 E^{MA}7 G¹³ E7^(b9) D^{b9(b5)} C^{MA}7 F^{#-7(b5)} B7^(b9)

diminished axis

3

III-7 II-7 (V7) III-7 V7/II II-7 (V7) III-7 V7/II
 E-7 C^{#-7} F^{#7} Eb-7 Ab7 C^{#-7} F^{#13(b9)} Eb-7 Ab7

(V7) (subV7/II)
 II-7 V7/V V7 IMA7 V7/V V7 SubV7 IMA7
 C^{#-7} F^{#13(b9)} B⁹ E^{MA}7 G¹³ C¹¹ F^{#7} F^{MA}7

rel II-7b5 V7/III III-7 II-7 (V7) III-7 V7/II II-7 (V7)
 B-7^(b5) E7^(b9) A-7 F^{#-7} B7 Ab-7 D^{b7(b9)} F^{#-7} B7^(b9)

III-7 V7/II II-7 V7 II-7 (V7)
 Ab-7 Db7(b9) 1. F#-7 B7 2. F#-7 B7

8 IMA7 Io7 IMA7 Io7
 AbMA7/Eb AbO7/Eb AbMA7/Eb AbO7/Eb

IMA7 Io7 IMA7 Io7
 AbMA7/Eb AbO7/Eb AbMA7/Eb AbO7/Eb

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 Calderazo 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-

ON CUE
 29 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 displays four staves of musical notation in treble clef, illustrating chord progressions and functional relationships. The first staff shows a progression from E-9 to Eb-9, with labels 'rel. II-7 of A7 (V7V)' and 'rel. II-7 of Eb7 (SubV7/V)'. The second staff shows A-9 to Eb-9, labeled 'rel. II-7 of D7 (V7)' and 'rel. II-7 of Ab7 (SubV7)'. The third staff shows A-7 to C-7 to G7, with labels 'II-7', '(IV-7) II-7', and 'Sub V7 -3' with an upward arrow. The fourth staff shows a sequence of chords: BbMa7, C-7, D-7, EbMa7, A-7, and D7. Labels include 'IMa7', 'II-7', 'III-7', 'IVMa7', 'II-7', '(V7/VI) V7', and '-3' with a downward arrow.

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 with a chord voicing. The notes are G, A, B, C, D, E, F. Labels include 'D7' with notes 9, b7, 5, and 3; and 'F#-7b5' with notes b7, b5, b3, and 1. The notes G, A, B, C, D, E, F are indicated by lines connecting them to their respective labels.

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 measures. Above the staff, the chords are labeled: $F\#7(b9)$, $FMA7(\#11)$, $E\flat MA7(\#11)$, and $D\flat MA7(\#11)$. Below the staff, implied dominant functions are shown: $D7$, $G7$, $C-7$, $F7$, $B\flat-7$, and $E\flat 7$. Arrows point from $D7$ to $G7$, $G7$ to $C-7$, and $C-7$ to $F7$. Brackets group $C-7$ and $F7$ under a single bracket, and $B\flat-7$ and $E\flat 7$ under another. A larger bracket encompasses $C-7$, $F7$, $B\flat-7$, and $E\flat 7$.

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

The score for 'Moontrane' is divided into two sections, A and B.

Section A: Starts with a key signature of two flats (Bb, Eb) and a 7#11 chord. A bracket labeled 'rel. II of D7' spans the first two measures. The main progression is on a 'Diminished axis F7, Ab7, B7 and D7'. The notes are: C-7 (with A7 ALT. above), b7, b9, F7 (with #11, b7, b9 below), Eb-7 (with #9, #11, b7, b9 below), F-7 (with #11, b7, b9 below), Ab7 (with #9, #11, b7, b9 below), D (with #9, D7 ALT. below), and F#9 (with #13, b9, 3 below). A second line shows a progression from C-7 to F7 (labeled II-7 and V7) and then F-7 to Bb7 (labeled II-7 and V7).

Section B: Starts with a key signature of one flat (Eb) and a MA7 chord. A bracket labeled 'Diminished axis' spans the first two measures. The notes are: G- (with III-7 above), F- (with C7 below), Bb- (with F-7 below), Ab- (with Bb7 below), C#- (with Eb7 below), B- (with Ab- below), and B- (with Db7 below). A second line shows a progression from A-7(b5) to D7(b9) (labeled II-7b5 and V7/III).

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’

The score for 'Woody's Tune' shows a progression of chords on a diminished axis. The notes are: D-6 (with C#7 ALT. above), F#-6 (with F#-6 above), Bb-6 (with A7 ALT. above), D-6 (with D-6 above), F#-6 (with F7 ALT. above), and Bb-6 (with Bb-6 above). The bass line consists of a sequence of notes: D, F#, Bb, D, F#, Bb.

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

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

A1 $Bb-9$ $D-9$ $Bb-9$ $D-9$

Constant structure minor chords ascending by whole step

5 $Bb-7$ $C-9$ $D-9$ $E-9$ $F\sharp-9$ $V7$ $F7_{ALT.}$ **TO SINGLE STAVE**

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

9 $Bb-9$ $D-9$ $Bb-9$ $D-9$

Constant structure down by whole step

13 rel. II-7/subV7 I-9 Bb/Gb 3

$Bb-9$ $D-9$

Constant structure down minor 3rds

17 A^b/E D^bMA7 B^bMA7

B $IMa7$ $II7$

21 $GMA7$ $A^{13}(\sharp 11)$

$IMa7$ $VI-7$ $II7$

25 $GMA7$ $E-9$ B/A

$II-7$ $(V7/IV)$ $II-7$ $V7$

29 $D-9$ G^{13} $C-7$ $F7_{ALT.}$

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} $F\sharp^{-7}$

SWING

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

40 $F7_{ALT.}$ Bb^{-9} D^{-9} Bb^{-9}

Constant structure down by whole step

45 I-9 D^{-9} Bb/Qb $Eb_{-}maj7$ Ab/E

Constant structure Ma7

50 $DbMA7$ $BbMA7$

C V7 I-9 V7/IV

53 $CMA7(\sharp 11)$ $F7_{ALT.}$ Bb^{-9} $E7$

IN 2 LATIN SWING

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

57 Eb^{-9} $Eb-/Db$ $C-7(b9)$ $F7_{ALT.}$ Bb^{-9} $C-7(b9)$ $F7_{ALT.}$

A3 (I-9)

61 rel. II-7/subV7 $8b^{-9}$ I-9 D^{-9} rel. II-7/subV7 $8b^{-9}$ I-9 D^{-9}

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

69 HORNS IN $8V8$

71 **D** (I-9) rel. II-7/subV7 D^{-9} I-9 $F\sharp^{-9}$ rel. II-7/subV7 D^{-9} (I-9) rel. II-7/subV7 $F\sharp^{-9}$ (I-9) rel. II-7/subV7 $8b^{-9}$ I-9 D^{-9}

78 rel. II-7/subV7 $8b^{-9}$ V7alt $A7^{ALT.}$ (I-9) rel. II-7/subV7 D^{-9} rel. II-7/subV7 $F\sharp^{-9}$ I-9 D^{-9} rel. II-7/subV7 $F\sharp^{-9}$

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 the solo form and occurs again at the coda.

Fig. 2.15
'Woody's Tune' coda

The musical score for the coda of 'Woody's Tune' is presented in two systems. The first system shows a sequence of five augmented chords, each with a specific minor mode indicated above it: D minor, Bb minor, F# minor, D minor, and Bb minor. The chords are labeled as C#7alt, A7alt, F7alt, C#7alt, and A7alt respectively. The notes for each chord are written on a treble clef staff with fingerings (9, 1, 5, b3) and a triplet of the b3 note. The second system, titled 'Constant structure augmented chords', shows four augmented chords: C#+, D+, Eb+, and E+. These are also labeled as V7alt/F7ALT, I-11/Bb-11, and IV7/Eb7(#11) respectively. The notes are written on a treble clef staff with fingerings (3) and a triplet of the b3 note. Below the treble clef staff, a bass clef staff shows the corresponding bass notes for each chord.

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. The notes are represented by circles on a five-line staff.

- Staff 1:**
 - Bar 1: (I-9) rel. II-7 of subV7 (Eb7) → resolution/active
 - Bar 2: I-9 → resolution
 - Bar 3: rel. II-7 of subV7 (Eb7) → active chord
 - Bar 4: I-9 → resolution
- Staff 2:**
 - Bar 1: rel. II-7 of subV7 (Eb7) → active chord
 - Bar 2: I-9 → resolution
 - Bar 3: rel. II-7 of subV7 (Eb7) → active chord
 - Bar 4: V7 → active chord, ending with a triplet of notes (3) and an upward arrow.
- Staff 3:**
 - Bar 1: (I-9) rel. II-7 of subV7 (G7) → resolution/active
 - Bar 2: I-9 → resolution
 - Bar 3: rel. II-7 of subV7 (G7) → active chord
 - Bar 4: I-9 → resolution
- Staff 4:**
 - Bar 1: rel. II-7 of subV7 (G7) → active chord
 - Bar 2: I-9 → resolution
 - Bar 3: rel. II-7 of subV7 (G7) → active chord
 - Bar 4: V7 → active chord, ending with a triplet of notes (3) and a downward arrow.

Below Staff 4, a diagram shows the relationship between chords: D-7 and G7 are grouped together, with an arrow pointing to F#-7 and B7, which are also grouped together.

'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

Melodic statement A1

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
EbMA7(#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:** Shows the first staff of the A section. Above the staff are chord symbols: (V7/V) I7, II-7b5, V7, I-7, and V7/IV. Below the staff, specific chords are identified: A/G, A^o7, D7(#9), G-7, and Db7. A 'G Pedal' is indicated at the beginning. Fingering '3' is shown for several notes.
- System 2:** Shows the second staff of the A section. Above the staff are chord symbols: IV7, Ext. Dom. sequence, and V7. Below the staff, the sequence of chords is C7, F7, Bb7, and Eb7. An intervallic structure of 3 notes is shown at the end, with a '-1' marking above it.
- System 3:** Shows the third staff of the A section. Above the staff are chord symbols: IMA7 Lydian, IVMA7 Lydian, and bVIIMA7 Lydian. Below the staff, the chords are AbMA7, DbMA7, and GbMA7. Intervallic structures of #11, 6, and 9 are shown for each chord. A bracket labeled 'Constant structure' spans the first three chords.
- System 4:** Shows the fourth staff of the A section. Above the staff are chord symbols: IMA7 Lydian, bVIIMA7 Lydian, bVIIMA7 Lydian, and V7. Below the staff, the chords are AbMA7, GbMA7, EbMA7, and D7. Intervallic structures of #11, 3, 2, #11, 3, 2, #11, 3, 2 are shown. A '-1' marking with a downward arrow is above the EbMA7 chord.
- System 5:** Shows the first staff of the B section. Above the staff are chord symbols: I-7 and Ad LiB. Below the staff, the chords are G-7 and a 'sim' (simulacrum) chord. A box labeled 'B' is at the start.

‘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- bII Ma7 D \flat MA7 bIII E \flat IV7 F7

(from Phrygian) I- C-7 bII Ma7 D \flat MA7 bIII E \flat (from Melodic minor) IV7 F

TO DOUBLE STAVE

V- G- bVI Ma7 A \flat MA7 bVII 8 \flat (add2) I Ma C

Ext. dom. sequence (III) \longrightarrow E7(\sharp 9)

bII Ma7 D \flat MA7 bIII E \flat IV F 85 ONLY

A7^{ALT.} D7(\sharp 9) V7 G7 bVI Ma7 1. A \flat MA7 PNO 8v8

bII Ma7 D \flat MA7 bVI Ma7 A \flat MA7 bII Ma7 D \flat MA7 I Ma C/E V/II A7^{ALT.}

2. A \flat MA7

8

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

D-9 F-11 E-11 A7^{ALT.}

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

1.2.3 D-11 F-9 E-7(b5) A7^{ALT.}

II-7 V7 I-6 V/V

D-9 G7^{ALT.} C-6 D7(#9)

V7 I- SubV/V V7

G7^{ALT.} C- Ab7 G7^{ALT.}

SOLOS:

I- VI-7b5 V/V V7

C- A-7(b5) D7^{ALT.} G7^{ALT.}

(III) Ext. dom. sequence → V7

E7(#9) A7^{ALT.} D7^{ALT.} G7^{ALT.}

AFTER SOLOS, D.C. AL CODA

The musical score consists of three staves of music in treble clef. The first staff begins with a square icon containing a circle with a crosshair. Above the staff, the chord symbols are V7 (G7^{ALT.}), I-6 (C-⁶), and V/V (D7^{ALT.}). The notes are G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A 'G PEDAL.....' instruction is written below the first measure. The second staff has V7 (G7^{ALT.}) and I-6 (C-⁶) above it. The notes are G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. The third staff has II-7b5 (D-7(b5)), V7 (G7^{ALT.}), I- (C-), and IMa (Lydian) (D/C) above it. The notes are D3, C3, B2, A2, G2, F2, E2, D2, C2, B1, A1, G1. The piece ends with a double bar line and the word '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. The first staff begins with a repeat sign and a C major chord (I C). It features an 'opening statement' (one bar) and a 'refrain' (three bars, marked with a '3' above the notes). The second staff continues with a VI-A- chord (VI-A-), a 'refrain' (three bars, marked with a '3'), and another 'refrain' (three bars). The third staff shows a V/V D7 chord, a 'refrain and variation' (four bars), and a V7 F/G chord. The fourth staff shows a V/V D7 chord, a 'refrain and variation' (four bars, marked with a '3'), and a V7 F/G chord. The final measure of the fourth staff is a C major chord (I C) with a repeat sign.

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'

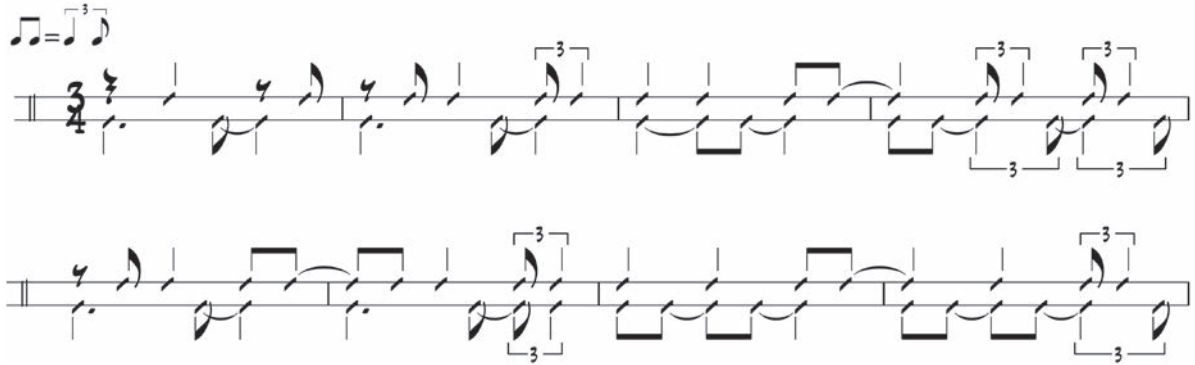
The musical score for the B section of 'Closer to the Source' is presented in three systems, each with chord diagrams and labels above the staff. The key signature has two flats (Bb and Eb).

- System 1:**
 - Labels: Subdominant minor (bVI, bVII) and Tonic major (I, VI-).
 - Chords: Ab, Bb, C, A-
- System 2:**
 - Labels: Subdominant major (bIII, IV) and Tonic (related) major (1. III-, VI-).
 - Chords: Eb, F, E-, A-
 - Rhythm: A 4:3 triplet is indicated over the E- and A- chords.
- System 3:**
 - Labels: Tonic (related) major (2. III-, VI-), Subdominant major (II-), and Subdominant minor (bVI, bVII).
 - Chords: E-, A-, D-, Ab/Bb, Bb
 - Rhythm: 4:3 triplets are indicated over the E-, A-, and D- 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 treble and bass clef staff. The first system has four measures. The first measure is marked with a 'C' chord, the second with an 'A-' chord, and the third with an 'F/G' chord. Triplet markings are present in the first and third measures. The second system also has four measures with the same chord sequence 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 in 3/4 time. It consists of a treble and bass clef staff. The first measure is marked with a 'C' chord, the second with an 'A-' chord, and the third with an 'F/G' chord. Triplet markings are present in the first and third measures.

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 treble and bass clef staff. The first system has four measures. The first measure is marked with a 'C' chord, the second with an 'A-' chord, and the third with a 'G7(SUS4)' chord. Numerous triplet markings are present in both the treble and bass staves of both systems.

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. Treble clef, 4/4 time. Chords: C7, A-, F/G. The melody consists of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment.

Second system of musical notation. Treble clef, 4/4 time. Chords: A-, F/G. Continuation of the melody and bass line from the first system.

Third system of musical notation. Treble clef, 4/4 time. Chords: C7, A-. Continuation of the melody and bass line.

Fourth system of musical notation. Treble clef, 4/4 time. Chords: D7, G7, C. Includes a triplet of eighth notes in the melody. The bass line continues with eighth notes.

Fifth system of musical notation. Treble clef, 4/4 time. Chords: D7, G7, C. Continuation of the melody and bass line, ending with a double bar line.

Fig. 3.9
Second shout chorus over the A section

Sixth system of musical notation. Treble clef, 4/4 time. Chords: C, A-, F/G. Continuation of the melody and bass line, ending with a double bar line and a triplet of eighth notes in the bass.

The image displays a musical score for the piece 'Monwabisi' (Home at Last). It consists of five systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score is marked with a common time signature 'C' at the beginning of the first system. The harmonic progression is indicated by chord symbols: C, A-, D7, G7, and C. The melody in the right hand features eighth and sixteenth notes, often grouped in triplets. The bass line provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a double bar line and repeat dots.

'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 A⁷ D⁻⁷ G⁷(sus4)

SUB DOMINANT SUB DOMINANT MINOR TONIC DOMINANT
 V/IV IV6 IV-6 I II-7 V7
 G⁻⁷/C F^b F^{-b}/D C/G D⁻⁷/G G⁷

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 G⁷(sus4)

II-7 V7/IV IV6 IV-6 I II-7 V7 II-7 3 V7
 5 G⁻⁷/C C⁷ 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 Ab⁶ F⁻⁷ Eb/Bb C⁷ F⁻⁷ Bb⁷

II-7 V7/IV IV6 IV-6 I II-7 V7 II-7 3 V7
 14 Bb⁻⁷/Eb Eb⁷ Ab⁶ Ab⁻⁶ Eb/Bb 1 F⁻⁷/Bb 2 F⁻⁷/Bb Db⁷

I IV6 II-7 I II-7 V7
 19 Gb Cb⁶ Ab⁻⁷ Gb/Db Ab⁻⁷ 3 E⁷

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 with a piano part (left) and a guitar part (right). The key signature is three flats (Bb, Eb, Ab).

- System 1:** Piano part has chords F-7, Bb7, and Eb. The guitar part has a melodic line with a bracketed section labeled 'enclosures' and a final chord Eb/Bb.
- System 2:** Piano part has chords F-7, Bb7, Bb-7/Eb, and Eb7. The guitar part has a melodic line with a bracketed section labeled 'Eb7alt' and a final chord Eb7alt.
- System 3:** Piano part has chords Ab6, Ab-6/F, and Eb/Bb. The guitar part has a melodic line with a bracketed section labeled 'Eb7alt' and a final chord F-7.
- System 4:** Piano part has chords F-7, Bb7, and Eb. The guitar part has a melodic line with a bracketed section labeled 'Ab-' and a final chord Bb13.

‘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 two flats (Bb and Eb). The score includes chord symbols above the notes and bar numbers on the left.

- System 1 (Bars 1-4):** Labeled 'A'. Chords: I6 (Db6), IV6 (Gb6), VI-7 (Eb-7), I6 (Db6/Ab), VI- (Bb-), II-7 (Eb-7), V7 (Ab7). A bracket underlines the first two bars as a 'two-bar repeated phrase'.
- System 2 (Bars 5-8):** Labeled 'A'. Chords: I6 (Db6), IV6 (Gb6), VI-7 (Eb-7), I6 (Db6/Ab), VI- (Bb-), II-7 (Eb-7), V7 (Ab7). A bracket underlines the first two bars.
- System 3 (Bars 9-12):** Labeled 'B'. Chords: IMA7 (DbMA7), II-7 (Eb-7), V7 (Ab7), II-7 (Eb-7), V7 (Ab7), IMA7 (DbMA7).
- System 4 (Bars 13-16):** Labeled 'B'. Chords: IMA7 (DbMA7), II-7 (Eb-7), V7 (Ab7), II-7 (Eb-7), V7 (Ab7), IMA7 (DbMA7).

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

21 I6 Db⁶ IV6 Gb⁶ VI-7 Eb-7 I6 Db⁶/Ab VI- Bb- II-7 Eb-7 V7 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 F F/A IV Bb VI G-7 I F/C V7/IV F⁷

IV Bb VI G-7 I F/C V7/II A-7/D

II-7 G-7 V7 Bb/C I F/C V7 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 for 'Nants' Inkululeko' is presented in two sections, D and C, each with its own key signature and a set of chord diagrams above the staff notation.

Section D (D Major):

- Staff 1:** Chords: I Ma7 (F Ma7), 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: IV Ma7 (Bb Ma7), IV-7 (Bb-7), III-7 (A-7), V7/II (D7).
- Staff 3:** Chords: II-7 (G-7), V7 (C7), III-7 (A-7), V7/II (D7(b9)), II-7 (G-7), V7 (C7).

Section C (C Major):

- Staff 4:** Chords: I Ma7 (F Ma7), (V7/III) (E7(b9)), V7/VI (A7(b9)), VI-7 (D-7), V7/II (G7(b9)), II-7 (C-7), V7/IV (F7(b9)).
- Staff 5:** Chords: IV Ma7 (Bb Ma7), IV-7 (Bb-7), III-7 (A-7), V7/II (D13(b9)).
- Staff 6:** Chords: II-7 (G-7), V7 (C13(b9)), I Ma7 (#11) (F Ma7(#11)).
- Staff 7:** Chords: I Ma7 (#11) (F Ma7(#11)), first ending: C13, second ending: C13.

‘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 consists of two staves: a piano accompaniment staff and a bass line staff. The tempo is marked as ♩ = 154. The piano part features a series of chords: I Ma7 (Db Ma7), IV (Gb), III-7 (F-7), and VI-7 (Bb-7). The bass line is labeled 'SAMPLE BASS LINE 8V8' and features a rhythmic pattern of eighth notes. The second system continues the piano accompaniment with chords II-7 (Eb-7) and V7 (Eb-7/Ab), and the bass line continues with its characteristic eighth-note pattern.

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' shows two systems. The first system is labeled 'A' and features a melodic line in the treble clef. The chords are I Ma7 (Db Ma7), III-7 (F-7), and VI-7 (Bb-7). The second system shows the continuation of the melodic line and the bass line. The bass line features a progression of II-7 (Eb-7) and V7 (Eb-7/Ab) in the first measure, followed by a first ending (1.) with II-7 (Eb-9/Ab) and V7 (Ab13), and a second ending (2.) with II-7 (Eb-9/Ab) and V7 (Ab13).

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 a treble clef staff and a bass clef staff. Chord symbols are placed above or below the notes. The first system starts with a DbMa7 chord and includes a triplet of eighth notes. The second system features Eb-7 and Ab9 chords. The third system includes Ab7alt and DbMa7 chords. The fourth system features a diminished scale over Bb7 and includes a triplet of eighth notes. The fifth system features Eb-7 and Ab7 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

Chord progressions for 'Daahoud' - A section:

Staff 1: I-7 (Eb-7), IV7 (Ab7), II-7 (C#-7), V7/bVI (F#7), bVIMa7 (BMA7), 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

Chord progressions for 'Autumn Leaves' - last 8 bars:

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'

Chord progressions for 'Mamelodi':

I-7 (F-7), IV7 (Bb7), II-7 (Eb-7), V7/bVI (Ab+7), bVIMa7 (DbMA7), V7/V (G#13(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

INTRO:

I- bII I- bVII-

F- Gb F- Eb-

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 is written in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. It features a melody primarily composed of triplet eighth notes. Chord changes are indicated above the staff: F-7, Bb7, Eb-11, Ab+7, DbMA7, G13(b9), E Triad, C7ALT, Gb Triad, F-7, Bb7, Eb-11, Ab+7, DbMA7, G13(b9), C7ALT, and #9. Section B is also in treble clef with the same key signature and time signature. It includes a saxophone harmony line and a bass line. Chord changes are indicated below the staff: 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 performance instructions such as 'INTO B ONLY' and '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

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

‘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 4/4 time and Bb minor. It is divided into an 8-bar A section and a 24-bar B section.

A Section (8 bars):

- Bar 1: I-7 (Bb-7)
- Bar 2: IV7 (Eb7)
- Bar 3: II-7 (Ab-7)
- Bar 4: V7/bVI (Db7)
- Bar 5: bVIMa7 (GbMA7)
- Bar 6: V7 (F7)
- Bar 7: I-7 (Bb-7)
- Bar 8: II-7b5 (Cb7(b5)) and V7 (F7(b9))

B Section (24 bars):

- System 1 (Bars 9-12):
 - Bar 9: II-7b5 (F-7(b5))
 - Bar 10: V7 (Bb7)
 - Bar 11: I-7 (Eb-7)
 - Bar 12: II-7b5 (G-7(b5)) and V7 (Cb7(b5))
- System 2 (Bars 13-16):
 - Bar 13: II-7 (Ab-7/Db)
 - Bar 14: V7 (Db7)
 - Bar 15: IMa7 (GbMA7)
 - Bar 16: II-7 (Bb-7) and V7 (Eb7)
- System 3 (Bars 17-20):
 - Bar 17: IMa7 (A MA7)
 - Bar 18: II-7 (Eb-7) and V7 (Ab7)
 - Bar 19: IMa7 (DbMA7)
 - Bar 20: II-7b5 (Cb7(b5)) and V7 (F7)
- System 4 (Bars 21-24):
 - Bar 21: IMa7 (A MA7)
 - Bar 22: II-7 (Eb-7) and V7 (Ab7)
 - Bar 23: IMa7 (DbMA7)
 - Bar 24: II-7b5 (Cb7(b5)) and V7 (F7)

The score concludes with the instruction "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 covers bars 1 to 5, and the second system covers bars 6 to 10. The key signature is one flat (Bb), and the time signature is 4/4. The chords are: I (C), DbMa7, Eb6/9, F, EMa7(#5), Gb#11, IV (F), EMa7(#5), Eb6/9, D7, and DbMa7. The bass line features constant-structure voicings for each chord, with the tonic note C held in the melody.

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 D7. I and IV are diatonic to the key and all the other chords (excluding the passing chords) are modal interchange chords – BbMa7 (bVIIMa7) from the Mixolydian mode, AbMa7 (bVIMa7) from the Aeolian or Phrygian mode, EbMa7 (bIIIMa7) from the Aeolian mode, GbMa7 (bVMa7) from the Locrian mode and DbMa7 (bIIMa7) from the Locrian or Phrygian mode.

The first melodic phrase (bars 1-4) is conceptualised around constant-structure Ma7#11 voicings, outlining 1-3-#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

Musical notation for Bars 1-4 of the A section. It shows four chords in treble clef: CMA7(#11), BbMA7(#11), AbMA7(#11), and GbMA7(#11). Fingerings are indicated: for CMA7(#11), 1-3-7; for BbMA7(#11), 1-3-7; for AbMA7(#11), 1-3-7; and for GbMA7(#11), 1-3-7.

Bars 9 - 12 of the A section

Musical notation for Bars 9-12 of the A section. It shows four chords in treble clef: CMA7(#11), BbMA7(#11), AbMA7(#11), and GbMA7(#11). Fingerings are indicated: for CMA7(#11), 3-6-7-9; for BbMA7(#11), 3-6-7; for AbMA7(#11), 3-6-7; and for GbMA7(#11), 3-6-7-#11.

Fig. 4.9

A section of 'Timelessness'

Musical notation for the A section of 'Timelessness'. It consists of four staves of music in treble clef. The first staff is marked with a box 'A' and shows a melodic line with fingerings: 7 7 1 #11 3 3 #11 7 7 7 1 #11 3 3 #11 7 7 7 1 #11 3 1 7 6 #11 3 1 7. The second staff shows chords: FMA7, EMA7, EbMA7, DMA7, DbMA7 with fingerings: 3 7 3 3 3. The third staff shows chords: CMA7, BbMA7, AbMA7, GbMA7 with 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. The fourth staff shows chords: FMA7, EMA7, EbMA7, DMA7, DbMA7 with 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. Each system contains a melodic line in treble clef and a corresponding chord analysis above it. The analysis includes Roman numerals (II-7, V7, IMA7, etc.) and specific chord symbols (D-7/G, G7, F-7/Bb, Bb7, EbMA7, A-7/D, D7, D-7/G, G7, Bb-7, Eb13, AbMA7, D-7, G7, G-9/C, B7, F-7/Bb, E9, EbMA7, A13, Eb-7/Ab, Ab7(b13), DbMA7, D7(b9), D-7, G7, CMA7). Intervallic movements are indicated with arrows and numbers: -3, 3, -3, 3, -3, 2, -1. A 'PIANO BREAK:' is marked at the end of the fourth system. A bracket labeled 'Extended dominant sequence with related II' spans the final two bars of the second system.

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

The figure displays two systems of musical notation for the solo chords in 'Timelessness'. Each system consists of two staves of music, with chords indicated by Roman numerals and specific chord names above the notes. The notes themselves are represented by diagonal slashes.

System 1 (Top):

- Staff 1:**
 - Measure 1: I Ma7 (C Ma7)
 - Measure 2: bVII Ma7 (Bb Ma7)
 - Measure 3: bVI Ma7 (Ab Ma7)
 - Measure 4: bV Ma7 (Gb Ma7)
- Staff 2:**
 - Measure 1: IV Ma7 (F Ma7)
 - Measure 2: bIII Ma7 (Eb Ma7)
 - Measure 3: bII Ma7 (Db Ma7)
 - Measure 4: (no chord name)

System 2 (Bottom):

- Staff 1:**
 - Measure 1: II-7 (D-7) and V7 (G7)
 - Measure 2: II-7 (F-7) and V7 (Bb7)
 - Measure 3: I Ma7 (Eb Ma7)
 - Measure 4: II-7 (A-7) and (V7/V) (D7)
- Staff 2:**
 - Measure 1: II-7 (D-7) and (V7) (G7)
 - Measure 2: II-7 (Bb-7) and V7 (Eb7)
 - Measure 3: I Ma7 (Ab Ma7)
 - Measure 4: II-7 (D-7) and V7 (G7)
- Staff 3:**
 - Measure 1: III-7 (G-7) and V7/II (C7)
 - Measure 2: II-7 (F-7) and V7 (Bb7)
 - Measure 3: I Ma7 (Eb Ma7)
 - Measure 4: II-7 (Eb-7) and V7 (Ab7)
- Staff 4:**
 - Measure 1: I Ma7 (Db Ma7)
 - Measure 2: II-7 (D-7) and V7 (G7)
 - Measure 3: I Ma7 (C Ma7)
 - Measure 4: (no chord name)

Additional annotations include interval shifts: -3 up, -3 down, 3 down, 3 up, and -1 down.

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' consists of four systems of piano accompaniment. Each system has a treble and bass clef. Chords are indicated above the staff. The first system has chords: C, Db, Eb, F, E, Gb. The second system has chords: F, E, Eb, D, Db. The third system has chords: D/C, Eb/Db, F/Eb, G/F, F#/E, Ab/Gb. The fourth system has chords: G/F, F#/E, F/Eb, E/D, Eb/Db. The score shows various voicings and rhythmic patterns, including some notes with stems and beams, and some notes with flags.

'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 a twelve-bar blues form in D minor with a melodic line and chord analysis. The notation is as follows:

- Bar 1:** (V7) A13(b9) | b9
- Bar 2:** Db+7 | #5
- Bar 3:** Gb7(#9) | #9
- Bar 4:** B7 | b7
- Bar 5:** E7 | 3
- Bar 6:** A7(b13) | b13
- Bar 7:** D(sus4) | 1
- Bar 8:** G7(sus4) | b3
- Bar 9:** D7(sus4) | 1
- Bar 10:** | b6
- Bar 11:** |
- Bar 12:** |

Chord analysis for bars 7-12:

- Bar 7:** IV7sus4 (IV-7) D-7/G | 9
- Bar 8:** D-7/A | 1
- Bar 9:** bVIMa7 BbMa7 | 7
- Bar 10:** (V7/V) E7 | b9
- Bar 11:** Extended Dominants Db7(#9) | #5
- Bar 12:** Extended Dominants Gb7(#9) | #9
- Bar 13:** II-7 (subV/II) C-7 | 13
- Bar 14:** (subV/V) Bb13 | 13
- Bar 15:** V7 A7 | #9
- Bar 16:** I-6 D-6/A
- Bar 17:** bVIMa7 BbMa7
- Bar 18:** V7 D7

Fig. 4.14

Solo changes for ‘Blues for Afrika’

Fig. 4.14 shows solo changes for a twelve-bar blues form in D minor. The notation is as follows:

- Bar 1:** I- D-
- Bar 2:** II-7b5 E7
- Bar 3:** V7 A7
- Bar 4:** I- D-
- Bar 5:** V7/IV D7
- Bar 6:** IV- G-
- Bar 7:** V7 A7
- Bar 8:** I- D-
- Bar 9:** II-7 F-7
- Bar 10:** SubV7/V Bb7
- Bar 11:** II-7 E-7
- Bar 12:** V7 A7
- Bar 13:** I- D-
- Bar 14:** 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

The figure displays four staves of musical notation in treble clef, representing improvisation over a cyclical progression.
 - **Staff 1 (Measures 1-4):** Chords IV-7 (C-7) and V7 (D7(b9)). A bracket labeled 'F dominant scale' spans measures 2-4. A 'Dim7 on 3' bracket is above the final measure. Fingerings (5, b3, 1, 5) and a 'PS' (pedal point) marking are present.
 - **Staff 2 (Measures 5-8):** Chords (I-), II-7 (G-7), and 5.4. A '1' with a downward arrow is above the first measure.
 - **Staff 3 (Measures 9-12):** Chords V7 (C7), IMa7 (FMA7), and IVMa7 (BbMA7). An 'Enclosure' bracket is above the first measure. Fingerings (3, 5, 3, 5) are shown.
 - **Staff 4 (Measures 13-16):** Chords (VI-), I- (D-), V7 (A7), I- (D-), and V7 (A7). Fingerings (5, b3, 1, 5, 3) are shown.

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

PEDAL ON A

(I-)
II-
D-

V7
G7

5-4

3

Enclosure

IMa7
CMA7

IVMa7
FMA7

VI-
A-/E

5 3 5 5 b3 1 5

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'

V7
A7

I-
D-

V7
A7

bVI
Bb

V7
A7

I-
D-

V7
A7

I-
D-

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 displays two staves of musical notation for the piece 'One for All, All for One'. The first staff, labeled 'A' in a box, shows a melodic line in 3/4 time with notes G4, A4, B4, A4, G4. Above the staff are harmonic annotations: 'IVo E/F' above the first measure, 'b9' above the second measure, and 'V7 G7(b9)' above the third measure. The second staff, labeled '5' in a box, shows a melodic line with notes G4, F4, E4, D4, C4. Above the staff are harmonic annotations: 'I Ma7 C Ma7' above the first measure, '5' above the second measure, 'VI-7 A-7' above the third measure, and 'A-7/G' above the fourth measure. A boxed '5' is also present at the end of the staff.

73 Sher (1988: 71-72)

9 IVo E/F V7 G7(b9)

13 1. IMA7 CMA7

17 2. IMA7 CMA7 (SubV7/VI) SubV7 Bb7(#11)

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

25 rel. II- of subV7 F-(MA7) V7 Eb7(b9)

29 I-(Ma7) A-(MA7)

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

37 -1 II-7 Bb-9 V7 Eb7(b9)

41 3 (IMA7) bVIMa7 AbMA7(#5) (V/V) D7

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

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

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

57 bVIMa7 AbMa7(#11)

61 IMa7 (Lydian) CMa7(#11)

DC AL CODA

The image displays five staves of musical notation in treble clef. The first staff (measures 45-48) features a sequence of chords: I- (C-/G), V7(b9sus4) (G7(b9sus4)), and (V7) (G7(b9)). The second staff (measures 49-52) shows (I7) (C7(sus4)), V7/IV (F#/C), F-/C (F-/C), and C7. The third staff (measures 53-56) includes II-7b5 (D-7(b9)) and V7 (G7(b9)). The fourth staff (measures 57-60) contains bVIMa7 (AbMa7(#11)). The fifth staff (measures 61-64) features IMa7 (Lydian) (CMa7(#11)). A 'DC AL CODA' instruction is placed between the second and third staves.

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'

This musical score for 'Sweet and Lovely' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various chord voicings and melodic lines. The first system features chords such as Bb-7, A7, Ab7, and G7. The second system includes Gb7, F7, E7, and Eb7. The third system shows Ab7, Db7, Gb7, and an 8va melodic line. The fourth system contains EbMA7, F7, Bb7, and EbMA7. The score is annotated with numerous accidentals and chord symbols.

Fig. 6.2

Excerpt from Thelonious Monk's solo on 'Tea for Two'

This musical score excerpt for 'Tea for Two' is presented in a grand staff. The key signature is D major (two sharps). The notation shows a melodic line in the treble clef and a bass line in the bass clef, with various chord voicings. The chords are labeled as D7, G7, C7, F7, Bb7, A7, Ab7, and Db7. The score includes numerous accidentals and rhythmic markings.

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 AMA7 and DMA7(#11), and a left hand with voicings 7, 3, 7, 3, 5, 5, and 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 DbMA7, G7, GbMA7, Cø7, and F7ALT., and a left hand with various voicings. The second system has a right hand with chords BbMA7, E7, EbMA7, 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'

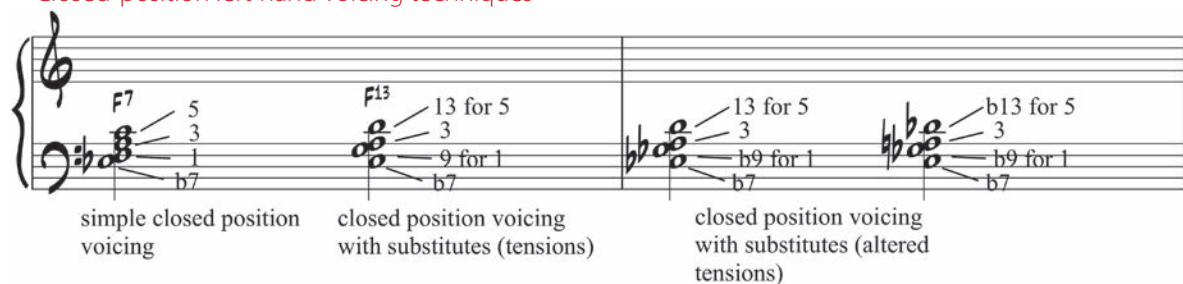


Rootless voicings

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

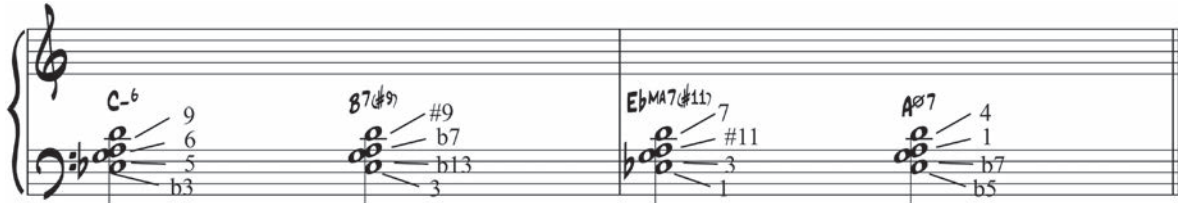
Closed-position left-hand voicing techniques



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



Rootless LH Voicings



Powell 1-7 Voicings



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.

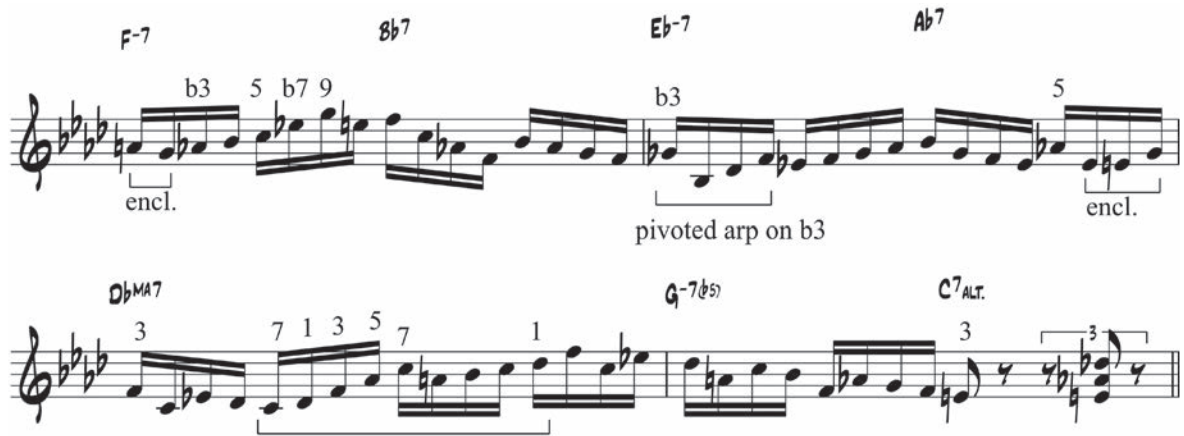
Fig. 6.16
Pentatonic scale over the chord changes of 'Adored Value'

The image shows two staves of musical notation. The first staff is labeled 'Bb-pentatonic scale' and is over four chords: Eb-7, Eb7, Ab-7, and Db7. The second staff is labeled 'Eb-pentatonic scale' and is over five chords: GbMA7, Eb-7, C7(b9), F7, and Bb-7. The notation includes various accidentals (flats, naturals) and fingerings (numbers 1-5) for the notes.

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.

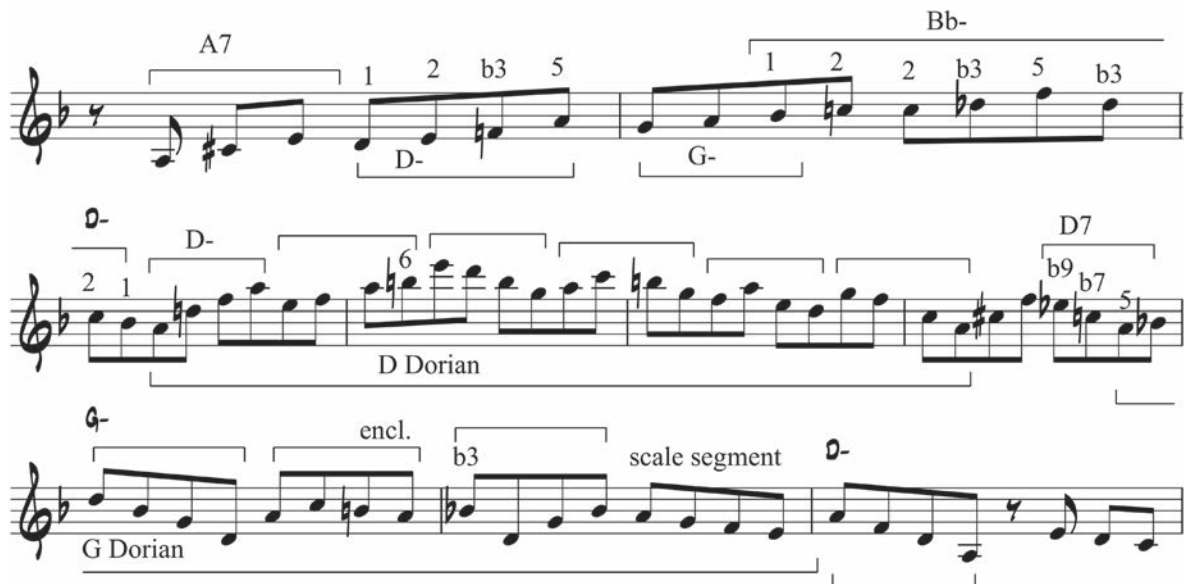
Fig. 6.17
Analysis of an excerpt from Mseleku's solo on 'Mamelodi'

The image shows two staves of musical notation with detailed harmonic analysis. The first staff shows four chords: I-7 (F-7), IV7 (Bb7), II-7 (Eb-7), and V7 (Ab7). The second staff shows four chords: (bVI)Ma7 (DbMA7), IMA7, II-7b5 (G-7(b5)), and V7 (C7(b9)). The notation includes various accidentals (flats, naturals) and fingerings (numbers 1-5) for the notes. A bracket labeled 'see bar 7' is placed under 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 three staves of musical notation in treble clef, illustrating four-note melodic groups. The first staff shows four groups: D-7 (notes 5, b3, 2, 1), G7 (notes 9, b7, 6, 5), Bb7 (notes b7, b5, 4, b3), and Db7ALT. (notes b13, 3, #9, b9). The second staff shows the same groups in a different melodic context. The third staff shows three groups: Db7 (notes b3, 5, 2, 1) labeled F-, G7ALT. (notes 5, b3, 2, 1) labeled Ab-, and C- (notes 5, b3, 2, 1) labeled C-.

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 of 'Open Sesame'. The notation is in treble clef with a 4/4 time signature. The score is annotated with various chord voicings and phrasing techniques:

- Staff 1:** Chords include F⁻⁶, C⁷ALT., F⁻⁶, and F⁷ALT. A four-note group is bracketed and labeled 'encl.' (enclave). Another four-note group is bracketed and labeled 'F⁻' and 'F^{#-7} - B⁷'.
- Staff 2:** Chords include B^{b-6}, F⁷ALT., G^{b-}, and B^{b-}.
- Staff 3:** Chords include G^{ø7}, C⁷, B^{b-}, B^{b-7}, E^{b7}, A^{b-7}, and D^{b7}.
- Staff 4:** Chords include G⁻⁷, G⁻, C⁷, B^{b-}, dim on 3 of C⁷, b⁷, b⁹, F⁻⁶, F⁻, G^{ø7}, and C⁷(b⁹). A triplet of eighth notes is marked with a '3'.
- Staff 5:** Chords include F⁻⁶, F⁻, C⁷ALT., D^{b-}, F⁻⁶, and F⁷ALT. A four-note group is bracketed and labeled '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 for Fig. 6.21 is presented in four systems, each with a piano accompaniment line and a solo line. The chords and annotations are as follows:

- System 1:** Chords are D-7, G7, F-7, and Bb7. The solo line features a melodic phrase.
- System 2:** Chords are EbMA7, A-7, and D7. The solo line includes an arpeggio and a melodic phrase with fingerings (3, 5, 7, 9, 7, b1, 3, b5) and a bracketed sequence (4, b3, b7, 5). The piano accompaniment has a bass line with notes 5, b3, and b7.
- System 3:** Chords are D-7, G7, Bb-7, and Eb7. The solo line includes a phrase labeled "same as phrase in bar 2" and another labeled "Eb7 'bebop' dominant scale" with fingerings (3, 2, 1, ps, b7, 2, 6, 5). The piano accompaniment has a bass line with notes b7, 2, 6, and 5.
- System 4:** Chords are AbMA7, D-7, and G7. The solo line includes a phrase labeled "Ab scale" with a "chr." (chromatic) movement and an arpeggio. The piano accompaniment has a bass line with notes 5, 3, and 3.

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

The diagram illustrates the diminished scale on C7. It starts with a C13(#11) chord in treble clef, with notes 1, b7, 13, 5, #11, 3, #9, and b9. Below this are two rows of triads. The first row shows C triad, A triad, Gb triad, and Eb triad. The second row shows Eb min, C min, A min, and F# min triads, with Eb maj, C maj, Eb maj, and F# maj chords indicated below them.

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’

The diagram shows a piano excerpt with a treble clef and a bass clef. The treble clef has a melodic line with notes and fingerings (5, 1, 3, 3, 5, 3, 3, 5, 1, 3, 3, 5, 1, 3). The bass clef has a harmonic accompaniment with chords and a #9 b7 3 chord. Above the treble clef, there are labels for 'A half-whole diminished scale' and 'D half-whole diminished scale', and triad labels: F# triad, Eb triad, C triad, A triad, Ab triad, and F triad.

The image shows two systems of piano music. The first system consists of four measures. Above the first measure is a bracket labeled 'G-' with 'D triad' and fingerings '3 5 1 3' below it. Above the second measure is a bracket labeled 'A7' with 'Bb triad' below it. Above the third and fourth measures is a bracket labeled 'D-' with 'G half-whole diminished scale' above it. The notes in the first measure are G4, A4, B4, C5, B4, A4, G4. The notes in the second measure are G4, A4, Bb4, C5, Bb4, A4, G4. The notes in the third measure are G4, A4, B4, C5, B4, A4, G4. The notes in the fourth measure are G4, A4, B4, C5, B4, A4, G4. The second system consists of four measures. Above the first measure is a bracket labeled 'Bb7' with 'D triad' below it. Above the second measure is a bracket labeled 'A7' with '3 5 1 3' below it. Above the third and fourth measures is a bracket labeled 'D-' with '3 5 1 3' below it. The notes in the first measure are Bb4, C5, D5, Eb5, D5, C5, Bb4. The notes in the second measure are A4, B4, C5, B4, A4, G4. The notes in the third measure are D4, E4, F4, G4, F4, E4, D4. The notes in the fourth measure are D4, E4, F4, G4, F4, E4, D4.

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 image shows two systems of piano music. The first system consists of four measures. Above the first measure is a bracket labeled 'B half-whole diminished'. The notes in the first measure are B4, C5, D5, Eb5, D5, C5, B4. The notes in the second measure are B4, C5, D5, Eb5, D5, C5, B4. The notes in the third measure are B4, C5, D5, Eb5, D5, C5, B4. The notes in the fourth measure are B4, C5, D5, Eb5, D5, C5, B4. The second system consists of four measures. Above the first measure is a bracket labeled 'E half-whole diminished'. The notes in the first measure are E4, F4, G4, A4, G4, F4, E4. The notes in the second measure are E4, F4, G4, A4, G4, F4, E4. The notes in the third measure are E4, F4, G4, A4, G4, F4, E4. The notes in the fourth measure are E4, F4, G4, A4, G4, F4, E4. Above the first measure is a bracket labeled 'A half-whole diminished'. The notes in the first measure are A4, B4, C5, B4, A4, G4. The notes in the second measure are A4, B4, C5, B4, A4, G4. The notes in the third measure are A4, B4, C5, B4, A4, G4. The notes in the fourth measure are A4, B4, C5, B4, A4, G4.

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'

The figure displays three musical staves, each illustrating a different chord progression and the application of a whole-tone scale. Each staff is annotated with chord functions and specific chord symbols.

- Staff 1:** Shows a progression from I^{Ma}7 (B^bMA7) to Sub V/IV (E7), which is annotated as a whole-tone scale. The scale notes are #5, b7, #11, 3, and 9. The progression continues to IV^{Ma}7 (E^bMA7), II-7 (A-7), and V7 (D7). A -3 interval is indicated between the II-7 and V7 chords.
- Staff 2:** Shows a progression from I^{Ma}7 (G^{MA}7) to Sub V/IV (D^b7), annotated as a whole-tone scale. The progression continues to IV^{Ma}7 (C^{MA}7), II-7 (F[#]-7), and V7 (B7). A -3 interval is indicated between the II-7 and V7 chords.
- Staff 3:** Shows a progression from I^{Ma}7 (E^{MA}7) to Sub V/IV (B^b7), annotated as a whole-tone scale. The progression continues to IV^{Ma}7 (A^{MA}7), II-7 (E^b-7), and V7 (A^b7). A -3 interval is indicated between the II-7 and V7 chords.

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 a melody line in the treble clef and piano accompaniment in the bass clef. Annotations include 'added notes above the line' pointing to notes above the staff and 'melody line' pointing to the treble clef staff. Chords are labeled as $BbMa7$ and $E7$. The second system continues the melody and accompaniment, with chords labeled $EbMa7$, $A-7$, and $D7$. The third system shows further development with chords $GMa7$, $Db7$, and $CMA7$. The score includes various musical notations such as accidentals, stems, beams, and fingering numbers (5, 7, 3, 1, 6).

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'

Bar 54-55 solo on 'Adored Value'

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

Fourth Chorus

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. The first system shows a DbMA7 chord. The second system shows a Gø7 chord, followed by a Db7 chord, and then a G7(b13) chord. The third system shows an F-7 chord, followed by an Eb7 chord, and then an Eb7 chord. The melodic line consists of eighth and sixteenth notes, often beamed together. The piano accompaniment features chords and some melodic fragments in the right hand.

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 $Gbm7$ $C7$ $F7$ $Bb-$ $C7$ $F7$
 $b5$ $b5$

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

13 $Gbm7$ $C7$ $F7$ $Bb-$
 $b9$ $b3$ 9 1 5 $b3$ 9 1 $b5$

B 17 $F\#7$ $Bb7(b9)$ $Eb-$

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

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

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 - Bb min pentatonic scale

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

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

Second Chorus

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

45 $GbMA7$ $C\flat7$ $F7$ $Bb-$ $b9$ 5

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

53 $GbMA7$ $C7(\flat9)$ $F7$ $Bb-$ 5 $F7$ $b9$ 5

57 **B** $F\flat7$ $Bb7$ $Eb-7$ $F-7/Bb$

D triad

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

65 $A\flat-/D\flat$ $D\flat7$ $G\flat MA7$ $B-7$ $E7$

69 $A MA7$ $E\flat-7$ $A\flat7$ $D\flat MA7$ $C7$ $F7$

73 $A3$ $B\flat-7$ $E\flat7$ $A\flat-7$ $D\flat7$

Bb blues scale

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

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

9 b3 5 b7 9 11

arp on G[#]-7

7

arp on E-7

10

E \flat -7 A \flat 7 D \flat MA7 D \flat 7 G \flat MA7

arp on E-7

Second Chorus

C-7 F7 G-7 E7 A \sharp MA7 A7

13

arp on C-7

arp on C-7

16

D \sharp MA7 G \sharp -7 C \sharp 7 G-7 C7

19

F \sharp MA7 F+7 aug 5th B \flat MA7 E-7 A7

arp on C-7

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 AMA7 A7

40 DMA7 Ab-7 Db7 G-7 C7

43 FMA7 F7 BbMA7 E-7 A7

46 Eb-7 Ab7 DbMA7 Db7 GbMA7

Fifth Chorus

49 C-7 F7 B-7 E7 AMA7 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

Detailed description: The image shows a piano transcription of a 'Fifth Chorus' section. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 49-51) features chords C-7, F7, B-7, E7, AMA7, A+7, and b7. The second system (measures 52-54) features DMA7, Ab-7, Db7, G-7, and C7. The third system (measures 55-57) features FMA7, F+7 (with an augmented 5th and a triplet of 3 notes), BbMA7, E-7, and A7. The fourth system (measures 58-60) features Eb-7, Ab7, DbMA7, Db7, and GbMA7, with a note marked 'aug arpeggio on root'. The notation includes various chord symbols, accidentals, and rhythmic markings.

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

7 (suggests G7)

4

A-7(b9)

7

D7 ALT. G-7

10

8va

13

(b7) E-7(b9) A7 ALT.

16

E-7 -A7 lick

5 7 b7 3

D^MA7(♯5)

19

G⁷ G mixolydian

22

Db suggests G7 alt

C^MA7(♯5)

3

A melodic minor scale pattern →

Flute plays a chorus

C-

25

E triad

D triad

E triad

Second piano chorus

28

C⁻7

3

F7 scale (bebop phrasing) -----

31 A-7(b9)

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

34 D7^{ALT.} 5 b3 2 1 G-

37 G-7 G dorian

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

43 A7^{ALT.} see bar 17 A7 5 7

46

3

3 b7 1 3

F#7

E Triad

5 1 3 5

F#7

5 b7 1 3

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

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

Head

8b13 A7 A D- A7alt

1 3 5 1 2 b3 5 b7 1 b9 b3 3 b13

First chorus D Dorian

5 D- 5 1 b3 5 9 b3 5 6 9 1 6 4 5 D7

Modal voicings in 4ths

9 G Dorian D Dorian

enclosure

13 E^o7 A⁷ D- A⁷

F-7 Bb7 E-7 A7 see bars 5-6

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- A⁷

Upper structure closed position

rootless LH voicings 4ths

Third chorus

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

5 4ths (Dorian)

33 G- A7 ALT. D- A Bb7 b7

rootless LH voicings passing step

37 Bb7 A7 D- enclosure enclosure F-7 E-7 A7 D-7

Fourth chorus

41 D- D Dorian A7alt D- D7b9 enclosure

45 G- G-7 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 $G-$ $A7alt$ $b7$ $b7$ $b3$

Voicings in 4ths (Dorian)

61 $8va$ ----- $F-7$ $Bb7$ $E-7$ $A7$ $D-$ $A7$

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),

(Bb9) Bb7 - diminished scale

10 F-7 5 b7 9 13 1 b7 13 Bb-7 5 4 3 #9 b9 1 b7

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

12 Eb-7 Ab7 bebop dominant scale

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

14 Ab7 7 b7 enclosure Honeysuckle Rose lick

(Eb-7) b7 enclosure Honeysuckle Rose lick

81 16 Ab-7

Ab-7 Ab-7

18 Ab-7 Db7

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.



CHAPTER 7 – SOLO TRANSCRIPTIONS

3 $\text{DbM}7$

3 2 7 3

4 $\text{Db}7$ $\text{C}7(\text{b}13)$

3 2 $\text{b}7$ 3

5 $\text{F}-7$ F minor pentatonic $\text{Bb}7$

$\text{Eb}7$

6 $\text{Eb}-7$ $\text{Ab}7$

1

7 $\text{Db}7$ $\text{Ab}-7$ Db

b

THE ARTISTRY OF BHEKI MSELEKU

8

G-7 C C7 F-7

b3 5 2 1

G-

9

F-7 Bb7 Bb7 F-7

enclosure

3 5 b7 9 3 5

10

Eb-7 Ab7

3 3 3

11

DbM7 Db7 C7

3 3 3 3

13

F-7 Bb7 Bb7 Bb7

3 6 6 6

14 Eb-7 Ab7

15 DbMA7 Eb7 scale see bar 19

16 Gø7 C7(b9)

17 F-7 b3 Bb7 Eb7

18 Eb-7 Ab7

see bar 15

19 Eb7 scale

DbMA7

Bb-7 arpeggio

20 Db7 C7ALT. b9

21 F-7 Bb7 Eb7

22 Eb-7 Ab7

23 DbMA7

CHAPTER 7 – SOLO TRANSCRIPTIONS

Musical score for piano solo transcription, measures 24-29. The score is written in a key signature of three flats (B-flat major/C minor) and a 4/4 time signature. It features a mix of eighth and quarter notes, often grouped in triplets, and various chord voicings. The bass line provides harmonic support with sustained chords and moving lines.

Measures 24-25: Treble clef contains eighth notes and quarter notes. Bass clef contains chords and eighth notes. Chords: Db7, G-7, C7 ALT, Eb7.

Measures 26-27: Treble clef contains eighth notes and quarter notes. Bass clef contains chords and eighth notes. Chords: Eb-7, Eb7, Ab7, Fo7.

Measures 28-29: Treble clef contains eighth notes and quarter notes. Bass clef contains chords and eighth notes. Chords: Gø7, C7 ALT, 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 Cb7 F7ALT.

4 BbMA7 E7 EbMA7 A-7 D7 GMA7 Db7

7 CMA7 F#-7 B7 EMA7 Bb7

Whole Tone

9 A^{MA7} E^b-7 A^b7

Second chorus Repeated motif (see also bar 58)

10 D^bMA7 $G7$ G^bMA7 $F7^{ALT.}$

12 B^bMA7 $E7$ E^bMA7 $A-7$ $D7$

14 G^bMA7 D^b7 C^bMA7 $F\#-7$ $B7$

16 E^bMA7 B^b7 A^bMA7 A^b7 $(D7)$ $b7$

Whole Tone

Third chorus

DbMA7

18 3 See bar 20

G7

Arpeggio on 3 of G7

GbMA7

19 5

F7ALT.

BbMA7

20 3 see bar 18

E7

Whole Tone

EbMA7

A-7

D7

GMA7

Db7

CMA7

F#-7

B7

EMA7

Bb7

AMA7

Ab7

22 7 Repeated motif

b9

7

7

b9

3

Fourth chorus

DbMA7

G7

GbMA7

F7ALT.

26 3

3 9 b9

enclosure

CHAPTER 7 – SOLO TRANSCRIPTIONS

28 $B\flat MA7$ $E7$ $E\flat MA7$ $A-7$ $D7$

Whole Tone

30 $GMA7$ $D\flat7$ $CMA7$ $F\sharp-7$ $G7$

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

see bar 31 see bar 30

32 $E MA7$ $B\flat7$ $A MA7$ $E\flat-7$ $A\flat7$

augmented

13 3 b9

F triad

Fifth chorus

34 $D\flat MA7$ $G7$ $G\flat MA7$ $F7\text{ALT.}$

36 $B\flat MA7$ $E7$ $E\flat MA7$ $A-7$ $D7$

#11

Whole Tone

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

38 $GMA7$ $D7$ $CMA7$ $F\#-7$ $B7$
 3 augmented

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

Sixth chorus

42 $DbMA7$ $G7$ Whole Tone $GbMA7$ $C-7$ $F7$
 5 3

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

53 $E\flat MA7$ $A-7$ $D7$

54 $GMA7$ augmented $Db7$ $CMA7$ $F\#-7(b5)$ $B7$

56 $E MA7$ $B\flat7$

57 $A MA7$ $E\flat7$ $A\flat7$

Eighth chorus

58 $D\flat MA7$ See bar 10 $G7$ $G\flat MA7$ $F7\text{ALT.}$

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. $b9$

Ninth chorus

66 D^bMA7 G^7 Whole Tone

67 G^bMA7 $F^7_{ALT.}$ B^bMA7 E^7 3

69 E^bMA7 A^{-7} $D^7(b9)$ $GMA7$ D^b7 3

70 $CMA7$ B^7 E^bMA7 B^b7 C Triad

71 A^bMA7 A^b7 DRUM BREAK 3

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 original melody by Joe Henderson, in 4/4 time with a tempo of 56. The key signature has one sharp (F#). The melody is annotated with chords: D7(sus4) in bar 1, A-7 in bar 2, and D7ALT. in bar 3. Below the melody, the text 'Joe Henderson' is written. The bottom section of the score is a transcription of Mseleku's solo, starting at bar 4. It is written in 4/4 time. The solo begins with a GMA7 chord in bar 4. In bar 5, the chord changes to C7. In bar 6, the chord is F7, with a note above it indicating 'F Lydian b7 (4-note units)'. The solo line includes various rhythmic patterns, including triplets and sixteenth notes. The bass line provides harmonic support with chords and bass notes corresponding to the solo's phrasing.

CHAPTER 7 – SOLO TRANSCRIPTIONS

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

b7 5 b3 b7 5 b3 b9 13 3

similar phrase bar 20

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

24 **F7** **B7**

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

3 b7 5

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

1 b7 5 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

30 8-7 E7 A7^{ALT.} D-7 b3 A-7 G7

33 D-7 G13(b9) 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

45
 Musical notation for measures 45-47. Measure 45 features a triplet of eighth notes in the treble clef. Chords indicated are E-7, A7, G/D, and Eb7.

48
 Musical notation for measures 48-50. Measure 48 features a triplet of eighth notes in the bass clef. Chords indicated are E-7, A7, and G/D. The text "E minor pentatonic scale" is written above the treble clef staff.

51
 Musical notation for measures 51-53. Measure 51 features a triplet of eighth notes in the bass clef. Chords indicated are Eb7(b9), E-7, and A7. The text "E blues scale" is written above the treble clef staff.

54
 Musical notation for measures 54-55. Measure 54 features a triplet of eighth notes in the bass clef. Chords indicated are D7(sus4), A-7, and E7. Annotations include "enclosure" and "b3 pivoted arp".

56
 Musical notation for measures 56-58. Measure 56 features a triplet of eighth notes in the bass clef. Chords indicated are A-7, D7, b9, 13, and GMA7. The text "enclosure" is written above the treble clef staff.

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

Measures 1-4: 3-note unit on C, B^bMA7 , A^bMA7 , G^bMA7

Measures 5-8: $FMA7$ F triad, E^bMA7 3-note unit on C, D^bMA7 , 4-note group (1-b3-4-5) on C minor

9 C^{MA7} C triad 3 5 1 Bb^{MA7} 13 #11 9 Ab^{MA7} chromatic C min triad Gb^{MA7} Gb Lydian 5 7 6 #11 3 1

13 F^{MA7} F triad 3 1 5 2 1 enclosure Eb^{MA7} 1 C min 4-note group b7 (of F) Db^{MA7} Db Lydian #11

17 C^{MA7} Similar structure to bar 13-14, 21-22 Bb^{MA7} Ab^{MA7} Gb^{MA7} chromatic

21 F^{MA7} 3 see bars 17-19 Eb^{MA7} Db^{MA7}

25 C^{MA7} 3 Bb^{MA7} Ab^{MA7} 4-note group (1-b3-4-5) on C minor Gb^{MA7} C-7b5 pentatonic

29 FMA7 EbMA7 DbMA7
 see bars 17-19, 21-23

33 D-7 G7 F-7 Bb7 EbMA7 A-7 D7
 b3 see bar 37

37 D-7 G7 Bb-7 Eb7 AbMA7 D-7 G7
 b3 Eb7 scale ps b7

41 G-7/C F-7 Bb7 EbMA7 Eb-7 Ab7
 b3 see bars 34-35 3 4-note group enclosure

45 DbMA7 D-7 G7 CMA7 CMA7
 3 F-7

49 A3 ^{8va}
CMA7

C7

BbMA7

AbMA7

GbMA7

#11 3 b1

53

FMA7

EbMA7

DbMA7

F7

b7

F min pentatonic

57

CMA7

b7

BbMA7

AbMA7

GbMA7

61

FMA7

EMA7

EbMA7

DMA7

DbMA7

Second chorus

65 A1 CMA7

BbMA7

AbMA7

Bb triad (Lydian)

GbMA7

same interval constr. as bar 1-3

69 FMA7 EbMA7 DbMA7 C minor pentatonic
b3 (of C)

73 CMA7 BbMA7 AbMA7 C minor GbMA7
Motif G minor pentatonic 5 1 b3 5 4 motif carried fwd
7 5 #11 Gb

77 FMA7 EbMA7 DbMA7

81 A2 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

89 C^{MA7} B^bMA⁷ A^bMA⁷ G^bMA⁷

C7 dominant scale B^b7 dominant scale (F-9)

93 F^{MA7} E^bMA⁷ D^bMA⁷ C

see bars 53 -54

F min pentatonic

8 97 D-7 G7 F-7 B^b7 E^bMA⁷ A-7 D7

101 D-7 G7 B^b-7 E^b7 A^bMA⁷ D-7 G7

105 G-7/C F-7 B^b7 E^bMA⁷ E^b7 E^b-7 A^b7 F triad

G min pentatonic

3 b9 13 3

109 $D\flat MA7$ $D-7$ $G7$ $CMA7$

113 $A3$ C $B\flat MA7$ 3-note group on C $A\flat MA7$ $G\flat MA7$ F minor pentatonic

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

121 C Blues $B\flat MA7$ $A\flat MA7$ $G\flat MA7$

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

Chord symbols for measures 1-30:

- Measures 1-4: Bb-7, Eb7, Ab-7, Db7
- Measures 5-8: GbMA7, C-7(b9), F7(b9), Bb-7, C-7(b9), F7(b9)
- Measures 9-12: Bb-7, Eb7, Ab-7, Db7
- Measures 13-16: GbMA7, C-7(b9), F7(b9), Bb-7
- Measures 17-20: F-7(b9), Bb7, Eb-7
- Measures 21-24: G-7(b9), C7(b9), F-7
- Measures 25-28: Ab-7/Db, Db7, GbMA7, B-7/E, E7
- Measures 29-30: AM7/E, Eb-7, Ab7, DbMA7, C-7(b9), F7

'Adored Value' continued

A2

8b-7 Eb7 Ab-7 Db7

37 GbMA7 C-7(b9) F7(b9) 8b-7

SOLOS OVER FORM
DC TO CODA

41 8b-7 Eb7 Ab-7 Db7

PIANO PLAYS MELODY

45 8b-7 Eb7 Ab-7 Db7

49 8b-7 Eb7 Ab-7 Db7

53 8b-7 Eb7 Ab-7 Db7 HORNS

57 8b-7 Eb7 Ab-7 Db7 REPEAT TIL FADE

Detailed description: The musical score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It consists of six staves of music. The first staff (measures 33-36) has chords 8b-7, Eb7, Ab-7, and Db7. The second staff (measures 37-40) has chords GbMA7, C-7(b9), F7(b9), and 8b-7, and includes a square box with a circle and a crosshair. Below the second staff is the instruction 'SOLOS OVER FORM DC TO CODA'. The third staff (measures 41-44) has chords 8b-7, Eb7, Ab-7, and Db7, with the instruction 'PIANO PLAYS MELODY' below it. The fourth staff (measures 45-48) has chords 8b-7, Eb7, Ab-7, and Db7. The fifth staff (measures 49-52) has chords 8b-7, Eb7, Ab-7, and Db7. The sixth staff (measures 53-56) has chords 8b-7, Eb7, Ab-7, and Db7, with the instruction 'HORNS' below it. The seventh staff (measures 57-60) has chords 8b-7, Eb7, Ab-7, and Db7, with the instruction 'REPEAT TIL FADE' below it. A triplet of eighth notes is marked with a '3' above it in the final measure.

'Aja'

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

A

1 C^{ø7} F⁷ B^{ø7} E⁷ A^{MA7} E^{b7} D^{MA7}

5 A^{bø7} D^{b7} G^{ø7} C⁷ F B⁷ B^b

9 E^{ø7} A⁷ E^{bø7} A^{b7} D^{bMA7} G⁷ G^{bMA7}

B

13 C^{ø7} F⁷ B^{ø7} E⁷ A^{MA7} E^{b7} D^{MA7}

17 A^{bø7} D^{b7} G^{ø7} C⁷ F B⁷ B^b

21 E^{ø7} A⁷ E^{bø7} A^{b7} D^{bMA7} G⁷ G^{bMA7}

'Aja' continued

C

25 **C** $C\emptyset7$ $F7$ $B\emptyset7$ $E7$ $A MA7$ $Eb7$ $D MA7$
TENOR PLAYS HARMONY AT THE OCTAVE

29 $Ab\emptyset7$ $Db7$ $G\emptyset7$ $C7$ F $B7$ Bb
SOLOS OVER FORM
DC AL FINE

33 $E\emptyset7$ $A7$ $Eb\emptyset7$ $Ab7$ $Db MA7$ $G7$ $Gb MA7$
FINE

'Angola'

(As played on *Celebration* – World Circuit WCD 028)

The musical score for 'Angola' is written in treble clef with a 4/4 time signature. It begins with a key signature of one flat (Bb) and a common time signature (C). The score is divided into systems of staves, each with associated chord symbols and performance instructions.

- Staff 1:** Chord symbols: G⁷/C (C- TONALITY), AbMA⁷, G⁷(SUS4b9). The staff contains rhythmic slashes.
- Staff 2:** Measure 5: Chord symbol A G⁷/C. Instruction: FLUTE AND PIANO PLAY MELODY. Chord symbols: AbMA⁷, G⁷(b9).
- Staff 3:** Measure 9: Chord symbols: G⁷/C, AbMA⁷, G⁷(b9). Includes a first ending bracket.
- Staff 4:** Measure 13: Chord symbols: G⁷(b9), C⁻⁷, F⁻⁷. Instruction: FLUTE 8VA. Includes a second ending bracket.
- Staff 5:** Measure 17: Chord symbols: G⁷, C⁻⁷, F⁻⁷.
- Staff 6:** Measure 21: Chord symbols: G⁷, C⁻⁷, C⁷, F⁻⁷.
- Staff 7:** Measure 25: Chord symbols: G⁷(SUS4), C⁻, G⁷, C⁻. Includes a first ending bracket.
- Staff 8:** Measure 28: Chord symbols: G-/D, D⁷, G-, To CODA, D-/A, A⁷, D-, A-/E, E⁷. Includes a circled 'C' symbol.
- Staff 9:** Measure 31: Chord symbols: A-, F⁻⁶, C-/G, G⁷. Ends with a double bar line and repeat sign.

DC AL CODA

'Angola' continued

The musical score consists of eight staves of music in a single melodic line. The notation includes various time signatures (5/4, 2/4, 4/4, 3/4, 2/2, 4/2, 5/4) and a variety of chords. A key signature change to one flat occurs in the fourth staff. Performance instructions include 'PIANO' and 'FLUTE'. A double bar line with repeat dots is present in the sixth staff. The score concludes with a final 5/4 time signature.

Staff 1: Chords: E-/B, B7, E-, Db-/Ab, Ab7, Db-, Bb-/F, F7

Staff 2: Chords: Bb-, Gb-6, Db/Ab, A°7

Staff 3: Chords: Bb-7, Gb-6, Db/Ab, A°7

Staff 4: Chords: Bb-7, Eb-7, Ab7, DbMA7. Instruction: PIANO

Staff 5: Chords: C°7, F7, Bb-7, Eb-7, Ab7. Instruction: 3

Staff 6: Chords: DbMA7, C°7, F7, Bb-7. Instruction: FLUTE

Staff 7: Chords: Gb-6, Db/Ab, A°7, Bb-7

Staff 8: Chords: 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-6 G7

C- PIANO VAMP AbMA7 G+7

SOLOS TRADE CHORUSES WITH FLUTE FINE (FADE ON VAMP TRADING SOLOS)
4

G-7/C (C- TONALITY)

A-7(b9) D7(b9)

G-7 E27 A7ALT.

A7 DMA7(b9)

G7(SUS4) CMA7(b9) 4

G-7/C PIANO VAMP

AbMA7 G+7 DS AL FINE

'Blues for Afrika'

(As played on *Celebration* – World Circuit WCD 028)

$A^{13}(\flat 9)$ $D\flat 7(\sharp 5)$ $G\flat 7(\sharp 9)$ $B7$ $E7$ $A7(\sharp 5)$ $D(SUS4)$ $G7(SUS4)/A$ $D(SUS4)$

$D-7/G$ $D-7/A$ $B\flat MA7$ $E7$ $D\flat 7(\sharp 5)$ $G\flat 7(\sharp 9)$ $C-7$ $F7$

$B\flat^{13}$ NO CHORD (A7) G^{13}/A $B\flat MA7/A$ $A^{13}(\flat 9)$

$D\flat 7(\sharp 5)$ $G\flat 7(\sharp 9)$ $B7$ $E7$ $A7(\sharp 5)$ $D(SUS4)$ $G7(SUS4)/A$ $D(SUS4)$

$D-7/G$ $D-7/A$ $B\flat MA7$ $E7$ $D\flat 7(\sharp 5)$ $G\flat 7(\sharp 9)$ $C-7$ $F7$

$B\flat^{13}$ NO CHORD (A7) $E\flat 7/A$ $A7(\flat 9)$

SOLOS

$D-$ $E\flat 7$ $A7$ $D-$ $D7$

$G-$ $A7$ $D-$

$B\flat 7$ $A7$ $D-$ $A7$

AFTER SOLOS DC AL CODA

'Blues for Afrika' continued

The musical score consists of three staves of music in G major, 4/4 time. The first staff begins at measure 37 with a square-in-circle icon. It contains four measures with notes G4, A4, B4, and C5, all tied together. Chords above the staff are D-6/A, G13, and F7(SUS4). The second staff starts at measure 41 with notes G4, A4, B4, and C5, also tied. Chords are EbMA7(#11), D-, and EbMA7(#11). It includes the instruction 'OPEN REPEAT' and 'LATIN VAMP'. The third staff starts at measure 45 with notes G4, A4, B4, and C5, tied. Chords are G7(SUS4), F7(SUS4), Eb7, and D-. It includes the instruction 'ON CUE' and ends with 'FINE'.

‘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 28 measures across eight staves. The first six staves (measures 1-24) are in the key of C major. The seventh staff (measures 25-28) is in the key of B-flat major. The score includes various musical notations such as chords (C, A-, F/G, D7, Ab, Bb, Eb, F, E-), triplets, and a 4:3 ratio. A first and second ending are indicated at the end of the piece.

Chords: C, A-, F/G, A, C, A-, F/G, C, A-, F/G, C, D7, F/G, C, D7, F/G, C, Bb, A-, Eb, F, E-, A-, Ab, Bb, C, A-

Measure numbers: 1, 5, 9, 13, 17, 21, 25, 28

Tempo: ♩ = 154

'Closer to the Source' continued

The musical score consists of six systems of music. The first system features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line starts with a treble clef and a key signature of one flat (Bb). The piano accompaniment starts with a bass clef. The first system includes chords Eb, F, E-, and A- with 4:3 ratios. The second system includes chords D-, Ab/Bb, and Bb. The third system includes chords C, A-, and F/G. The fourth system includes chords C and A-. The fifth system includes chords D7, F/G, and C. The sixth system includes chords D7, F/G, and C. The score includes various musical notations such as triplets, slurs, and dynamic markings.

'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. Includes a triplet of eighth notes in the right hand.

Sixth system of musical notation. Chords: D7, G7, C. Includes a triplet of eighth notes in the right hand.

DS AL CODA

'Closer to the Source' continued

 PIANO IMPROVISE FREELY



PLAY MOTIF FREELY



'Closer to the Source' continued

WITH SAX

The musical score consists of six systems of piano and saxophone parts. The piano part is written in the left hand, and the saxophone part is written in the right hand. The key signature is B-flat major (two flats). The score includes various chord voicings and melodic lines.

Chord voicings shown above the staff:

- System 1: BMA7, EMA7, Bb-7(b9)/Eb, Eb7(b9), Ab-7/Db, Db7(SUS4)
- System 2: GbMA7, BMA7, F-7(b9)/Bb, Bb7(b9), Eb-7/Ab, Ab7(SUS4)
- System 3: DbMA7, GbMA7, C-7(b9)/F, F7(b9), Bb-7/Eb, Eb7(SUS4)
- System 4: AbMA7, DbMA7, G-7(b9)/C, C7(b9)
- System 5: F-7/Bb, Bb7(SUS4), EbMA7, AbMA7
- System 6: 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)

'Home at Last'

(As played on *Home at Last* – Sheer Sound SSCD 094)

♩ = 154 INTRO

$D^{\flat}MA7$ PIANO $F-7$ $F-7/B^{\flat}$

SAMPLE BASS LINE 8V8

3 $E^{\flat}-7$ $E^{\flat}-7/Ab$

A 5 $D^{\flat}MA7$ SAX PLAYS HARMONY 2X ONLY $F-7$ $B^{\flat}-7$

TRP

SAX

7 $E^{\flat}-7$ $E^{\flat}-9/Ab$ Ab^{13}

9 $D^{\flat}MA7$ $F-7$ $E^{\circ}7$

11 $E^{\flat}-7$ $E^{\flat}-9/Ab$ Ab^{13}

The musical score is written for piano, saxophone, and trumpet. It begins with an introduction at a tempo of 154 bpm. The piano part features a 'SAMPLE BASS LINE 8V8' and is marked 'PIANO'. The key signature is B-flat major (two flats). The score is divided into measures, with chord changes indicated above the staff. Measure 5 is marked with a box containing the letter 'A'. The saxophone part is labeled 'SAX' and the trumpet part 'TRP'. The saxophone part includes the instruction 'SAX PLAYS HARMONY 2X ONLY'. The score concludes with a double bar line at the end of measure 11.

'Home at Last' continued

8 13 Ab-7/D**b**

CONTINUE SAX UNISON WITH TRP 2X

15 Eb-7 Eb-9/Ab

17 Ab-7/D**b** 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 A7 ON REPEAT A^o7 D7(b9) G-7 Db7

13 C7 F7 Bb7 Eb7

17 AbMA7 DbMA7 GbMA7 AbMA7 GbMA7

21 EbMA7 D7 8 G-7 AD LIB SIM

25 Bb-7 Eb7 A-7(b9) D7ALT. G-7 E7

29 A7 D7 DS FOR SOLOS DS AL CODA

30 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 Eb-11 Ab+7

12 DbMA7 G13(b9) C7ALT.

14 F-7 Bb7 Eb-11 Ab+7

16 DbMA7 G13(b9) C7ALT.

B

18 F-7 Bb7 Eb-7 Ab7

SAX - HARMONY OR UNISON AT THE OCTAVE

20 DbMA7 G13(b9) C7ALT.

22 F-7 Bb7 Bb+7 Eb-7 Ab7 Db7

25 1. G7ALT. C7 2. G-7(b5) C7

PICK UP INTO SOLOS
OVER FORM
DS FADE ON B

'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 BS 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 Db^{MA}7 Eb-7 Ab7 Eb-7 Ab7 Db^{MA}7

17 Db^{MA}7 Eb-7 Ab7 Eb-7 Ab7 Db^{MA}7

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 8
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 Cb7 F7ALT. BbMA7 E7 EbMA7 A-7 D7

21 GMA7 Db7 CMA7 F#-7 B7 EMA7 Bb7 AMA7

25 EMA7 Bb7 AMA7 DbMA7

RALL FINE

SOLOS THROUGH 8-BAR FORM
DC AL CODA

The musical score is written in treble clef with a 4/4 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of ♩ = 90. Above the notes, chord symbols are provided for each measure. The key signature has one flat (Bb). The score includes various musical notations such as slurs, ties, and triplets. A circled cross symbol is used as a section marker at measures 17 and 21. The piece concludes with a 'RALL' (rallentando) marking and a 'FINE' marking.

'Monk the Priest'

(As played on *Home at Last* – Sheer Sound SSCD 094)

A1 ♩ = 60

1 $BbMA7$ $Eb\acute{o}7$ $Ab7$ $Db7$ $F\#7$ $Bb7$ WT $AM7$ $DMA7(\#11)$

4 $E7$ $Bb7$ $Ab7$ $Ab\acute{o}7$ $Db7$

6 $Eb\acute{o}7$ $Ab7$ $Ab\acute{o}7$ $Db7$

8 $F\#7$ $F\#7$ $Bb7$

A2

9 $BbMA7$ $Eb\acute{o}7$ $Ab7$ $Db7$

11 $F\#7$ $Bb7$

'Monk the Priest' continued

12 E7 Bb7 AMA7 DMA7(#11)

14 Eb7 Ab7 Db-6 Eb7 Ab7

16 Db-6 C7

17 B F#-7 B7 G#-7 G7

19 F#-7 F7 F#-7 B7 EM7 F#-7 G7 G#-7

Detailed description of the musical score: The score is for piano and consists of five systems of music. Each system has a treble and bass clef. Measure 12 starts with a treble clef melody of eighth notes and a bass clef accompaniment of chords. Chords are E7, Bb7, AMA7, and DMA7(#11). Measure 13 continues the melody with a trill-like figure and a bass clef accompaniment. Chords are Eb7, Ab7, Db-6, Eb7, and Ab7. Measure 14 features a treble clef melody with a triplet and a bass clef accompaniment. Chords are Db-6, C7, and Eb7. Measure 15 has a treble clef melody with a triplet and a bass clef accompaniment. Chords are Ab7 and Db-6. Measure 16 has a treble clef melody with a triplet and a bass clef accompaniment. Chords are Db-6 and C7. Measure 17 is marked with a 'B' in a box and has a treble clef melody with a triplet and a bass clef accompaniment. Chords are F#-7, B7, G#-7, and G7. Measure 18 continues the melody with a triplet and a bass clef accompaniment. Chords are F#-7, B7, G#-7, and G7. Measure 19 has a treble clef melody with a triplet and a bass clef accompaniment. Chords are F#-7, F7, F#-7, B7, EM7, F#-7, G7, and G#-7. Measure 20 continues the melody with a triplet and a bass clef accompaniment. Chords are F#-7, F7, F#-7, B7, EM7, F#-7, G7, and G#-7.

'Monk the Priest' continued

21 $Bb7$ $Eb7$ $Ab7$ $Db7$

23 $Gb7$

24 $F\#-7$ $B7$

A3

25 $BbMA7$ $Eb7$ $Ab7$ $Db7$

27 $F\#7$ $B7$ $E7$ $Bb7$

'Monk the Priest' continued

29 $A^{\flat}MA7$ $D^{\flat}MA7(\#11)$ $E^{\flat}o7$ $A^{\flat}b7$

31 $D^{\flat}b-6$ $E^{\flat}o7$ $A^{\flat}b7$

32 $D^{\flat}b-6$ $E^{\flat}o7$ $A^{\flat}b7$

DS FOR SOLO AL CODA

33 $B^{\flat}MA7$ $E^{\flat}o7$

34 $A^{\flat}b7$ $F\#7$ $B^{\flat}7$

'Monk the Priest' continued

36 E7 Bb7 WT AMA7 DMA7(#11)

38 Eb7 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

Chords: G7, Gb7, F7, E7, Eb7, G7(#11), F7(#11), Eb7(#11), Ab7, F-7/Bb, Bb7, D7(#9), E7(#9)

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 (Bb). The score consists of an 8-measure introduction, followed by a 32-measure main section divided into two systems of 16 measures each. The first system (measures 5-20) is marked 'A1' and features a melodic line with eighth notes and quarter notes, supported by chords G7(#11), F7(#11), and Eb7(#11). The second system (measures 21-32) is marked 'B' and features a more rhythmic melodic line with eighth notes and quarter notes, supported by chords Ab7, F-7/Bb, and Bb7. The final measure (33) is marked with D7(#9) and E7(#9). The introduction includes a 'Fill' section repeated 4 times.

'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 F^b C/G A7(b9) D- G^(5US4)

PIANO

BASS LINE

5 C F^b F-^b C/G B^b+MA7 D-7 G^{(13(b9))}

BASS LINE

A

9 TRP C F^b D-7 C/G A7 D-7 G^(5US4)

SAX UNISON AT 8VE

13 G-7/C C7 F F-^b C/G G-(maj7) 1. D-7/G G7 2. D-7 F-7/B^b

B

18 E^b A^b6 F-7 E^b/B^b C7 F-7 B^b7

22 B^b-7/E^b E^b7 A^b6 A^b-^b/F E^b/B^b F-7 B^b7

26 E^b A^b6 F-7 E^b/B^b C7 F-7 B^b7

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 **+** $D-7/G$ $G7(\#11)$ $CMA7$

'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 SV8

SAMPLE BASS LINE

5 B C 7 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 C 1. C 7 (SUS4) 2. C 7 (SUS4) LATIN F $^{\#}M7$ E $^{\flat}7$ A 7

21 D $^{-7}$ C $^{-7}$ F 7 B \flat M 7 $\overbrace{\hspace{2em}}^3$ B \flat $^{-7}$

'Nants' Inkululeko' continued

25 A⁻⁷ D⁷ G⁻⁷ C⁷ C⁷/B^b

29 A⁻⁷ D⁷(#9) G⁻⁷ C⁷ G⁻⁷ C⁷ F^MA⁷

33 E⁷ A⁷ D⁻⁷ G⁷ C⁻⁷ F⁷ B^bM^A7

37 B^b-7 A⁻⁷ D¹³(#9) G⁻⁷

41 C¹³(#9) F^MA⁷(#11)

PIANO FILLS IN BETWEEN MELODY

45

49 1. C¹³ 2. C¹³ PICK UP TO SOLO

'Nants' Inkululeko' continued

SOLOS:

FMA7
E^o7
A7(b9)
D-7
G7
C-7
F7

55 BbMA7 Bb-9 A-7 D7

59 G-7 C7 FMA7(#11)

63

67

DC AFTER SOLOS, AND LOOP B TO FINISH.

'Nearer Awakening'

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

The musical score is written in 4/4 time with a key signature of three flats (B-flat major). It consists of eight staves of music, each with a measure number on the left and a series of chords above the staff. The chords are: Db-M(A7)/Ab, AbMA7, Ebø7/Ab, Ab7(ø9), DbMA7, C-7, Bb-7, E9(♯11), Eb13(SUS4), Eb13(ø9), Db-M(A7)/Ab, AbMA7, Ebø7/Ab, Ab7(ø9), DbMA7/Ab, Db-M(A7)/Ab, (C7(♯9)), F7(ALT.), Bb-7, E9(♯11), Eb13(SUS4), Eb13(ø9), Bb-M(A7)/F, FMA7, Cø7/F, F13(♭9), BbMA7/F, Bb-M(A7)/F, FMA7, Cø7/F, F13(♭9), BbMA7, A-7, G-7, Db9(♯11), C13(SUS4), C13(ø9). The score includes first and second endings (A1 and A2) and various musical notations such as triplets and slurs.

'Nearer Awakening' continued

31 C D^{MA7}(♯5) G^{MA7}/D A⁷/D G⁻⁹/D

35 D¹³(♭9) D⁷(SUS4) D¹³(♯11) G⁻⁶/D

39 D^{MA7}(♯5) G^{MA7}/D A⁷/D G⁻⁹/D

43 D¹³(♭9) D⁷(SUS4) D¹³(♯11) G⁻⁶/D

47 D D^{b-(MA7)}/A^b A^bMA⁷ E^b7/A^b A^b13(♭9)

50 D^bMA⁷ C⁻⁷ F⁷ALT. B^b-7 E¹³(♯11) E^b13(SUS4) E^b13(♭9) ⊕

DC FOR SOLO OVER A
MELODY IN AT 8 TIL
CODA

⊕ D^{b-(MA7)}/A^b A^bMA⁷ E^{MA7}(♯11) A^bMA⁷

'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(b11)

2. **B** A-(MA7)

25. F-(MA7) E7(b13)

29. A-(MA7)

'One for All, All for One' continued

61 $D-7(b9)$ $G7(b9)$

65 $A\flat MA7(\#11)$

69 $C MA7(\#11)$

DC FOR SOLOS
DC AL CODA



73 $A\flat MA7(\#11)$

77 $C MA7(\#11)$

ON CUE

81 $A\flat MA7(\#11)$ $C MA7(\#11)$

'Supreme Love' (Dedicated to John Coltrane)
 (As played on *Celebration* – World Circuit WCD 028)

$\text{♩} = 60$
 MODAL 6/8 FEEL

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

A
 5 D-7 E-7 D-7 E-7

9 Eb/F F/G Eb/F F/G

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

B
 17 F7(SUS4) G7(SUS4) A7(SUS4) D7(♭9SUS4)

21 F7(SUS4) G7(SUS4) A7(♭9SUS4)

DS FOR SOLOS. DS AL CODA

OPEN REPEAT
 25 D-

ON CUE
 29 G(add2) F7(SUS4) Eb7(♯11) D-

The musical score is written in 3/4 time with a tempo of 60 beats per minute. It features a modal 6/8 feel. The piece begins with an introduction of four measures, each with a specific chord: D-7, E-7, D-7, and E-7. The main body of the piece is divided into sections A and B. Section A consists of four measures (5-8) with chords D-7, E-7, D-7, and E-7. Section B consists of two lines of four measures each (17-20 and 21-24) with chords F7(SUS4), G7(SUS4), A7(SUS4), and D7(♭9SUS4). The score includes various musical notations such as triplets, slurs, and dynamic markings like 'SIM'. There are also performance instructions like 'OPEN REPEAT' and 'ON CUE'.

'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) B5 ONLY

17 A7ALT. D7(#9) G7 1. AbMA7 PNO 8V8

21 DbMA7 2. AbMA7 DbMA7 C/E A7ALT.

B D-9 F-11 E-11 A7ALT.

30 1.2.3 D-11 F-9 E-7(b5) A7ALT.

'The Age of Inner Knowing' continued

4

34 D-9 G7^{ALT.} C-6 D7(♯9)

PNO

39 G7^{ALT.} C- Ab7 G7^{ALT.}

SOLOS:

C- A-7(♭5) D7^{ALT.} G7^{ALT.}

48 E7(♯9) A7^{ALT.} D7^{ALT.} G7^{ALT.}

AFTER SOLOS DC AL CODA



52 G7^{ALT.} C-6 D7^{ALT.}

G PEDAL.....

56 G7^{ALT.} C-6 D-7(♭5)

60 G7^{ALT.} C- D/C

FINE

‘The Messenger’ (Dedicated to Bud Powell)
 (As played on *Celebration* – World Circuit WCD 028)

♩ = 154

4 BARS DRUMS UPFRONT

5 **A** E^MA⁷ G¹³ E⁷(♯9) D^{b9}(♯5) C^MA⁷ F[♯]7 B⁷(♯9)

9 E⁻7 C[♯]-7 F[♯]7 E^b-7 A^b7 C[♯]-7 F[♯]13(♯9) E^b-7 A^b7

13 C[♯]-7 F[♯]13(♯9) B⁹ E^MA⁷ G¹³ C¹¹ F[♯]7 F^MA⁷

17 B[♭]7 E⁷(♯9) A⁻7 F[♯]-7 B⁷ A^b-7 D^b7(♯9) F[♯]-7 B⁷(♯9)

21 A^b-7 D^b7(♯9) 1. F[♯]-7 B⁷ 2. F[♯]-7 B⁷ 3

'The Messenger' continued

24 **B** AbMA7/Eb Ab^o7/Eb AbMA7/Eb Ab^o7/Eb

28 AbMA7/Eb Ab^o7/Eb AbMA7/Eb Ab^o7/Eb

32 CMA7/G C^o7/G CMA7/G C^o7/G

36 CMA7/G C^o7/G F#^o7 B7(♯9) E-7 A7(♯9)

40 D-7 G7(♯9) CMA7 B7 **A2** EMA7 G13 E7(♯9) Db9(♯5)

44 CMA7 F#^o7 B7(♯9) E-7 C#-7 F#7 Eb-7 Ab7

PEDAL Eb

PEDAL G

'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#o7 B7(b9)

64 E-7 C#o7 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 $CMA7$ $D-7$ $G7$ $F\#\emptyset7$ $B7(\flat9)$ $E-7$ $A7(\flat9)$

96 $D-7$ $G7(\flat9)$ $CMA7$ $B7$ $EMA7$ $G7$

100 $CMA7$ $F\#\emptyset7$ $B7(\flat9)$ $E-7$ $C\#\emptyset7$ $F\#7(\flat9)$

104 $E\flat-7$ $A\flat7$ $C\#\flat-7$ $F\#7$ $E\flat-7$ $A\flat7$ $C\#\flat-7$ $F\#-7$ $B7$

108 $EMA7$ $G7$ $G-7$ $C7$ $FMA7$ $B\flat7$ $E7$

112 $A-7$ $F\#\flat-7$ $B7$ $A\flat-7$ $D\flat7(\flat9)$ $F\#\flat-7$ $B7(\flat9)$

116 $A\flat-7$ $D\flat7(\flat9)$ $F\#\flat-7$ $B7$

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 begins with a square symbol containing a circle with a dot, followed by a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first system contains four measures with the following chords: Ab-7, Db7(b9), F#-7, and B7. The second system contains four measures with the following chords: Ab-7, Db7(b9), F#-7, and F#o7/B. The second system begins with a treble and bass clef. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The second system contains seven measures with the following chords: Bbø7, A-7, Ab-7, G7, F#-7, F7, and E MA7(#11). The score concludes with a double bar line.

'Through the Years' (Lyrics: Abbey Lincoln)

(As played on *Timelessness* – Verve 314 521)

BALLAD ♩ = 56

1 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 D-7 G7 CMA7 FMA7 B-7 E7 A-7 D7 GMA7 CMA7 F#-7 B7
 WHO BRING A HAUNTING MELODY 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^{o7} E⁷ A⁷ A⁻⁷ D⁷ C^{#o7} C⁻⁷ F⁷

35 B^{o7} E⁷ A⁻⁷ D⁷ G^{MA7} C⁷ B⁷ E⁷

39 A⁷ A⁻⁷ D⁷ C^{#o7} 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^{o7} E⁷ A⁷ALT. **DS AL CODA**

'Through the Years' continued



PIANO CADENZA RUBATO

60 A-7/D D13(b9) ARP GMA7 C13(b9)

GEORGE'S MOAN 3

62 FMA7 Bb7(SUS4) Bb7(b9) EbMA7 C-(MA9)/D Ab7/D ARP

64 VOICE ONLY GMA7(#11) SAX

'Timelessness'

(As played on *Timelessness* – Verve 314 521)

C Db Eb F E Gb

INTRO X4

5 F E Eb D Db

A

CMA7 BbMA7 AbMA7 GbMA7

13 FMA7 EMA7 EbMA7 DMA7 DbMA7

17 CMA7 BbMA7 AbMA7 GbMA7

21 FMA7 EMA7 EbMA7 DMA7 DbMA7

B

D-7/G F-7/Bb Bb7 EbMA7 A-7/D

29 D-7/G Bb-7 Eb13 AbMA7 D-7 G7

33 G-9/C B13 F-7/Bb E9 EbMA7 A13 Eb-9/Ab Ab7(b13)

PNO

37 DbMA7 D7(b9) D-7 G7 CMA7

PIANO BREAK:

'Timelessness' continued

C CMA7 BbMA7 AbMA7 GbMA7

45 FMA7 EMA7 EbMA7 DMA7 DbMA7

49 CMA7 BbMA7 AbMA7 GbMA7

53 FMA7 EMA7 EbMA7 DMA7 DbMA7

SOLOS ON FORM AABA
AFTER SOLOS DC AL CODA

C 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 $Bb-7$ $C-9$ $D-9$ $E-9$ $F\#-9$ $F7\text{ALT.}$ TO SINGLE STAVE

A1 $Bb-9$ $D-9$ $Bb-9$ $D-9$ 3

13 $Bb-9$ $D-9$ Bb/Qb 3

17 Ab/E $D\flat\text{MA7}$ $B\flat\text{MA7}$

B $G\text{MA7}$ $A13(\#11)$

25 $G\text{MA7}$ $E-9$ B/A

29 $D-9$ $G13$ $C-7$ $F7\text{ALT.}$

'Woody's Tune' continued

A2

33 Bb^{-9} D^{-9} Bb^{-9} D^{-9}
 SWING

37 Bb^{-9} D^{-9} $F\sharp^{-7}$ $F7_{ALT.}$
 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 $CMA7(\sharp 11)$ $F7_{ALT.}$ Bb^{-9} $E7$
 IN 2 LATIN SWING

57 Eb^{-9} $Eb-/Db$ $C\flat 7$ $F7_{ALT.}$ Bb^{-9} $C\flat 7$ $F7_{ALT.}$

A3

61 Bb^{-9} D^{-9} Bb^{-9} D^{-9}
 SWING

65 Bb^{-9} D^{-9} $F\sharp^{-7}$ $F7_{ALT.}$
 PIANO ONLY DOUBLE AT 8/8 
 3

'Woody's Tune' continued

69

71 **D** **D-9** HRS IN **F#-9** ^{8vb}

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

110

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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.

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