

**A Critical Edition of Two Bheki Mseleku Albums:
Transcribing *Celebration* and *Timelessness***

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Abstract

This critical edition explores the music of Bheki Mseleku, an iconic South African jazz composer and multi-instrumentalist, through the transcription and analysis of his recordings. While Mseleku has occupied a peripheral space within the South African jazz landscape in comparison to more prominent, internationally recognised stars like Hugh Masekela and Abdullah Ibrahim, recent attention in the form of tribute concerts and scholarly research have highlighted his importance to South African jazz. My contribution takes the form of a critical edition centered around 'lead sheet' depictions of all nineteen compositions from his first two ensemble albums, *Celebration* (1992) and *Timelessness* (1994).

Although jazz, as an orally transmitted art form, has recordings as its primary texts, western academic endeavour has traditionally prioritised written source material as essential for the transmission of research. Therefore, without accurate scores of Mseleku's music available, I had to transcribe relevant recordings into notated form. Thus, transcription theory and practice occupy an important position within the research, especially with regards 'descriptive' versus 'prescriptive' visual depictions of Mseleku's music. An analysis of Mseleku's compositional, improvisatory and pianistic techniques as compared to his four main American jazz influences is based around these transcribed scores.

Declaration

I declare that this dissertation is my own unaided work. It is submitted for the degree of Master of Music at the University of the Witwatersrand, Johannesburg. It has not been submitted before for any other degree or examination at any other university.



David Somerset Cousins

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Acknowledgements

My interest in Bheki Mseleku developed from an admiration for his prodigious skills as a jazz pianist. In my first year of study in 2001 at the South African College of Music (University of Cape Town), my piano teacher, Andrew Lilley, exposed me to video footage of this exiled South African jazz icon who had managed to transcend the borders of an isolated jazz outpost and achieve international recognition. Over subsequent years studying in the United States and returning to South Africa as a working musician and educator, I became aware of the lack of high-quality, notated material on South African jazz musicians in general, and Mseleku in particular. With plentiful scores and literature readily available on American jazz music, it has always been far easier to share such material with performer colleagues and assign American repertoire to students. Thus, in selecting my master's research topic, I chose to marry a heartfelt admiration for the work of Mseleku with my desire to contribute to the pool of research (and notated material) available on South African jazz music.

I would like to thank Carlo Mombelli for applying his notable skills as a composer, transcriber and copyist to editing the lead sheets in Part 2 of this critical edition. Your attention to detail and level of care applied to my work are very much appreciated. I would also like to thank Grant Olwage, my supervisor, for his patience, expertise, and remarkable efficiency in turning around edited work. I have never had to wait for more than a week to receive valuable feedback on each of my submissions, without which I could not have completed this research.

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A Critical Edition of Two Bheki Mseleku Albums: Transcribing *Celebration* and *Timelessness*

Introduction: The Critical Edition

Textual scholarship is a discipline that incorporates central sciences such as palaeography, bibliography and textual collation (amongst others), and applies them to (often) variable source material in order to arrive at an authoritative version of the text, known as the critical edition (Duckles, 2001). This area of study has evolved over many years across multiple fields among, and often as part of national projects. Yet its essential aims remain the same: to transmit the original instructions of the author(s) to the (qualified) reader in appropriate style for contemporary consumption (Most, 2016).

Textual criticism in music involves the same principles as those found in literary disciplines, while including additional skills specific to the field, such as the decipherment of notational systems (Duckles, 2001). In spite of these different specialisations peculiar to the exegesis of musical texts, the principle of arriving at a critical edition (in this case an authoritative version of the score), remains the same.

The scholarly perspective on critical editing has developed over time, from a preoccupation with minimal editorial interference to a more measured acceptance of the interpretive role of the editor. The concept of a 'definitive' *Urtext*, the so-called reproduction of the original composer's text, has been largely discredited by musicologists. Even at its least invasive, editing is still "an act of criticism" (Grier, 2004: 183), involving the standardisation of notation and adaptation of works for contemporary use. Grier stresses the importance of acknowledging this mediating influence while articulating the editor's standpoint. Although the source material for this critical edition is audio recordings rather than notation, many of Grier's western art music editing principles apply to lead sheet transcriptions, as I discuss below.

The critical edition has an established tradition in Western art music and describes the final score generated by the collation and emendation of multiple textual sources (Duckles and Pasler, 2014). Works of leading European composers like Beethoven, Mozart, Schubert and Schumann have been collated into volumes of critical editions. A complete critical edition comprises a volume of revised scores with the same standard of editorial rigour applied to each.

The jazz tradition contains few volumes formally classified as critical editions, perhaps owing to the relatively recent genesis of the genre, coupled with the improvisatory nature of the material and unresolved challenges regarding the documentation of

certain performance practices. *Sam Morgan's Jazz Band: Complete Recorded Works in Transcription* (Joyce, Raeburn and Cummings, 2012), for example, is regarded as "a model of how the musicological tradition of scholarly critical editions might be applied to jazz" (Kernfeld, 2014: 529). Along with later transcription projects on the music of Duke Ellington, these 'descriptive' scores document the improvised solos and bass lines verbatim, even notating improvised drum fills in order for the reader-performer to be able to recreate the recorded performances accurately. Although such transcriptions offer valuable insight into the choices made by the musicians (alongside the composed elements), the scores are not representative of those referenced by the performers themselves. Jazz orchestras such as Ellington's read from 'prescriptive' scores which contained a blend of obligatory notated parts and open sections signposted by chord symbols and rhythmic notation to be interpreted stylistically by skilled jazz musicians.

In the same series of scholarly editions as *Sam Morgan's Jazz Band*, the American Musicological Society has released completed volumes dedicated to jazz pianists Earl 'Fatha' Hines (Taylor, 2006) and Thomas 'Fats' Waller (Machlin, 2001). They offer a selection of descriptive staff-notation transcriptions of the pianists' performances of their own compositions as well as jazz standards drawn from performances across a number of years in several different formats, from solo piano to small ensemble. In addition to notated transcriptions, these critical editions include biographical information, comprehensive analysis of performance technique and compositional process (complete with original sketches). Each transcription is preceded by commentary offering background information on the composition, the recording session, and descriptions of improvisational material. Performance notes and critical notes follow each transcription, offering more specific information about the performance and discussing editorial decisions concerning perceived mistakes and alternate notation of specific passages. A final section titled "Apparatus" addresses sources of the recordings, transcription method, notation practice and editorial markings including bracketing, which indicate an unresolved ambiguity relating to a particular pitch, chord, articulation mark or passage.

In addition to these recognised scholarly works, the widespread 'fake book', comprising collections of lead sheets (Witmer and Kernfeld, 2003), could be considered a contemporary version of the critical edition in the field of jazz. These compilations evolved from the Tune-dex system of song representation, bound together and distributed illegally within the music community. *The Real Book*, compiled during the 1970s in Boston, is considered the "first important jazz fake book" (2) and contains lead sheets with a greater degree of accuracy when compared with previous, similar volumes. This widely-used, illegal fake book and its numerous subsequent editions, have since been supplanted by the legal, and more accurate *The New Real Book Series* (Sher, 1988-95) which uses the same principles of text comparison as involved in the collation and revision of scholarly critical editions. Each lead sheet is generated from multiple relevant sources, including the original score (where

available) and definitive recordings, in order to arrive at an accurate, best-practice, notated representation of the composition.

While the majority of fake books contain compositions penned by numerous composers, several volumes have been dedicated to particular composers or artists, for example, the *Bill Evans Fake Book* (Evans and Wetzel, 2000). These single-artist editions have been completed for various American jazz musicians such as Charlie Parker, Thelonious Monk and Charles Mingus, and yet no South African jazz musician (to my knowledge) has had a complete critical edition dedicated to them.¹ It is within this specialised field that I wish to position my own critical edition on Mseleku, while referencing the nomenclature and general presentation style of *The New Real Book* series.

The closest example in South African music scholarship to the production of a composer-focused critical edition is Christine Lucia's *Joshua Pulumo Mohapeloa Critical Edition* (2015), which contains nearly two hundred, short, unaccompanied choral songs which have been transcribed from the original tonic solfa scores into staff notation. In keeping with common practice in the production of critical texts, Lucia considered several factors when making editorial choices, including the historical and cultural background of the composer, as well as relevant documents included in his own writing. Accuracy and consistency are prioritised in order to integrate the compositions into six cohesive volumes, while the aural dissemination of songs, and their consequent natural evolution into best-practice versions were considered in order to arrive at authoritative final scores.

The following critical edition of Mseleku's recordings incorporates several of the above-mentioned features of the contemporary jazz critical edition, and includes biographical and contextual information on the artist, analysis of his performance and compositional styles, as well as an account of the methodology of the transcription process. These sections frame the central content, which comprises nineteen lead sheets, depicting each tune from Mseleku's first two albums – *Celebration* (1992) and *Timelessness* (1994). *The New Real Book Series*' (Sher, 1988-2005) standards of accuracy, nomenclature and general layout serve as the model for this collection of lead sheets, resulting in a partly descriptive level of detail which surpasses that of the traditional fake book lead sheet, and more closely resembles "master rhythm parts"

¹ Several publications of South African jazz repertoire have been released in recent years. The *Cape Jazz Collection* (Miller, 2008) focuses on Cape Town-based South African jazz composers such as Winston 'Mankunku' Ngozi, Merton Barrow, Basil Coetzee and Robbie Jansen. Admirable as this publication is, it is limited in its predominant focus on Capetonian jazz musicians; nor is it focussed on the work of a single artist as my project is. Karen Devroop is currently engaged in a comparable, transcription/notation project titled *South African Jazz Songbook*, to complement his album of the same name (2018). *Le Ngoma Songbook* (2019) comprises a collection of trumpeter Feya Faku's original compositions; however, they are presented in a prescriptive style, without scholarly criticism or analysis. While none of these volumes constitute critical editions, they represent an increased interest in the textualisation of South African jazz.

(Witmer, 2003).

It is my intention ultimately to expand this work, beyond that submitted here, into a complete critical edition, transcribing and converting all fifty of Mseleku's compositions from five of his six albums as a leader, into lead sheets. This complete selection spanning his career will amount to a comprehensive collection, ideal for the analysis of the oeuvre of one of South Africa's most significant jazz artists.

Biographical Sketch

Constructing a chronological account of the life of Bheki Mseleku presents two significant challenges: the scarce and contradictory nature of available source material, and the difficulty of categorising the artistry and ideology of a musician with such diverse stylistic, cultural and religious influences. The following narrative therefore draws from multiple sources to corroborate information, while issuing caveats concerning speculative or unverifiable details.

Bhekumuzi Hyacinth Mseleku was born 3 March 1955 in Lamontville, a township on the outskirts of Durban, South Africa (Zvomuya, 2008: 11). Musical roots run through his family, from his choir-conductor, concertina-playing grandfather, to his parents, siblings, and progeny (“Inimitable Bheki”, 2003: 3). In spite of this rich artistic heritage, and his father William’s qualification as a Cambridge University bachelor’s degree graduate, Bheki had no formal musical training. If anything, his father discouraged his interest in music, locking the family upright piano during absences, in order to prevent his children being distracted from their academic activities (“Bheki Mseleku”, 2008: 63). Mseleku’s mother’s more permissive approach to piano access, coupled with guidance from his older brother Langa, helped him uncover his precocious talent, thus convincing his father to relax his earlier ban on the family instrument.

In what would prove a constant theme throughout Mseleku’s life, these early advantages (a musical family, exposure to a wide-range of high-quality music and instrumental access) were counteracted by a “litany of misfortunes” (Ngidi, 2015: 8). He lost the top joints of his fourth and fifth fingers in his right hand after a go-karting accident, poverty led to his family chopping up their piano for firewood, and his father passed away when Bheki was only 10 years old. Many, if not all, of these troubles were either caused or exacerbated by the oppressive conditions under which he grew up in during apartheid.

After his father passed away in 1965, the young Mseleku dropped out of school, with various accounts suggesting he even ran away from home for a period to live in a hostel, where he was exposed to the sounds of Pondo migrant workers (“Inimitable Bheki”, 2003: 3). He spent much of his youth around musicians, carrying equipment, absorbing information and playing where he could. One particular anecdote explains how he assumed the keyboard chair with local band, the Lamontville Expressions, after they witnessed him effortlessly finding the chords of a song they had been struggling with (Molefe, 2008: 7). Mseleku himself has often mentioned the ease with which he acquired musical proficiency, submitting that he “must have heard a lot of music when [he] was young” (Mseleku quoted in Makhathini, 2018: 25). The pianist’s belief in the accumulation of knowledge across multiple lifetimes reveals an aspect of his spiritual convictions, on which I expound later.

Mseleku's musical apprenticeship continued as an electric organ and synthesizer player with soulful hardbop (or jazz-fusion) group, The Drive, followed by a stint with Spirits Rejoice, whose music is variously described as "progressive jazz", "R&B", "jazz-fusion", "afro-jazz" or "afro-funk" (Lusk, 2008: 32; Zvomuya, 2008: 11; Madondo, 2008: 17; "Bheki Mseleku", 2008: 63; Makhathini, 2018: 26). The contrasting stylistic descriptions for these bands are perhaps unsurprising given the variety of music they played. However, contradictory reporting also spills over into details around Mseleku's movements and performing activities over the subsequent decades. Potentially humorous misunderstandings can occur when a newspaper mentions how the "late jazz minister Victor Ndlazilwane [sic]" took Mseleku under his wing ("Inimitable Bheki", 2003: 3). The absence of capitalised proper nouns to identify the band's name, The Jazz Ministers, could result in interpreting Ndlazilwana as a government appointed minister of jazz – an unlikely portfolio!

After moving to Johannesburg in 1975 to begin his professional career in earnest with Spirits Rejoice, Mseleku joined Philip Tabane's Malombo Jazz, which afforded him the opportunity to tour internationally. A performance with this "progressive indigenous" ("Bheki Mseleku", 2008: 63) outfit at the Newport Jazz Festival in the United States in 1977 led to the South African meeting two of his idols: pianists McCoy Tyner and Alice Coltrane; and the latter gifted Mseleku her former husband John's saxophone mouthpiece from the iconic *A Love Supreme* (1964) album (Lusk, 2008: 32). This glimpse of life abroad, coupled with the oppressive conditions in the country of his birth – foregrounded by the Soweto uprising in 1976 – led to Mseleku going into exile around 1980 (Sinker quoted in Makhathini, 2018: 27). The precise chronology of the artist's movements from the late 1970s to the mid-1980s is difficult to ascertain, and sources reference time spent in Germany, Sweden, Zimbabwe, Botswana and England. Corroborating sources indicate Mseleku collaborated with fellow exiles Johnny Dyani in Sweden, Louis Moholo and Chris McGregor in England, and Hugh Masekela in Botswana during this period. After contributing saxophone and keyboard playing to Masekela's group of southern African exiles on *Waiting for the Rain* (1985), and promoting it in England, Mseleku took the opportunity to remain in the country to pursue a solo career.

Mseleku had already established a few contacts on the English jazz circuit before moving to London (for example, Moholo and McGregor), but he soon expanded this network through jam session participation (Makhathini, 2018: 29). He also began developing a reputation as a solo performer with the unique ability to play saxophone and piano simultaneously (Fordham, 2008). His growing stature led to a two-week residency at the prestigious jazz club Ronnie Scott's in Soho (with reports mentioning Horace Silver's involvement in securing this arrangement as well as Ronnie Scott's enthusiastic promotion of the gigs (Lusk, 2008: 32)) and it appeared Mseleku's career was moving in the right direction. But the gifted performer was not able to establish himself as a successful, financially secure artist for any significant length of time. Supposedly on the brink of a major label deal, Mseleku then retreated from the music

industry, withdrawing to a Buddhist temple for two years (Fordham, 2008). Reports of this period of isolation differ, with contradictions abounding as to its duration (either one or two years) and musical activities (no piano at all, versus teaching occasionally and learning devotional music). However, his absence from the mainstream of the music industry is undeniable, and surely slowed the upward career trajectory he seemed to be on.

Upon returning to public performing, Mseleku began reasserting his world-class pedigree by collaborating with an American rhythm section consisting of Michael Bowie (bass) and Marvin “Smitty” Smith (drums) (Johnson, 1994). World Circuit record label then signed him, affording him the resources to record his debut album as a leader. The resultant album, *Celebration* (1992), featured some of the finest jazz musicians from America and the United Kingdom, and showcased Mseleku’s abilities as a composer, arranger, and multi-instrumentalist. *Celebration* was shortlisted for a Mercury Music Prize, and was generally well received by fans and critics, who appreciated the combination of driving, post-bop jazz, meditative African vamps and rhythms, as well as Latin grooves. The joyful title of the album depicts the changing mood in South African politics, epitomised by the unbanning of political parties, and the release of Nelson Mandela (Zvomuya, 2008: 11). These political developments were also reflected in jazz music produced by the wider community of South African artists, as protest music made way for more celebratory moods (Washington, 2012: 91). While several quotations, liner notes and interviews cover Mseleku’s non-nationalistic, almost apolitical stance, his debut album acknowledges shifting circumstances towards democracy in the land of his birth, while showing awareness of the wider issues on the continent with song titles like “Angola” and “Blues for Afrika” (Mnana, 2007).

Mseleku’s next album, *Meditations* (1993), was recorded live at the Bath International Music Festival, and captures the South African’s afore-mentioned unique ability to play tenor saxophone and piano simultaneously. This two-track solo album highlights his proficiency for developing motifs and extending forms, and differs from the pre-arranged compositions of his other recordings. The song titles and musical content reflect Mseleku’s interest in Eastern and African spiritual practices, as he seeks to “create a metaphorical temple within himself and his music” through meditative chants and vamps (Fordham quoted in Makhathini, 2018: 68).

In another spell of notable professional development, Mseleku recorded *Timelessness* (1994) with a pantheon of legendary American jazz artists, including Abbey Lincoln, Joe Henderson, Pharoah Sanders and Elvin Jones. This American debut album further showcased the composer’s mastery of complex harmony and lengthy, carefully crafted forms, thereby serving as springboards for his “rolling, ecstatic [pianistic] style” (Johnson, 1994). Mseleku made such favourable impression with his international co-stars that he was drafted into Henderson’s touring band, performing in the UK, US, Europe and India.

Having significantly raised his profile as an artist worthy of international acclaim, Mseleku travelled back to the country of his birth amidst a wave of optimistic, returning exiles that included Abdullah Ibrahim, Hugh Masekela and Jonas Gwangwa (Makhathini, 2018: 33). Mseleku experienced further career highlights in the mid-90s, touring with Henderson again and recording his trio album *Star Seeding* (1995) with two giants of American jazz – Charlie Haden and Billy Higgins – in Los Angeles. In a particularly productive creative spurt, he also recorded *Beauty of Sunrise* (1997) with a larger ensemble of stars, including Ravi Coltrane, later that year.² The familiar pattern of alternating fortunes continued, as Mseleku squandered his major label earnings and lost the prized saxophone mouthpiece of John Coltrane in a robbery (Lusk, 2008: 32).

From the late 1990s to the early 2000s Mseleku taught informally at Technikon Natal, in Durban, South Africa, while performing sporadically and collaborating on albums headed by Jonas Gwangwa and Sibongile Khumalo. Detailed information on Mseleku's activities over this period is difficult to come by; and perhaps the paucity of specifics corresponds with a lower rate of performance activity, owing to his declining mental and physical condition (Makhathini, 2018: 35). As with earlier troubled periods in his life, Mseleku sought peace within his spiritual convictions, regularly visiting a Buddhist temple in Berea, Durban.

Mseleku's final album as a leader represented a significant deviation from his previous work. While preceding recordings had evinced elements of his African heritage, they manifested a predominantly contemporary-jazz aesthetic. By contrast, *Home at Last* (2003) represented a return to the composer's roots, fusing traditional South African musics, notably *marabi* and *mbaqanga* influences, with the soul, R&B and disco grooves of his early career with The Drive and Spirits Rejoice. The album received mixed reviews, with some criticism being levelled at the renowned jazz artist's more commercialised sound, but Mseleku himself explained the importance of the recording, commenting that the music revealed "what has been inside [him] for many years" ("Inimitable Bheki", 2003: 3). In order to realise the locally-inspired compositions on *Home at Last* authentically, Mseleku recruited South African personnel, which further differentiated the album from his earlier releases.

In spite of this melodic, danceable, South African-inspired album, Mseleku struggled to find sufficient work in his homeland, forcing him to return to England in 2006. He formed a musical partnership with flautist Gareth Lockrane, with whom he performed duo, quartet and quintet gigs around England. Evidence suggests that Mseleku's career was gaining new momentum as he had begun preparing for performances in England and South Africa while working on a new album (*Beyond the Stars*). Before he had the opportunity to showcase this new material, Mseleku passed away on 8

² Despite being released in 1997, *Beauty of Sunrise* was recorded in November, 1995.

September 2008 from complications relating to diabetes (“Bheki Mseleku”, 2008: 63).

Structuring Mseleku’s biography in chronological order with associated dates (where possible), helps establish causation within the narrative while contextualising significant events in his life against the contemporary historical landscape. Perhaps the defining moment of Mseleku’s professional career occurred when he went into exile. He followed the path of many South Africans who left the country to escape apartheid policies in search of better opportunities elsewhere (and to serve the struggle from abroad). Makhathini classifies exiled South African jazz musicians as members of three distinct generations, the first of which arrived in London between the late 1950s and early 1960s (2018: 19). He points to the abundance of literature on these early émigrés, and contrasts it with the relative dearth of material on the second and third generations, who left in the 1970s and 80s. Commentators often associate these waves of exiles with the Sharpeville massacre of 1960 and the Soweto uprising in 1976, two infamous events characterised by the brutal suppression of protests by government (Washington, 2012: 92). While several factors may have contributed towards Mseleku’s decision to leave the country (including his exposure to life abroad in 1977), the tragic events surrounding the Soweto uprising would have reinforced the harsh, seemingly hopeless nature of South Africa’s political situation. Consequently, he joined the third and final wave of exiles, a group which included Eugene Skeef, Thebe Lipere, Mervyn Africa and Russell Herman (Makhathini, 2018: 19).

In comparison to the creative isolation of living in South Africa and the oppression experienced during the apartheid era, life in exile granted freedom, opportunity and exposure to international trends. These benefits were contrasted by a feeling of cultural displacement experienced by many émigrés, whose relationship with the notion of ‘home’ was altered forever. Makhathini relates the exiled experience to that of slavery, suggesting that in both cases, music acted “as a repository of cultural memory and mode of performing a connection with home” (2018: 40). Linking this idea to a particular artist, Lucia considers how Mseleku’s exiled antecedent, Abdullah Ibrahim, used ‘memory’ in his music-making “both to reflect and construct a temporary collective identity in the past” (2002: 140). She observes that Ibrahim increased the use of musical influences from his youth (for example: *marabi*, carnival music and hymns) *after* going into exile. Along with many of his exiled compatriots, Ibrahim adopted this strategy to create a “shared space of memory” (125) with which to connect the listener (and himself) to his homeland. Embracing a uniquely South African stylistic amalgam also served to differentiate his sound within an otherwise American-dominated jazz scene.

Salim Washington discusses the divergence in style between exiled South African jazz musicians and those who remained behind – labelled “inxiles” (2012). He points to the influence of the American and European avant-garde sound on exiles such as Chris McGregor and members of his Blue Notes ensemble, contrasting it with the early 1960s, post-bop style of inxiled, Coltrane-disciple, Winston ‘Mankunku’ Ngozi. In this

respect, Mseleku remained an anomaly as compared to his exiled peers, who tended to reinforce their identity through the conspicuous use of South African musical tropes, while adopting contemporary, free-jazz elements of their international peers. Mseleku, on the other hand, demonstrated an unmatched understanding of American, post-bop jazz, as confirmed by Joe Henderson, who enthused: “Bheki has got an enormous amount of talent...it’s like he should have been part of the ‘60s in America” (quoted in Makhathini, 2018: 33). The significance of the American jazz influence on Mseleku is such that my analysis focusses primarily on the four American artists said to have impacted his compositional, pianistic and improvisatory language most. In addition to manifesting American jazz traits, Mseleku managed to incorporate African and Eastern musical elements seamlessly within his sound (ibid.). The absence of clear stylistic divisions in his music reflected his spiritual mandate, which espoused the “union of all religions”, as well as efforts to promote a “universal consciousness” (Mseleku quoted in Makhathini, 2018: 64).

Mseleku’s spiritual convictions formed an integral part of his life and career, informing his compositional style, teaching methods and lifestyle. His exposure to religion began in the Catholic church in Lamontville, where his father served as choir conductor (Makhathini, 2018: 53). Western art music, specifically hymns and the choral tradition, operated as the lens through which many black South Africans experienced their music education before democracy (Lucia, 2015). Despite Christianity becoming the predominant religion practised by much of South Africa’s black population, many traditional customs were retained. Mseleku himself adopted the Zulu notion of music as a mode of healing and considered himself a medium through which such curative effects could manifest (Mseleku quoted in Makhathini, 2018: 54). In keeping with this belief, he often composed melodic, tonal music featuring chord sequences modulating cyclically through key centres, suggesting that the “flow” created by such progressions had healing properties which act as an antidote to the chaos in the world (46).

In addition to the use of functional harmony, Mseleku often incorporated modal sections in his music. Modal jazz originated in the late 1950s and developed as a reaction to the increasingly active chordal movements of the bop eras (Kernfeld, 2003). Musicians became frustrated with the restrictive harmonic underpinnings of complex, bebop jazz and turned to more static harmony, without the prescriptive dominant-tonic relationships of traditional styles. It is well known that the search for a musical antidote to the increasingly formulaic complexity of 1950s jazz styles coincided with an increased interest in Eastern and African spirituality within the artistic community (Berkman, 2007). John Coltrane, one of the pioneers of modal jazz, experimented with the use of a *raga* (scale) to create an “emotion or mood” (Khan and Ruckert, 1991: 350) over a single chord or drone. His interest in the connection between music and spirituality was borne out by song and album titles, such as “Spiritual” (*Live at the Village Vanguard*, 1962), *Om* (1965) and *A Love Supreme* (1965). Similarly, Mseleku’s own devotional titles reflect his preoccupation with spiritual matters; for example, “The Age of Inner Knowing” and “Supreme Love”

(*Celebration*, 1992), the latter which he expressly dedicates to Coltrane. The South African confirms the ideological underpinning of his music-making in interviews, while offering thanks to a pantheistic collection of religious figures in his liner notes. It is clear from Mseleku's musical conception and spiritual beliefs that he drew significant inspiration from Coltrane, with whom he shared a holistic view of the correlation between music and the divine; and for this reason my analysis of Mseleku's music explores in some detail the possible influences of the American on the South African.

Just as Mseleku was influenced by others, he has served as inspiration for many musicians, particularly South African jazz pianists and composers (Ngidi, 2015: 8). Several projects have been dedicated to his memory, including Afrika Mkhize's big band arrangements of his music (performed at The Orbit jazz club in 2015), and Nduduzo Makhathini's "musical letters" composed in honour of his mentor. Additionally, academic research on Mseleku is growing, and includes Mnana's undergraduate essay (2007), Makhathini's master's thesis and Andrew Lilley's full-length book, *The Artistry of Bheki Mseleku* (2020). My research explores Mseleku's American influences in greater detail, while offering a summarised view of his earlier compositional style via lead sheet depictions of each piece from *Celebration* and *Timelessness*. An expansion of this analysis could delve further into Mseleku's South African jazz piano influences, especially observable within his most locally-inspired final album, *Home at Last*. It is unfortunate that this master composer and multi-instrumentalist did not receive widespread acclaim in his lifetime, but the importance of his legacy is increasingly being recognised posthumously.

Transcription

History and theory of transcription

Writing has, until quite recently, formed the basis of much western scholarly practice, making visual documentation “indispensable for any academic study” (Arom, 2004: 94). A useful form of documentation in the music field is staff notation, which provides an abundance of data for analysis. This presents a challenge for oral traditions of musicking like jazz, in which the definitive text often exists in recorded form (as opposed to the score in western art music).

While many notated sources of jazz exist (especially for historically important American artists), there are very few accurate scores of South African jazz available. One of the reasons for this scarcity is the lack of traditional music literacy skills among local musicians (Mseleku included) who were consequently unable to commit their own compositions to paper. Gonsalves theorises that Mseleku overcame this problem by having collaborating musicians write charts for him (Sosibo, 2016). However, owing to inconsistent nomenclature (especially with regard to chord symbols) and undocumented revisions made during the rehearsal process, no set of scores corresponding to Mseleku’s recordings exists. Makhathini confirms these discrepancies, pointing to erroneous harmonies as the most problematic aspect of the mismatched scores (ibid).

To this end, my transcription of two albums into lead sheets represents an attempt to begin rectifying the dearth of reliable scores of Mseleku’s compositions. This contribution could be viewed as critical in light of recent and ongoing calls for curricular transformation in South Africa, for example the syllabus amendments at many South African higher education institutions which prescribe a significant component of local music for instrumental and ensemble performance examinations.³ Although many would argue that transcriptions are not a requirement of value for any particular musical work, the inclusion of jazz as a branch of academia makes high-quality notated content useful.

Transcription as an ethnomusicological tool predates its role in the informal and formal study of jazz. In the nineteenth century transcription was seen as a crucial instrument in the anthropological obligation towards “preserving disappearing musics” (Nettl, 2015 :74). A notated score served as a permanent record for posterity, while offering proof of the intrinsic value of the transcribed music. However, early efforts were hampered by the limited access of practitioners to the music itself (often just a single,

³ The transformation of curricula within the South African educational landscape is part of a larger, ongoing discussion. Gwen Ansell explores this topic in her blog entry: “Decolonising the Jazz Curriculum” (<https://sisgwenjazz.wordpress.com/2016/10/16/decolonising-the-jazz-curriculum-and-clearing-the-broken-glass/>).

live performance); a lack of standardisation within the discipline; and the limited ability of transcribers, many of whose primary area of expertise lay outside the field of music. Over the next century, technological breakthroughs and improvements in methodology would transform transcription into a recognised (ethno)musicological practice.

An important breakthrough occurred in 1877 with the invention of the phonograph, a device that enabled audio recording and playback. Its importance was such that Jaap Kunst suggested the field of ethnomusicology “could never have grown into an independent science if the gramophone had not been invented” (1959: 12).⁴ With increased access to recordings, attention turned towards improving the accuracy and objectivity of transcriptions. In an effort to standardise the practice, Abraham and Hornbostel wrote a treatise to “codify the methods and symbols employed in the transcription of traditional music” (1994 [1909-10]). Their system includes minimal modifications to western staff notation in order to balance accuracy with clarity. However, even with the addition of signs and detailed annotations (as epitomised by Bartók’s folk song transcriptions), staff notation lacks the capacity to express certain sonic events, such as continuous pitch and timbral changes. To overcome these deficiencies, it is well known that composers like Busoni and Schoenberg went as far as to create their own notation systems (Knytt, 2014: 37), although these never gained traction.

With transcription being viewed as a critical component of ethnomusicology, concerns arose as to the inherent bias of the western notation system (Ciantar, 1996: 33-34). Not only does this system contain limitations, but its practitioners had the propensity to process audio information through a western musical lens, disregarding other conceptions of pitch and rhythm (and one concern was that the transcriber would make the music fit the notation as opposed to the notation accurately reflecting the music (Meadows, 1987/88: 68)). The implementation of electroacoustic apparatus in the transcription process represented a major step forward in eliminating bias, while improving accuracy (Seeger: 1958). Many different devices were engaged to automatically convert audio data into graphs (among other forms of visual representation), from simple apparatus depicting only rhythmic data, to complex devices generating multi-parameter, audio renderings.

The most widely used electroacoustic device was the Seeger Model C melograph, championed by musicologist Charles Seeger, who suggested it “heralded a new age of ethnomusicology” (quoted in Nettl, 2015: 83). The first version of this apparatus was developed in the 1950s, and had the capacity to simultaneously produce “three graphs registering pitch, amplitude and spectrum” (Cohen 1980: 128). The depiction of pitch fluctuations within a note, represented in linear form along an x-y axis, addressed one of the critical shortcomings of traditional notation. However, the advantages of

⁴ The gramophone, developed by Emile Berliner, emerged as a more popular incarnation of Thomas Edison’s phonograph (Symes, 2004).

improved accuracy and greater detail were offset by the challenge of interpreting increasingly complex graphs. Ethnomusicologist Kunst pointed out the negative side of such limitless detail: “It is possible, by applying a mechanical-visual method of sound-registration...to carry the exactitude of the transcription to a point where one cannot see the wood for the trees” (quoted in Nettl, 2005: 103). Thus, the scholarly community came to recognise the advantage of the inherent selectivity of traditional notation for transcription practice. Coupled with its extended history as the *lingua franca* of composers, performers and musicologists, its status remained as the preferred visual medium for musical communication.

With a burgeoning number of notation systems becoming available, scholars began exploring the relationship between music as it sounds and music as written. Seeger developed a binary classification system based on the purpose of the notation, known as “Seeger’s Dyad” (Nettl, 2015: 75). He distinguished between “prescriptive” notation, which provides instruction for a performer to execute the music, and “descriptive” notation, which offers a descriptive account of a particular audio rendering. Seeger classified traditional staff notation as “prescriptive” and mechanically-generated depictions as “descriptive”, suggesting the latter was more suitable for analysis. However, musicologists have since revised this absolutist distinction, noting the descriptive value of traditional staff notation, especially when modified with symbols and annotations (Stanyek, 2014: 130). Scholars have since adopted mechanically-generated depictions for solving specific transcription problems, and as supplementary information to be used in conjunction with aurally conceived, staff notation transcriptions.

Advancements in recording and playback technology continued to drive progress in transcription practice. Portable, affordable equipment allowed researchers to record indigenous musicians on location in their natural environments, a crucial component in capturing ‘authentic’, representative performances (Arom, 1976: 484). Microphones, recording desks and headphones enabled multi-track recordings with a degree of separation between tracks, providing enough isolation to distinguish parts in the transcription process. Yet another innovation came in the form of video recordings with synchronised audio tracks, which helped transcribers to identify individual instrumental parts within dense ensemble textures (Arom, 2004: 101).

Because of improvements in recording technology and greater access to equipment, the availability of high-quality recordings increased exponentially. Playback devices also progressed, with added functionality like tempo retardation and frequency manipulation facilitating the transcription process. However, these advancements coincided with a reduced need for notated material within the discipline of ethnomusicology (Nettl, 2015: 82). Recordings came to be regarded as suitable, standalone vehicles for analysis, while their increasing availability made distribution straightforward (*ibid.*). Concurrently, whereas music analysis (and therefore transcription) had been central to ethnomusicology studies, focus began shifting

towards social and cultural issues (McClean, 2007). South African musical scholarship emerged during this time, resulting in an imbalance within the country's musicology research, and in jazz studies social histories and biographical work were favoured over music analysis and transcription (Ramanna, 2016).

Jazz transcription

Where transcription developed as a supporting practice within ethnomusicology, as a means of generating notated material for analysis, the practice serves multiple purposes in the jazz field: as an aural exercise for the assimilation of musical language and style, and as a means of producing notated material for analysis, performance and pedagogical purposes (Kernfeld and Tucker, 2016). The former activity has been a staple practice tool for jazz musicians seeking to acquire the necessary skills of an orally transmitted art form, and may or may not involve committing the music to notation. Notated jazz transcriptions vary in style and level of detail according to their function. A horn player (a woodwind or brass practitioner in jazz parlance) learning an improvised solo might apply an efficient practicality to the process, averaging or simplifying anomalous pitch and rhythmic details to generate a clearly legible, notated reference (ibid.). Alternatively, an analyst might include symbols and detailed annotations to show deviations beyond the representative capacity of conventional staff notation – especially if such deviations are relevant to the analytical outcomes (Rusch, Salley and Stover, 2016). This kind of transcription is used to depict a specific performance, as opposed to a 'lead sheet' which usually represents a summarised, condensed version of the melody of a composition with chord symbols above the staff providing harmonic context.

One of the key challenges of transcription (with its limitless potential for detail), lies in determining the correct balance between "thoroughness and elegance" (Nettl, 2015: 79). When choosing what is significant and what is incidental in the music (apart from legibility), one must consider the purpose of the final notated score. Seeger's dyad, while perhaps more applicable to cross-cultural transcription projects, is useful in establishing the theoretical extremes of the purposes of transcription, from detailed "descriptive" scores to more reductive "prescriptive" scores (1958). While he promulgated a binary distinction, I contend that transcriptions exist along a spectrum, from the most detailed analytical instruments to simple, performance guidelines.

The Essentially Ellington project, which continues to release transcriptions of Duke Ellington big band arrangements each year, represents a predominantly descriptive approach to jazz transcription (Kernfeld, 2014). The transcriber David Berger attempts to capture every sonic nuance within the score, even documenting improvised elements like bass lines, piano voicings, fills and ad-libbed solos. The resulting transcription provides ensembles with a roadmap for recreating the original recording verbatim, while offering plentiful detail for analytical purposes. However, this score is not representative of the original sheet music read by the Ellington band. Jazz charts

usually offer significant scope for interpretation and improvisation, even within scripted arrangements for larger ensembles. Rhythm section parts (piano, guitar, bass and drums) in particular, allow interpretative freedom for improvising chord voicings, bass lines and drum fills within a rhythmic and harmonic framework.

A precursor to the *Essentially Ellington* project, *Sam Morgan's Jazz Band* (Joyce, Raeburn and Cummings, 2012) employs sophisticated techniques for overcoming the challenge of transcribing early jazz recordings (Kernfeld, 2014). Poor audio quality, coupled with an imbalance in instrument levels, make distinguishing certain individual parts extremely difficult. John Joyce solves the problem of impenetrable textures by applying prescriptive, chord-symbol notation to the banjo part, and composing “idiomatically appropriate drum and piano parts, rather than leaving those measures blank” (532). This volume required a combination of superior aural skills and a “deep understanding of New Orleans jazz performance practice” to produce an authentic, historical reconstruction of the arrangements. Its quality demonstrates the value of expert human judgement in the transcription process.

Prescriptive music-writing in jazz is epitomised by ‘lead sheet’ notation. The lead sheet “is an attempt to bring together the essential qualities of the work...a theoretical intersection set of all of the performances” (Bowen, 1993: 147). In its simplest form, the lead sheet presents “the melody of the composition, written in the treble clef, with the lyrics if any, and the essential harmonic changes, shown by chord symbols placed above or below the staff” (Witmer and Finlay, 2003). Lead sheets are the preferred notational vehicles for small jazz ensembles, providing a simplified framework for creative (re)interpretation, arrangement and improvisation. While all types of transcription require specialist judgment to represent audio information as notation, lead sheet transcription necessitates an especially comprehensive knowledge of jazz performance practice in order to ‘reverse engineer’ a complex performance into a single iteration of its form.

The lead sheet (format) evolved from Tune-dex cards, each of which depicted the chorus of a popular song as a single-staff melody with basic chord symbols and lyrics (Witmer and Kernfeld, 2003). The cards contained appropriate copyright and licensing information for legal distribution to subscribers. Around 1950, an illegal, spiral-bound compilation of one thousand, photocopied Tune-dex cards was made available for private purchase. This became known as the first ‘fake book’, “so named because they allowed musicians to ‘fake’ the performance of a song with which they were not well acquainted” (Kernfeld, 2006: 15-17). While many of the compositions in this volume have been incorporated into the standard jazz repertory, the original fake book was essentially a collection of popular American songs. The first dedicated jazz fake book, *The Real Book*, was assembled in the early 1970s by Berklee College of Music faculty and students. In addition to providing more idiomatically appropriate jazz chord progressions to popular songs, *The Real Book* includes bebop, modal, Latin-jazz and jazz-fusion compositions.

With an ever-increasing number of illegal fake books of questionable veracity circulating, Chuck Sher began producing authorised, high-quality alternatives in the late 1980s (Witmer and Kernfeld, 2003). As I noted earlier, his *New Real Book* series (1988-1995) serves as a benchmark for my own lead sheet depictions of Mseleku's music. While these publications use a remarkably consistent layout across a wide variety of compositions, there are notable differences in the level of specificity applied to the charts. Standard repertoire of the Great American Songbook variety tends to exclude dynamic, articulation and metronome markings, while melodies are often scored with little to no rhythmic syncopation characteristic of jazz interpretation. There are three reasons for this lack of detail: 1) There is usually no single authoritative version being used as a reference; 2) It avoids codifying a single iteration as definitive (in keeping with the oral tradition of jazz (Bowen, 1993: 159-160)); and 3) It facilitates free interpretation by performers unencumbered by intricate markings. Conversely, charts depicting jazz-specific repertoire (for example, bebop, cool jazz, post-bop and fusion compositions, as opposed to American popular song) drawn from single, recorded versions tend to include highly prescriptive performance markings. Examples of these additional details include extra staves with notated bass lines, cues for accompaniment rhythms and figures, and chord voicings. Supplementary details give the chart a more 'descriptive' quality, and allow performers to reproduce (rather than reinterpret) the 'head' ("theme on which a jazz performance is based" ("Head", 2003)). A lead sheet sketch furnished with these additional details is alternatively named a "master rhythm part" (Witmer and Finlay, 2003). Because my transcriptions of Mseleku's compositions are distilled from single recorded versions and often include rhythmic cues, metronome markings and sample basslines, they are closer to master rhythm parts than lead sheets.

The analytical work of Mseleku's compositional and performance style that I undertake requires various types of transcription. Lead sheets offer a clear view of fixed elements in compositions, and can be compared to charts in the *New Real Book* series to reveal connections between Mseleku and the American influences on his work. Descriptive transcriptions, depicting singular performance events and interpretations, show Mseleku's improvisational language, chord voicings and 'comping' techniques, using single- or double-stave notation.

The transcriptions contained within this critical edition employ traditional western notation as the medium of representation, despite detractors suggesting that "the subtleties of jazz performance cannot be captured by conventional Western notation" (Kernfeld, 2014: 531). Advocates for its use, such as Cummings and Joyce (among others), offer various solutions for representing idiosyncratic jazz techniques, in the form of symbols, signs and verbal instructions. While there is a lack of standardisation to these modifications, "some symbols have gained wide currency" (Witmer and Finlay, 2003). These include "+" and "o" signs above notes to indicate closed and open sounds respectively in brass and drum parts. Similarly, "the triplet lilt known as 'swing'"

(ibid.) is typically notated in duple subdivisions preceded by the style indicator “swing”.

Many of the difficulties within jazz transcription arise from attempting to notate non-standard pitch and timbral characteristics found in horn and vocal parts (Meadows, 1987/88: 66). However, while trumpets, saxophones and vocals are integral to Mseleku’s recordings, the contributions by these parts are represented within the prescriptive lead sheet charts, belying the need for sophisticated depictions of microtonal fluctuations or timbral shifts. Similarly, microrhythmic deviations, often indicated by arrows pointing left or right, are not included in the transcriptions, as they do not fall within the purview of this study.

The role of notated transcriptions has been redefined over the years, from a means of communicating musical ideas to a visual aid facilitating performance or analysis (in conjunction with the recording). Scholars have recognised that for all its descriptive capacity, notation can never “replace the music to which [it] refer[s]” (Jost, 1994: 13). The disparity between score and recording has been acknowledged in the context of jazz (and for many other types of music), but even western art music, for which staff notation was designed, relies on “a complicated set of conventions derived from our oral tradition” (Bowen, 1993: 160). In appreciating the descriptive capacity of notation while acknowledging its limitations, scholars have arrived at a more balanced view of transcription. Transcribed scores offer value as performance and analysis aids, and they require either ‘insider’ knowledge of the style or the associated recording for reference.

Notes on my method of transcription

Transcription is “an extension of the technique, learned by every music student, of taking aural dictation in which it is necessary to listen accurately, to construe analytically, and to notate” (Tucker and Kernfeld, 2003). Listening accurately, for all but the simplest of music, requires repeated passes at the recording, usually facilitated by playback devices.

While effective (and versatile) technological aids are important tools of transcription, they do not supplant the need for aural competence and discernment. In order to grasp the structure and content of the music under review, the transcriber may imitate it using an instrument, or sing individual parts while tapping the pulse. Audio manipulation techniques like frequency filtering and tempo retardation can also assist in untangling dense textures and elucidating complex passages.

Identifying appropriate passages for transcription was an important part of achieving the analytical goals of this critical edition. The influence of seminal American jazz musicians on Mseleku’s music needed to be ‘tested’, with the analysis grounded in appropriately notated selections of the musical works. Before creating a transcription, I listened critically to Mseleku’s albums while taking (verbal) notes on various musical

characteristics. I ‘worked out’ some of the more promising passages (for the purpose of analytical comparison) using a keyboard and created incomplete sketches to keep track of significant discoveries. Armed with a selection of the more distinctive characteristics of Mseleku’s music I began exploring a cross-section of recordings by Mseleku’s four main American influences: Thelonious Monk, Bud Powell, John Coltrane and McCoy Tyner. Upon recognising comparable musical features, I set about examining the relevant passage in greater detail, proceeding to a complete transcription if suitable. (In the sections in which I analyse Mseleku’s music I draw on established theories and methods of musical analysis of which I give account there.)

Transcribing compositions from Mseleku’s *Celebration* and *Timelessness* albums into lead sheets presented a different set of challenges. Lead sheets typically depict a single iteration of the melody, while most performances include two: the ‘head’ and ‘out chorus’ (“Head”, 2003). In order to produce a single version of the melody from variant interpretations, the transcriber must compare statements and choose the most representative rendering, while disregarding fills and other non-essential elements. Another important consideration for creating lead sheets involves balancing detail with the need for brevity and conciseness. I expand on these challenges in the next section, providing specific examples as pertaining to Mseleku’s compositions.

Lead sheet depiction

Transcriptions of one-off jazz performances appear more intricate than lead sheet depictions, because they prioritise accuracy and detail over conciseness and legibility. While all transcription involves advanced aural and analytical skills, the re-imagining of a unique, recorded interpretation of a composition as a lead sheet requires additional levels of discernment.

As I noted earlier, lead sheets in *The New Real Book* series can be divided into two categories: generalised depictions of American popular song compositions – also known as jazz standards, and performance-specific depictions of jazz, Latin, contemporary pop and fusion pieces. Standards are usually drawn from multiple sources, both written and recorded. In order to avoid prescribing a ‘definitive’ version, specifics like dynamic markings, articulation, and cues are kept to a minimum, while the rhythm of the melody is simplified to the point of unidiomatic ‘squareness’. Generating these kinds of sketches requires consideration of what makes the piece identifiable and what is common practice within jazz circles, while respecting original manuscripts (often drawn from musical theatre scores).

On the other hand, the more ‘descriptive’ lead sheet (or ‘master rhythm part’) extracted from a single performance might prescribe accompaniment figures, bass lines and metronome markings, with a melody written with rhythmic syncopation as per the recording. The lead sheet transcriptions of Mseleku songs that I include in this critical edition are closer to the descriptive master rhythm parts, as there are no original

scores or 'cover' versions to consider. While fewer sources should make compiling these charts easier, there are still numerous challenges to overcome, some of which apply to all compositions, and others which pertain more specifically to Mseleku's works.

An important quality of lead sheet charts is conciseness. In order to capture the entire composition in as brief an iteration as possible, a proper analysis of the form has to be conducted. Jazz forms can be divided into identifiable sections labelled alphabetically in order of occurrence, for example: AABA or ABAC. A complete cycle of these sections is called a 'chorus' or a 'refrain'. The most common chorus length in American popular song is 32 bars, comprising 4 sections of 8 bar phrases, with each section ascribed a letter. Determining the repeating cycle allows the compiler to abbreviate a performance comprising hundreds of bars into a concise chart spanning one or two pages.

Mseleku's forms are usually more complicated than those found in popular song, yet he incorporates many principles from common jazz forms, such as the use of two 'A' sections up front, tonal shifts into the bridge and recapitulations at the end of the chorus. The extended nature of Mseleku's forms makes it even more important to condense them as much as possible in order to keep the chart length manageable for the performer. A useful tactic for reducing space occupied by duplicate 'A' sections at the beginning of choruses is to enclose a single A between repeat signs; compensating for alternate endings with 1st and 2nd time bars where required. This can be difficult when there is significant melodic variation between the two A sections; and raises the question of whether both interpretations need to be notated as unique passages. Melodic variation between the 'head' and the 'out chorus' can also add complexity to the distillation process as the latter is usually not re-written, as the performer is directed to a 'head' repeat with *dal segno* or *da capo* navigation markers.

Most jazz compositions include a solo section: a repeating cycle over which a soloist may improvise freely. This can be situated after the head as a separate entity with slashes and chord symbols to indicate beats and harmonic context. A more efficient use of chart 'real estate' is simply to redirect the soloist back to the chorus as a vehicle for improvisation. Although Mseleku's compositions usually display a close correlation between the form of the head and that of the solo, there are often key differences which make it impossible to simply repeat the chorus, as it stands, for solos.

Lead sheet transcription method

The first step in my (lead sheet) transcription process is to import and set up the audio file in the digital audio workstation (DAW), Logic. Transcribing involves numerous passes of the audio as well as cross-referencing of (comparable) sections throughout the recording; therefore, it is important to set up the audio to correlate with Logic's timeline and create markers to facilitate navigation. Before mapping the audio to a

Having chosen the initial time signature, I adjust the timeline to fit the tempo of the recording using Logic's 'beatmap' function. Some of Mseleku's compositions like "Angola" and "Through the Years", include time signature changes, which I program into the timeline as I encounter them. After 'beatmapping' the entire recording, I conduct several passes of the audio, creating 'markers' to indicate sections of the head, solos and the out chorus. Having beatmapped and marked the recording, I create a duplicate timeline with a double-stave system in the notation software, Sibelius. The next step is to flesh out this outline with a complete, real time, 'master transcription' from which to distil the condensed lead sheet.

13 **B** Dm⁷ G⁷ C^MA⁷ F^MA⁷ Bm⁷ E⁷ Am⁷ D⁷

bring haunt - ing me - lo - dy and

Consequently, I decided to assign the 'A' section a 12/8 time signature, thus requiring no metric modulations in the 'B' section, as a quaver unit is equal throughout ($\text{♩}=\text{♩}$). Ex. 1b shows the time signature changes in the 'B' section from this perspective.

ex. 1b: first 3 bars of letter 'B' of "Through the Years" without metric modulations.

Choosing key signatures for the score involves determining the broad tonal centres, and assigning a key accordingly. This presents a challenge for some of Mseleku's compositions which cycle rapidly through key centres, for example "Cycle" and "The Messenger", both of which are harmonically inspired by multi-tonic 'Coltrane changes' (about which I say more in the analysis section). *The New Real Book* series' approach to prescribing key signatures for multi-tonic progressions is illustrated in their "Giant Steps" chart, which has no key signature (Sher, 1991: 121). I have adopted this method for applicable Mseleku compositions (for "Cycle" see ex. 2a), noting the ancillary benefit of a lack of unnecessary accidental clutter.

Cycle

Open, Straight 8ths

♩ = 116

Bheki Mseleku
Transcribed: DCousins

ex. 2a: opening of "Cycle" with no key signature.

My next step is to mark the structure of composition using form lettering (as opposed to rehearsal marking, which is only applied to the final lead sheet). This system uses the same letter for duplicate sections with numerical qualifiers to differentiate them. To illustrate this system in the context of a jazz standard, "I Got Rhythm" would be divided into four, eight-bar phrases, labelled: 'A1', 'A2', 'B', and 'A3'. In subsequent repeats of the form through the solos and the final out chorus, markers will include the chorus number after a decimal point. In other words, the first solo chorus after the head (still using the "I Got Rhythm" example) would be marked 'A1.2', 'A2.2', 'B.2', 'A3.2'.

The following example (see ex. 3) shows a complete 'master transcription' mapping out the entire recording of Mseleku's "Supreme Love" (*Celebration*, 1992). This format excludes improvised elements and any other material not relevant to the final lead sheet depiction. In this case the score depicts a particularly challenging structural conundrum, as the solo form appears to change (whether intentionally or not) after the

first improvised chorus. The head (and out chorus) and first improvised chorus follow an ABACC structure. However, in the second chorus of the soprano solo, a harmonic discrepancy arises between the pianist and bass player, who hints at a 'C' section instead of the expected 'B'. Mseleku stops playing to avoid clashes, only commencing accompaniment duties once the form has settled. Thereafter, the solo section appears to include an extra 'A' section within each cycle.

Supreme Love

(Transcription)

Jazz Waltz
(w/ Triplet Undercurrent)

Bheki Mseleku
Transcribed: DCousins

Intro $\text{♩} = 180$

(Dr. Fill) - - -

(Dr.) (Bs)

5 Dm^{11} $\text{Em}^{11} / \text{A}$ Dm^{11} $\text{Em}^{11} / \text{A}$

Sim.

A1

9 Dm^7 Em^7 / A Dm^7 Em^7 / A Dm^7 Em^7 / A Dm^7 Em^7 / A

(Sop. & Pno)

B

17 $\text{F}7(\text{SUS}4)$ $\text{G}7(\text{SUS}4)$ $\text{F}7(\text{SUS}4)$ $\text{G}7(\text{SUS}4)$ $\text{F}7(\text{SUS}4)$ $\text{G}7(\text{SUS}4)$ $\text{F}7(\text{SUS}4)$ $\text{G}7(\text{SUS}4) / \text{A}$ $\text{A}7(\text{SUS}4)$

A2

25 Dm^7 Em^7 / A Dm^7 Em^7 / A Dm^7 Em^7 / A Dm^7 Em^7 / A

ex. 3 (pg 1): master transcription of "Supreme Love".

Supreme Love (Transcription)

C1

33

F7(SUS4) G7(SUS4) A7(SUS4) D7(b9SUS4) F7(SUS4) G7(SUS4) A7(b9SUS4)

C2

41

F7(SUS4) G7(SUS4) A7(SUS4) D7(b9SUS4) F7(SUS4) G7(SUS4) A7(b9SUS4)

A1.2 (Soprano Solo)

49

Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

B.2

57

F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4)/A A7(b9)

A2.2

65

Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

C1.2

73

F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A13(SUS4) A7

C2.2

81

F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A7(SUS4) A13

ex. 3 (pg 2): master transcription of "Supreme Love".

A1.3**Supreme Love**
(Transcription)

89 Dm¹¹ Em¹¹ /A Dm¹¹ Em¹¹ /A Dm¹¹ Em¹¹ /A Dm¹¹ Em¹¹ /A

B.3

97 F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) A⁺7

Original Changes:

Bassist's Changes:

A2.3

105 Dm⁷ Em⁷ Dm⁷ Em⁷ Dm⁷ Em⁷ Dm⁷ Em⁷

Original Changes:

Bassist's Changes:

C1.2

113 F7(SUS4) G7(SUS4) A7(SUS4) Dm⁷ F7(SUS4) G7(SUS4) A¹³(SUS4) A⁷

Original Changes:

Bassist's Changes:

ex. 3 (pg 3): master transcription of "Supreme Love".

Supreme Love
(Transcription)

C1.3

121 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A7(SUS4) A13(SUS4) A13

C2.3

129 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A7(SUS4) A+7

A3.3

137 Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

A1.4

145 Dm7 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

B.4

153 F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) A9(SUS4) A7

A2.4

161 Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

ex. 3 (pg 4): master transcription of "Supreme Love".

C1.4**Supreme Love**
(Transcription)

169 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A9(SUS4)

C2.4

177 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A7(SUS4) A7(b9)

A3.4

185 Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A Dm11 Em11 /A

A1.5 (Piano Solo)

193 Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A

B.5

201 Dm7 Em11 /A Dm7 Em11 /A F13(SUS4) F13 F7(SUS4) G7(SUS4) F13 Dm7 A7(b9)

A2.5

209 Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A

ex. 3 (pg 5): master transcription of "Supreme Love".

Supreme Love
(Transcription)

C1.5

217 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A9(SUS4) A7

C2.5

225 F7(SUS4) G7(SUS4) A+7 Dm11 F7(SUS4) G7(SUS4) A13(SUS4) A7(b9)

A3.5

233 Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A

A1.6

241 Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A

B.6

249 F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) G7(SUS4) F7(SUS4) A7(b9)

A2.6

257 Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A Dm7 Em11 /A

C1.6

265 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A13(SUS4) A13

C2.6

273 F7(SUS4) G7(SUS4) A7(SUS4) Dm7 F7(SUS4) G7(SUS4) A13(SUS4) A7

ex. 3 (pg 6): master transcription of "Supreme Love".

Supreme Love
(Transcription)

A3.6

281 Dm⁷ Em¹¹ /A Dm⁷ Em¹¹ /A Dm⁷ Em¹¹ /A Dm⁷ Em¹¹ /A

A1.7

289 Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A

B.7

297 F⁷(SUS⁴) G⁷(SUS⁴) F⁷(SUS⁴) G⁷(SUS⁴) F⁷(SUS⁴) G⁷(SUS⁴) F⁷(SUS⁴) G⁷(SUS⁴)/A A⁷(SUS⁴)

A2.7

305 Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A Dm⁷ Em⁷ /A

C1.7

313 F⁷(SUS⁴) G⁷(SUS⁴) A⁷(SUS⁴) D⁷(b⁹SUS⁴) F⁷(SUS⁴) G⁷(SUS⁴) A⁷(b⁹SUS⁴)

C2.7

321 F⁷(SUS⁴) G⁷(SUS⁴) A⁷(SUS⁴) D⁷(b⁹SUS⁴) F⁷(SUS⁴) G⁷(SUS⁴) A⁷(b⁹SUS⁴)

ex. 3 (pg 7): master transcription of "Supreme Love".

Outro

Supreme Love (Transcription)

329 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

337 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

345 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

353 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

361 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

369 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A.

377 Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. Dm⁷ Em¹¹ /A. **rit.** Em¹¹ /A.

385 G(add2) F⁷(sus4) $\frac{F}{E\flat}$ Dm¹¹

ex. 3 (pg 8): master transcription of "Supreme Love".

Once the framework is clearly marked, I begin transcribing the melody of the head and out chorus, applying a descriptive level of detail to the notation. At this stage of the transcription process, I do not make judgements as to which notes or rhythms should be considered non-essential or anomalous. The following extracts from the master transcription of Mseleku's "My Passion" show the difference between the pianist's execution of the melody in the first head as compared to the out chorus. This medium jazz waltz has a relatively simple AABBA form, with a few added complexities like 10-bar 'A' sections and metre changes (3/4 to 5/4). To save space, I would typically employ repeat signs around a single statement of the A section, utilising 1st and 2nd time bars to depict alternate endings. However, the first six bars of A1 and A2 contain enough melodic disparity to require separate depictions (see ex. 4a).

My Passion

(Transcription)

Med. Jazz Waltz
♩ = 125

Bheki Mseleku
Transcribed: DCousins

A1 $A^{b+}MA^7$ $D^bMA^7(\#11)$ Dmi^{11} Emi^{11} FMA^9 Emi^7

7 $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$

A2 $A^{b+}MA^7$ $D^bMA^7(\#11)$ Dmi^{11} Emi^7 FMA^9 Emi^7

17 $D^{13}(\#11)$ $B^b13(\#11)$ $D^{13}(\#11)$ $A^{b+}MA^7$ $D^{13}(\#11)$ $B^b13(\#11)$ $D^{13}(\#11)$ $A^{b+}MA^7(b5)$

ex. 4a: First two 'A' sections of "My Passion".

On the other hand, Mseleku executes the opening of the A sections almost identically in the out chorus (see ex. 4b). When the head and out chorus do not match, I usually ascribe primacy to the opening melody, as jazz musicians tend to take more creative licence with the recapitulation.

A1.5

207 $A^{b+}MA^7$ $D^{b}MA^7(\#11)$ Dmi^{11} $E mi^{11}$ FMA^9 $E mi^7$

A2.5

217 $A^{b+}MA^7$ $D^{b}MA^7(\#11)$ Dmi^{11} $E mi^7$ FMA^9 $E mi^7$

ex. 4b: opening six bars of the first two ‘A’ sections in the out chorus of “My Passion”.

Harmonic elements in jazz are typically represented with chord symbols, which designate the chord’s root, inversion, and quality. Determining complex jazz harmonies requires good aural skills and comprehensive idiomatic knowledge. Mseleku’s harmonic language draws on hard bop and modal influences and contrasts intricate, modulating progressions with modal vamps. Of all the steps involved in the transcription process, discerning harmonies requires the greatest amount of engagement with the keyboard, as I use trial and error to check voicings against the recording (whilst drawing on my experience of specific jazz styles). Bass lines also supply valuable additional clues about the chord progression.

One of the challenges of transcribing Mseleku’s music is an occasional lack of harmonic consensus between the piano part and the bass line (as evidenced by the solo section of “Supreme Love”). While his recordings are of undeniably superlative quality, close scrutiny reveals several instances of musicians ‘getting lost’ in the form. Possible reasons for this include the difficulty of communicating lengthy, complex forms to musicians without the aid of accurate charts (as referenced earlier in the transcription chapter). These harmonic inconsistencies can make it difficult to settle on a definitive chord progression for the (final) lead sheet. Fortunately, Mseleku’s predominant use of functional harmony and cyclical progressions provide much-needed clues to bridge the gap between conflicting audio evidence and compositional intent.

“Yanini” (*Timelessness*, 1994) is an up-tempo, Latin piece, harmonically inspired by Coltrane’s multi-tonic prototype “Giant Steps”, with which it shares the same three primary key centres: B, G and Eb majors. Transcribing the harmonic progression in the ‘B’ section proved particularly challenging owing to the lack of consistent bass movement across statements of the melody. Fortunately, Mseleku’s consistent chord voicings coupled with his penchant for modulating cycles enabled me to infer logical chord sequences in spite of the inconsistent bass movements. Observe how each 4-bar phrase in the B section is prefaced by three transitional dominant 7th chords resolving (identically) into the new key centre (see ex. 5).

31 B% C#mi9 F#13 BMA13 F#13(b9) F7(b9) Bb13(b9) EbMA13

B
35 EbMA13 Bb13(b9) A7(b9) D13(b9) GMA9

39 GMA9 F#13(b9) F7(b9) Bb13(b9) EbMA13

43 EbMA13 Bb13(b9) A7(b9) D13(b9) GMA9

47 GMA9 Ab13(b9) G+MA7 C+MA7 F9(#11)

ex. 5: last 4 bars of the ‘A’ section into the first 16 bars of the ‘B’ section of “Yanini”.

Additional descriptive elements included in my lead sheet transcriptions allow the performer to reproduce many aspects of the recorded version. These include: rhythmic cues, bass lines, drum patterns and vocal or horn harmonies (see ex. 6). Note the use of varied notehead sizes to differentiate the melody line from the harmony parts in the A section of “Vukani” (*Timelessness*, 1994).

Vukani (Wake Up)

Bheki Mseleku
Transcribed: DCousins

♩ = 122 **Intro**

Chord progression: C⁵ C^{sus}/B^b D^bMA⁷ C^{sus} C⁵ C^{sus}/B^b D^bMA⁷ C⁵ (D^bMA⁷) Cmi

1. 2.

(pno) (sn. pattern, dr. half-x feel) (+ alto) (etc.) (alto fill)

(bs)

A

6 Cmi C^{sus}/B^b D^bMA⁷ Cmi⁷ Cmi B^b(ADD2) D^bMA⁷ Cmi

(8vb) Vu-ka-ni ma - do-da i - lan-ga li-phu-mi - le ku - si - le.

ex. 6: opening of “Vukani” showing rhythmic cues, bass line, drum feel, and vocal harmonies.

Analysing Influences: The Americans

American jazz has played an important role in the development of South African jazz. As Gwen Ansell has said: “Almost as soon as jazz went on record in America, in the early decades of the twentieth century, those wax impressions arrived in South Africa” (2004: 4). Local swing dance bands such as the Jazz Maniacs and the Savoyes covered American jazz music by Duke Ellington and Count Basie in the 1940s while writing and performing originals (52). South African critics would debate the advantages and disadvantages of imitating American jazz, crediting the practice with raising the standard of musicianship while regretting stunting the development of “a particular voice or style if one mimicked too closely” (Muller, 2007: 58-59). Prominent local jazz artists such as Abdullah Ibrahim and Kippie Moeketsi were compared with their American influences Thelonious Monk and Charlie Parker respectively (Lucia, 2002: 125-126).

While these comparisons commonly inhabit the world of South African jazz discourse, little evidence has been offered as to which specific musical elements connect the American musician with their South African disciple. As such, I intend to offer empirical evidence to establish the connection between Bheki Mseleku and his American influences drawing on notated examples and the analysis thereof. My interest then is in exploring the specific features of musical influence on Mseleku’s work exerted by the American jazz masters, while noting that Mseleku’s style and practices are no doubt also formed by his association with the British jazz scene within which he worked and by various (South) African musical sounds, styles, and genres.

Mseleku occupies a unique position in South African jazz history, having proven himself equally adept at local and American jazz styles (Washington quoted in Sosibo, 2016). His U.S. jazz credentials were established by recording with Pharaoh Sanders, Abbey Lincoln and Elvin Jones and further cemented by his assuming the piano chair of acclaimed saxophonist Joe Henderson’s touring band (Fordham, 2008).

Media sources have speculated as to the main American influences on the South African, with John Coltrane’s spirituality and McCoy Tyner’s pianism the most recurrent comparisons, followed by honourable mentions of Thelonious Monk’s “bluntness” and even Chick Corea’s “vivacity” (Fordham, 2006). The strong bebop thread in Mseleku’s compositional language is also noted, for example, when describing the title track on *Timelessness* (1994). Joe Henderson himself remarks on the South African pianist’s authentic command of post-bop styles, suggesting that Mseleku’s writing “reminds [him] of the writing that went on in New York City between 1960 and 1968” (Henderson quoted in Makhathini, 2018: 33).

Academic literature on the subject is limited, but diverse in terms of modes of comparison. Salim Washington’s essay “Exiles/Inxiles” provides a cursory analysis of Mseleku’s *Home at Last* (2003) album, commending his “appropriately rendered

tribute to Thelonious Monk” (108) and “bop-like lines” (109) in “Dance With Me Tonight”. However, as the writer himself recognizes, this album, by virtue of its strong concentration of South African musical elements – “*kwela*”, “*marabi*” (108) – is the least American-jazz inspired of Mseleku’s catalogue and consequently the least useful for such comparisons.

Mnana expands the focus of his analysis from a single album to Mseleku’s complete discography, and highlights several musical characteristics shared between the South African and his American influences. Tyner is identified as the pianist said to have most influenced Mseleku, who shares his percussive attack, pentatonic scale usage and chords stacked in fourths (in addition to other African and Asian musical elements). Mnana also credits bebop pianists Thelonious Monk and Bud Powell for Mseleku’s adoption of dissonant intervals and fast, complex, irregularly accented improvised lines. Descriptive passages explicating individual recordings with associated timestamp data help substantiate these comparisons. In addition to a shared musical conception, Mseleku’s “spiritual quest through music” is likened to Coltrane’s, while his use of affiliated personnel – Pharaoh Sanders, Elvin Jones and Ravi Coltrane – further connects him to his idol.

Makhathini’s Master’s thesis supplements Mnana’s analysis by referencing Mseleku’s adoption of two important elements of Coltrane’s music, citing the pianist’s “hardbop foundations” (75) and use of “Coltrane [multi-tonic] changes” (46), contrasted with the use of “modal structures pioneered by John Coltrane and McCoy Tyner in the 1960s” (43). He reinforces the connection shared with Thelonious Monk, pointing to “angular articulation and phrases composed of dissonant melodic intervals” while briefly mentioning Bud Powell’s impact. Although Makhathini supplies some technical detail, in the form of narrative analysis and six brief transcriptions, his pioneering contribution to the literature concerns his hermeneutic analysis of Mseleku’s musicking.

In the broadest sense, hermeneutics, when applied to musical analysis, is defined as the “interpretation of music in terms of emotional states or external meanings” (Tenzer and Ziporyn, 2012: 6). Makhathini explores the convergence between Mseleku’s spiritual perspectives and musical activities, drawing on published articles and documentary sources, but prioritising the artist’s own remarks as source material. The South African’s interest in interdenominational religious teachings by the “spiritual masters” (51) of Christian, Buddhist and Hindu religions has precedence in the ideology of John Coltrane, whose own religious study and pursuit of enlightenment led the development of a “universal religion” (Porter, 1998: 211). This term has since been adapted as “universal consciousness”, and applied to both Mseleku’s and Coltrane’s belief systems (Makhathini, 2018: 55).

Makhathini thus examines the rising interest in spirituality within jazz circles in 1960s America, and considers the effect on its music. The rapid evolution of jazz from the hard bop period of the late 1950s into modal and avant-garde styles of the 1960s is

viewed in light of non-Western spiritual and culture practices, such as meditation. Coltrane's innovative album *A Love Supreme* (which Mnana claims is inspired by meditation (2007: 2)), is "entrenched in devotion, religion and spirituality" (Makhathini, 2018: 56). While certain specific musical elements absorbed from non-Western sources are discussed (modes, pentatonic scales and *ragas*), a greater emphasis is placed on the effect of Eastern spiritual practices on music making. Song and album titles also reflect the musicians' preoccupation with the divine, for example: "Dear Lord", "Peace on Earth" and "Ascension".

In addition to his own devotional titles ("Joy", "Supreme Love"), Mseleku's attraction to Eastern religious practices is reflected in interviews and album liner notes. He was even reported to have retired from music for a two-year period to pursue "teaching and contemplation" in a Buddhist temple, believing that a spiritual evolution would lead to greater depth in his music (Fordham, 2008). Makhathini includes several revealing quotes of Mseleku's elucidating his ideology as it applies to music, referencing past-life musical knowledge and the healing aspect of cyclical harmonic progressions (2018: 62). While Coltrane's innovative multi-tonic harmonic system differs from Mseleku's distinctive modulating chord sequences, similar extra-musical meaning has been ascribed to it, as in the case of "Giant Steps", whose three-key progression is considered analogous of the 'trinity' in religious symbolism.

My interest is rather to pursue, in some detail, the American musical influences on Mseleku's music. This chapter, an analytical essay, thus illustrates and analyses musical elements drawn from Mseleku's principle American influences: Thelonious Monk, Bud Powell, John Coltrane and McCoy Tyner. Existing comparisons from the literature, such as Monk's dissonance, Coltrane's harmonic system and Tyner's pianism are interrogated against recordings, alongside original observations. Transcriptions of applicable passages from each influence are then juxtaposed against similar material of Mseleku's to substantiate similarities (and differences) between the artists. A combination of annotations of the examples and analytic commentary in the body of the text help to interpret the staff notation data.

A brief note on methodology

Whereas Makhathini's examination of Mseleku gives primacy to hermeneutic analysis, this chapter focuses on 'formal' music analysis, which seeks to elucidate structure and musical relationships. Bent and Pople define music analysis as "that part of the study of music that takes as its starting-point the music itself, rather than external factors" and includes "the interpretation of structures in music, together with their resolution into relatively simpler constituent elements, and the investigation of the relevant functions of those elements" (2001:1).

Jazz analysts have developed a variety of tools to shed light on the mechanics of ‘the music itself’, with a particular focus on improvisatory practice. Some of these methods include relating pitches to the roots of chords; uncovering melodic patterns or formulae; demonstrating larger structural underpinnings (Schenkerian analysis); even comparing improvisation to spoken languages (Potter, 1992: 144-148). Jazz educator Gary Potter suggests considering all methods of analysis before focusing on one or two individual approaches, finally combining them into a single presentation which best explains the effectiveness of the music under review (148-149). He emphasizes the use of playable notation and minimal verbal explanations on a four-stave score (150-151). This approach aligns with that of musicologist Lewis Porter, who states that “analysis is an inspirational, creative activity, like making music...Every piece suggests its own approach” (quoted in Potter, 1992: 150).

Comparison is a valuable analytical tool, whether it be comparing the music under examination to general stylistic conventions or to the music of one artist in particular. Mseleku’s music reflects the inspiration of several American jazz musicians, and this chapter seeks to provide empirical evidence for these connections, by illustrating his use of similar chord progressions, scalar material, voicing strategies and other techniques in composition and performance practice. There are numerous examples from the jazz literature to follow. For example, an analytical article on Monk (Tenzer and Ziporyn, 2012) ties the pianist to the influence of Duke Ellington, while transcribed passages of his 1957 piano performance of “I Should Care” are compared to transcriptions of more conventional jazz pianists, evidencing his uniquely eccentric style. In another useful article, Benjamin Givan illustrates the influence of West African music and dance on Tyner’s piano playing on the track “Bessie’s Blues”, aided by a detailed, five-stave transcription of the entire John Coltrane Quartet (Givan, 2007). These analyses demonstrate various methods for analysing jazz piano playing, while also providing double-stave transcriptions of Monk and Tyner which I use to compare with my own transcriptions of Mseleku.

Double-stave transcription, and analysis stemming from it, appears infrequently in the literature compared to the single-stave variety, reflecting the preoccupation jazz pedagogy has with single-line improvisation (Monson, 1996: 183). The advantage of this common depiction of solos is the ease with which the analyst and reader can identify the musical material. Analytical methods can relate scales to chords (marked above the stave), identify motivic formulae and their variations as well as show guide tone lines and voice-leading through the harmony. Techniques have also been adopted and modified from the Western art music world, such as Schenkerian analysis, which identifies larger-scale structural relationships; and the tonal species model, developed to explicate Charlie Parker’s solo on “Ornithology” (Hermann, 2004) using adapted contrapuntal theory. With so many methods available to the analyst, it is important to bear in mind the aims of the analytical research, while remaining flexible enough to incorporate unexpected conclusions that may emerge during the process.

Following on from selecting the most applicable methods, the researcher must decide how best to represent the analysis. While prominent scholars agree as to the importance of legible, playable transcriptions, they differ when it comes to the accompanying verbal explanations; some favouring wordy, descriptive passages, others keeping verbal analysis to a minimum (Potter, 1992: 150). The use of tables and diagrams may also prove valuable when expressing specific elements of the music; for example, Evan Ziporyn and Michael Tenzer's use of a diagram of concentric circles to compare Monk's rubato between choruses of his piano performance of "I Should Care" (2011: 35-36).

The following chapter favours direct comparisons between Mseleku and his influences using transcribed examples. Three different types of transcriptions are shown: double-stave, single-stave and lead sheet, each serving a different purpose. Double-stave transcriptions are the most literal, capturing every note executed by both hands. These are especially useful for showcasing two-handed and left-handed comping methods as well as syncopation between the hands. Single-stave transcriptions help to zone in on specific elements – for example, linear improvisation in the right hand – while omitting irrelevant information. Lead sheet transcriptions are the most subjective depictions, offering an 'average' interpretation of the important constituents of a composition. This distilled representation allows the performer to easily capture the essence of the tune without unnecessary detail impeding freedom of expression. Various annotations help to highlight elements under review, complemented by brief narration. Unless otherwise indicated, all transcriptions are my own.

My analytical work on Mseleku's practice is based on five of his six albums (with *Meditations* being the album I do not consider) to compare with numerous recorded performances of Mseleku's influencers. All four main American role models under consideration were prolific recording artists with extensive discographies, therefore it was important to narrow down the material and identify the most applicable music for transcription and analysis. As a starting point, I consulted Mseleku tracks either explicitly dedicated to the influencer in the liner notes: "Supreme Love" - dedicated to John Coltrane; or with title associations: "Monk the Priest" - which references Monk's honorific as the "High Priest of Bebop" (Ullman, 2010: 463). Having converted these compositions into lead sheet format, I searched through the body of work of the associated influence and cross-referenced pieces using audio and notation (where available) to find similarities.

Lead sheets are particularly useful for comparing compositions, as they highlight the most important preconceived melodic, harmonic and rhythmic elements. As only original works by Monk, Powell, Coltrane and Tyner were considered for these comparisons, the pool of recordings was narrowed significantly by the omission of American Songbook interpretations.

Monk wrote approximately seventy compositions, all of which are available in audio and notated formats (of varying accuracy). After transcribing and converting Mseleku's homages: "Monk's Move" (*Beauty of Sunrise*, 1997) and "Monk the Priest" (*Home at Last*, 2003) into lead sheet format, I began comparing them with Monk's originals spanning nine albums from *Genius of Modern Music: Volume 2* (1956) to *Underground* (1968). Compositional elements in the South African's two tributes are juxtaposed with similar devices from four Monk compositions, while "Monk the Priest"'s melodic interpretation is transcribed into single-stave notation and analysed for pianistic comparisons with three of Monk's performances.

Contrasting this narrow focus on a single performance, I draw upon multiple tracks of Mseleku's for comparison with Powell's and Tyner's pianism - "Blues for Afrika", "The Messenger" and "Supreme Love" (*Celebration*, 1992); "Timelessness" and "Vukani" (*Timelessness*, 1994); "Adored Value" and "Love Joe" (*Beauty of Sunrise*, 1997). The most useful comparisons involve similar source material, for example the modal pieces "Out of this World" (Coltrane, *Coltrane*, 1962) and "Supreme Love" (Mseleku, *Celebration*, 1992), where Mseleku and Tyner employ similar quartal voicing strategies. Likewise, the South African's Powell-inspired bebop proclivities are more apparent on traditional, functional jazz progressions as found in the "The Messenger" whose solo is juxtaposed with Powell's on one of his favoured standards, "All God's Chillun Got Rhythm" (Jurmahn, Kahn and Kaper, *BD Music and Louis Joos present Bud Powell*, 1949). These linear solo improvisations are represented in single-stave transcriptions, while the pianistic comparisons involve double-stave notation to illustrate the relationship between the hands.

John Coltrane was an even more prolific composer than Monk, penning over one hundred original pieces which can be grouped into four main categories: blues, hard bop, modal and free jazz. Although Mseleku did not write or perform in a free jazz style, the other categories are well represented throughout his recordings. He proved particularly adept at incorporating and adapting Coltrane's multi-tonic system (Coltrane changes) within his own hard bop compositions, such as "The Messenger" and "Cycle" from *Celebration* (1992), also "Violet Flame" and "Aja" from *Beauty of Sunrise* (1997). Extracts from these harmonically dense compositions plus modal and blues pieces are juxtaposed with Coltrane's comparable works to illustrate similarities between the composers.

The following analytical chapter includes fourteen extracts transcribed from Mseleku's recordings and twenty-five notated passages drawn from his four main American influences. This represents only a small proportion of the music consulted for comparison, chosen as the most representative or applicable for illustrating parallels between artists. I listened to the majority of all five artist's discographies (as leaders) before narrowing down the selections and transcribing the most applicable.

It is important to note that Mseleku's access to jazz recordings in the 1980s (even in the UK), would not have matched what is available to us now. Affordable internet streaming services like Spotify and Apple Music provide access to artists' entire discographies, including posthumous releases like *Thelonious Monk Quartet with John Coltrane at Carnegie Hall* (2005) and *Both Directions at Once: The Lost Album* (Coltrane, 2018). These albums could not have been heard by Mseleku before his own albums were made and therefore are not considered for this comparison. In other words, I attempt to ground my analysis in the works Mseleku would historically have had access to.

Beyond the four main American influences I discuss below, Mseleku is also indebted to Keith Jarrett (as is evident in the improvised solo piano albums *Köln Concert* and *Meditations*), Woody Shaw ("Woody's Tune" (*Beauty of Sunrise*, 1997)) and Joe Henderson ("Love Joe" (*ibid.*)).

"Monk the Priest", Mseleku the disciple

Mseleku paid conspicuous tribute to Thelonious Monk by composing and recording two compositions entitled "Monk's Move" (*Beauty of Sunrise*, 1997) and "Monk the Priest" (*Home at Last*, 2003), both of which demonstrate a detailed knowledge of Monk's compositional and pianistic idiolect. The latter recording is discussed in Salim Washington's article on exiled and 'inxiled' apartheid-era South African musicians, in which he compliments Mseleku on his ability to pay homage "without sounding like a bad parody" (2012: 108). While it could be argued that Monk's musical footprint is perceptible throughout Mseleku's oeuvre, such overt tributes on separate albums spanning a six-year period reveals just how pervasive the influence was.

Monk was an innovative composer and jazz pianist, active in New York City from the early 1940s until 1973, and regarded as a seminal member of the bebop movement (Meeder, 2008: 105). He developed a unique style characterised by angular melodies, unusual rhythmic syncopation, dissonant chords and the unique use of space (Solis, 2008: 71) all of which contrasted with the fast, flowing eighth-note lines of the bebop era's main exponents, such as Charlie Parker and Dizzy Gillespie. While Monk did not inspire imitators in the same way that the aforementioned beboppers did, he influenced many prominent jazz musicians, from contemporaries such as Bud Powell and Miles Davis (Troupe, 1990); to 'modern' players like Fred Hersch and Danilo Perez (Solis, 2008: 81). In fact, his sphere of influence extended beyond the American jazz community and found particularly fertile ground in the South African music scene where, among others, Cape Town-born pianist Abdullah Ibrahim "developed a style strongly influenced by Thelonious Monk" (Martin, 2013: 215).

Ibrahim's style has frequently been linked to Monk's in South African jazz literature, including Christine Lucia's commentary on his album: *This is Dollar Brand* (1973), where she hails him as the South African successor to Monk (2002: 126). Similarly,

Monk's impact on Mseleku's music has been discussed in Mnana's essay and Makhathini's Master's thesis (in addition to the cursory mention by Washington referred to earlier). Mnana considers the influence of Monk's percussive approach to the instrument on Mseleku's technique, suggesting it is apparent beyond the two pieces named for him ("Monk's Move" and "Monk the Priest"). Makhathini echoes this commentary on the American's influence, referring to Mseleku's similar use of "percussive, angular articulation and phrases composed of dissonant melodic intervals" (2018: 74) while also commenting on Monk's compositional influence. Both these jazz pianist-scholars commend the South African's assimilation of Monk's musical idiolect seamlessly into his own style.

In what follows I seek to analyse the connection between Monk and Mseleku in greater detail, supported by transcribed passages drawn from the recordings of both pianists. Although Makhathini includes transcriptions in his thesis, just a single bar is offered from Mseleku's "Meditation Suite" (Meditations, 1992) to illustrate the Monk-Mseleku connection. By contrast I include an extended transcription of Mseleku's "Monk the Priest", from which recognizable, Monk-style performance traits are extracted to compare with the bebop pioneer's precedents. Furthermore, compositional elements from both Mseleku homages will be juxtaposed with passages drawn from across Monk's body of work to highlight the American's influence on Mseleku's writing style.

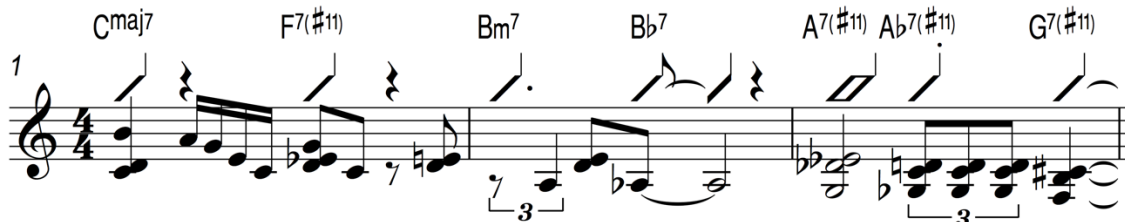
"Monk's Move" (*Beauty of Sunrise*, 1997) is a medium-up tempo, 4/4 swing tune recorded with a quintet comprising trumpet, tenor saxophone, piano, bass and drums. The introduction features chromatically descending dominant 7th chords spaced irregularly across the repeated four-bar phrase. The "head" can be divided into an AABBA form, reminiscent of the more commonly found AABA form typical of American popular songs that were subsequently adopted into the jazz standard repertoire.

The melody in the A section comprises long, eighth-note melodies featuring upper-structure shapes containing natural 9ths and 13ths, as well as #11ths. Bars five and six of the A section paraphrase the first two bars of the section, varying the rhythm and melody subtly. The harmonic movement follows on from the descending dominant 7ths in the introduction, but omits the passing chromatic movement, instead descending down a tone from bar to bar.

Several features of "Monk's Move" bear close resemblance to Monk's compositional language. The following examples (7a, 7b and 7c) demonstrate each composers' use of chromatically descending dominant 7th chords. Notice how in all three examples, the chords are positioned irregularly through the bars corresponding with accents in the melody.



ex. 7a: chromatically descending dominant 7th chords in the introduction of Mseleku's "Monk's Move" (*Beauty of Sunrise*, 1997).



ex. 7b: chromatically descending dominant 7th chords in "Monk's Dream" (*Monk's Dream*, 1962).

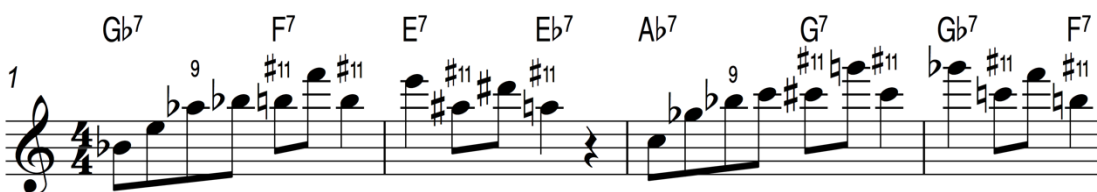


ex. 7c: chromatically descending dominant 7th chords in Monk's "Boo Boo's Birthday" (*Underground*, 1968).

As with Mseleku's "Monk's Move", Monk's composition "Skippy" (*Genius of Modern Music: Volume 2*, 1952) comprises extended, quaver melodies featuring natural 9th and #11th upper extensions (ex. 8a, 8b). The length of the phrases is perhaps indicative of a pianistic compositional approach, one in which a horn player's breathing requirements are not prioritised.



ex. 8a: extended quaver melody in Mseleku's "Monk's Move".



ex. 8b: extended quaver melody in "Skippy" (Monk, 1952).

“Monk the Priest” is a Monk-inspired ballad penned by Mseleku, whose recorded version demonstrates the South African’s assimilation of Monk’s unique pianistic approach to performing a melody, including a variety of dissonant and consonant harmonisations of the melody, whole-tone scale fills and tremolo figures. Eight devices common to Monk’s compositional and performing idiolects have been identified and labelled (1-8) within the following 3-page, single-stave transcription of Mseleku’s 32-bar, AABA-form melody (ex. 9). These devices are then compared with similar samples extracted from Monk’s recordings.

Ballad
♩ = 53

Monk the Priest

Bheki Mseleku
Transcribed: DCousins

A1

Section A1 musical notation (measures 1-7). Chords: Bb+maj7, Ebm7(b5), Ab7(#11), Db7(#11), Gb7, B7, E7(SUS4), Bb7(#11), A7, Dmaj13(#11), Ebm7(b5), Ab7(#11), Abm7(b5), Db7(b9), Gb7(#9), B7(SUS4), B7. Rhythmic markings: 3, 2 & 3, 4, 4, 6, 7, 5, 3, 3.

A2

Section A2 musical notation (measures 8-15). Chords: Bb+maj7, Ebm7(b5), Ab7(#11), Db7(#11), Bb7(#11), B9(SUS4), B7, E7(SUS4), A7, Dmaj13, Ebm7(b5), Ab7(#11), Dbm6, Ebm7(b5), Ab7, Dbm6, C7(#9). Rhythmic markings: 8, 12, 12, 12, 7, 7, 6, 5, 6, 3, 3, 2 & 3, 3, 3.

ex. 9 (pg 1) Mseleku's melodic execution on "Monk the Priest".

2 **B** Monk the Priest

17 $F\#m7$ $B7$ $G\#m7$ $G\circ7$ $F\#m7$ $B7$

20 $E\text{maj}7$ $F\#m7$ $G\circ7$ $G\#m7$ $Bb7(\#11)$ $Eb7(\#11)$

22 $Ab7$ $Db7$

23 $Gb7$

24 $F\#m7$ $B7(\#9)$

A3

25 $Bbmaj7$ $Ebm7(b5)$ $Ab7$ $Db7(\#11)$ $Gb7$ $B9(\text{SUS}4)$ $B7$

28 $E7(\text{SUS}4)$ $Bb7$ $A\text{maj}7$ $D\text{maj}13(\#11)$ $Ebm7(b5)$ $Ab7(\#11)$

31 $Dbm6$ $Bbm7(b5)$ $Ebm7(b5)$ $Ab7(b9)$

32 $Dbm6$ $Bbm7(b5)$ $Ebm7(b5)$ $Ab7(b9)$ $Bbmaj7$

The musical score is written for a single melodic line on a treble clef staff. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The piece is divided into two main sections, B and A3. Section B (measures 17-24) features a series of chords: F#m7, B7, G#m7, G°7, F#m7, B7, E°maj7, F#m7, G°7, G#m7, Bb7(#11), and Eb7(#11). It includes several triplet markings and slurs. Section A3 (measures 25-32) continues with chords: Bbmaj7, Ebm7(b5), Ab7, Db7(#11), Gb7, B9(SUS4), B7, E7(SUS4), Bb7, A°maj7, D°maj13(#11), Ebm7(b5), Ab7(#11), Dbm6, Bbm7(b5), Ebm7(b5), Ab7(b9), and Bbmaj7. This section also contains multiple triplet markings and slurs, indicating a complex melodic execution.

ex. 9 (pg 2) Mseleku's melodic execution on "Monk the Priest".

A3.2

ex. 9 (pg 3): Mseleku's melodic execution on "Monk the Priest".

The first device (1) commonly found in Monk's music is the extended dominant seventh cycle, evident in "Trinkle Tinkle" (*Thelonious Monk with John Coltrane*, 1957), "Skippy" (ex. 10a) and several other Monk compositions. Root movement down a perfect fifth, coupled with chromatically descending guide tones (3^{rds} and b7^{ths}), drives the strong resolution between chords, initiating a cycle that can potentially continue indefinitely, regardless of the primary key centre.

ex. 10a: extended dominant seventh cycle in "Skippy".

This device is closely related to chromatically descending dominant sevenths found in "Monk's Move" (ex. 7a), "Monk's Dream" (ex. 7b) and "Boo Boo's Birthday" (ex. 7c), in that guide tones descend chromatically. Chromatically descending dominant sevenths make use of the tritone substitute, a device commonly used in jazz reharmonisation, in which a dominant seventh chord is substituted for another whose root lies an augmented fourth or a diminished fifth interval away.

Another device favoured by both musicians is the extensive use of the #11 tension on dominant seventh and major seventh chords, labelled (2) on the "Monk the Priest" transcription (for example, at bars 2, 5, and 21). While many musicians of the time used such dissonant tensions and intervals in passing (before quickly resolving towards more consonant sounds), Monk emphasized them by accenting and/or

sustaining seconds (see label (3) at bars 2, 8 and 10), clusters and exposed seventh intervals (label (4) at bars 3, 4 and 8) in his performances. In addition to this use of dissonance, he would often vary his harmonisations of the melody by including “sweeter sounding” consonant 3^{rds} (see (5) in bars 13 and 18) and 6th intervals (evident at label (6) in bars 4, 12 and 28).

Ex. 10b shows a musical score in 4/4 time. The first staff contains measures 1 through 4. Measure 1 has a treble clef and a key signature of two sharps (F# and C#). Above the staff, the chords B7(#11) and Bb7(#11) are indicated for measures 2 and 3 respectively. Measure 2 has a '2 & 3' label above it. Measure 3 has a '4' label above it. Measure 4 has an Eb7 chord above it. The second staff contains measures 5 through 8. Measure 5 has a treble clef and a key signature of two sharps. Above the staff, the chords B7(#11), Bb7(#11), A7(#11), and Ab7(#11) are indicated for measures 5, 6, 7, and 8 respectively. Measure 5 has a '2 & 3' label above it. The notation includes various intervals, clusters, and seventh chords as described in the text.

ex. 10b: Monk's use of #11 tensions; as well as seconds, clusters and sevenths to harmonise the melody in “Ask Me Now” (Solo Monk, 1965).

Ex. 10c shows a musical score in 4/4 time. The staff contains measures 5 through 8. Measure 5 has a treble clef and a key signature of two sharps. Above the staff, the chord Eb7 is indicated for measure 5. Measure 5 has a '5' label above it. The notation includes thirds as described in the text.

ex. 10c: Monk's use of thirds to harmonise the melody in “Ask Me Now”.

Ex. 10d shows a musical score in 4/4 time. The staff contains measures 1 through 6. Measure 1 has a treble clef and a key signature of two sharps. Above the staff, the chords Ebm7 and Ab7 are indicated for measures 1 and 2 respectively. Measure 1 has a '4' label above it. Measure 2 has a '6' label above it. The notation includes sevenths and sixths as described in the text.

ex. 10d: Monk's use of sevenths and sixths to harmonise the melody in “Coming on the Hudson” (Criss-Cross, 1963).

Monk had unique ways of filling the space between melodic phrases, frequently employing the whole-tone scale in a variety of configurations (see ex. 10e). Similarly, Mseleku makes repeated use of descending whole-tone fills (see label (7) on the “Monk the Priest” transcription) to connect the Ab melody note in the fourth bar of the A section to the C# at the beginning of the next bars. Another technique inspired by Monk can be identified in bars 10 and 11 where Mseleku executes tremolo (label 8)

variations of the melody in a fashion reminiscent of Monk's "Trinkle Tinkle" performance (see ex. 10f).



ex. 10e: Monk's use the whole tone scale in "Ask Me Now".



ex. 10f: Monk's use of tremolo figures in "Trinkle, Tinkle" (Thelonious Monk with John Coltrane, 1961).

The preceding musical devices are easily represented by staff notation as they concern harmonic, intervallic and rhythmic details. However, Monk's unorthodox artistry extends beyond such two-dimensional peculiarities, as revealed in Benjamin Givan's exhaustive analysis of the bebop pioneer's pianism (2009: 404-442). Givan's cross-referencing of transcription and video data allows him to associate physical actions with sonic results, helping to gauge the degree of deliberation behind Monk's unconventional choices. His percussive touch, non-legato phrasing and unequal weighting of notes within chords are attributed to unorthodox mannerisms, for example: flat, horizontal fingers (rather than arched); use of the same digit to play consecutive, differently pitched notes (for forced non-legato); crossing of hands for lengthy periods; and the striking of a single key using multiple fingers. Whereas contemporary jazz pianists Earl Hines, Fats Waller and Art Tatum exhibited a fluent, legato-style pianism in line with Eurocentric practice, Monk's approach exhibited "Afro-diasporic performance practices" including "disarticulated percussive sonorities" (428). The disparity between Monk's stilted, percussive sound and the accepted mastery of his peers led to contrasting opinions as to his level of technical proficiency, from inept or "pre-competent" to "proficient insofar as it suits its musical content" (415). Givan and contemporary Monk authority, Vijay Iyer, argue that Monk's consistent artificial manufacturing of technical difficulties (for sonic ends) where easier options are available, support the intentionality behind his technique, thereby justifying its validity (424).

Monk's influence on Mseleku extends beyond audible similarities to comparable physical traits - for example, a similar fanning outward of the elbow and flat finger technique (Mseleku, 2015 [2006]). The South African's adoption of Monk's mannerisms suggests that he studied video footage of his idol, resulting in either deliberate or unconscious mimicry. Makhathini further extends this lineage in contemporary South African performance, manifesting physical characteristics of both Monk and Mseleku. This form of imitation is not unique to South African jazz musicians and could be applied equally to American jazz pianists, Keith Jarrett and Brad Mehldau, who crook their necks into the piano in a fashion reminiscent of influential forebear, Bill Evans.

Bud Powell "The Messenger"

A biographical account of Mseleku reveals a set of circumstances which bear a curious resemblance to those of Earl 'Bud' Powell, one of his American influences. Both artists grew up in musical households with access to a piano (though limited in Mseleku's case) and musically engaged parents and siblings. Powell's father (William Sr.) was a competent stride pianist, while William Mseleku was a Cambridge-graduate music teacher with facility on violin, guitar, trombone and keyboard instruments. Their progenies demonstrated musical talent at a young age, resulting in classical piano lessons for Bud and an eventual relaxation of the ban on Bheki's use of the family piano.

Powell was born and raised in New York City, where he helped develop bebop piano playing, a style characterized by linear right-hand melodies punctuated by sparse, left-hand chords (Robinson and Kernfeld, 2003). His adaptation of bebop horn players' techniques to the instrument, offered a stark contrast from the preceding generation of stride pianists, who performed with a fuller left-hand accompaniment alternating low bass notes with higher chord voicings.

Along with comparable familial environments, both pianists suffered from mental health issues. Powell was subjected to a racial attack by police in 1945, resulting in him experiencing the "first of many nervous collapses which were to confine him to sanatoriums for much of his adult life" (Robinson and Kernfeld, 2003). He was repeatedly institutionalized after various altercations, diagnosed with mental illness and treated with electroconvulsive and insulin shock therapies (Ramsey, 2013). These enforced treatment cycles severely curtailed his performing career and as a result his playing abilities gradually declined from their peak in the early 1950s until his death in 1966 from tuberculosis (Pullman, 2012). While Mseleku's mental health problems cannot be attributed to any specific physical trauma, he was diagnosed as bipolar and later even admitted to the Fort Napier psychiatric hospital after an altercation with a shop owner (Makhathini, 2018). Although he did not spend significant time incarcerated, he voluntarily absented himself from music for an extended period

(between one to two years – accounts differ) during a temporary retirement in a Buddhist temple (Fordham, 2008).

Another biographical parallel between the two jazz pianists is the period each spent in Europe: Powell in Paris, Copenhagen and Stockholm; Mseleku in Stockholm and the UK. While the reasons for leaving the countries of their birth were different, each sought, and attained, a greater appreciation for their art overseas. Such similar timelines could be passed off as coincidental; however it is possible that their comparable backgrounds aligned with reportedly similar, sensitive personalities contributed to analogous lives, each ended prematurely by poor health.

While it is interesting to consider how these factors may have contributed to the musical development and outputs of Powell and Mseleku, the central aim of this chapter is to demonstrate how the American bebop pioneer affected the South African's artistry. The existing literature touches briefly on Powell's influence, but only Mnana offers a passing analytical observation to substantiate the connection, citing Mseleku's "complex fast lyrical lines with unexpected accents reminiscent of Powell" (2007: 14) and across-the-bar phrasing. Makhathini (2018) references an online news article in which Washington is quoted commending Mseleku's understanding of American jazz and absorption of Powell's style (Sosibo, 2016). However, neither source offers any notated examples demonstrating the links or the specific nature of the musical influence.

Mseleku directly expresses his admiration for the American bebop pioneer by dedicating "The Messenger" (*Celebration*, 1992) to him. As the only overt homage to Powell within the South African's oeuvre, this composition serves as a logical place to begin a comparative analysis. "The Messenger" is a 55-bar, AABA form, uptempo swing tune featuring a rhythmic, syncopated melody and rapidly cycling chord changes encompassing several key centres. Whereas Powell's compositions tend to feature long quaver lines interspersed with triplet quavers (ex. 11a), the melody of "The Messenger" is mostly sparse and rhythmically accented in nature (ex.11b).



ex. 11a: 1st 4 bars of the bridge of Powell's "Hallucinations" (Sher, 1988: 131).



ex. 11b: 1st 5 bars of the 'A' section of "The Messenger" (Mseleku, *Celebration*, 1992).

However, the 'A' section and interlude of "Hallucinations" (Powell, *The Genius of Bud Powell*, 1956), along with the interlude of "Bouncin' with Bud" (Powell, *The Amazing Bud Powell, Vol. 1*, 1949) do offer possible inspiration for "The Messenger's" syncopated melody, with their corresponding harmonic and rhythmic 'hits' (accents) as evidenced in ex. 11c and 11d.

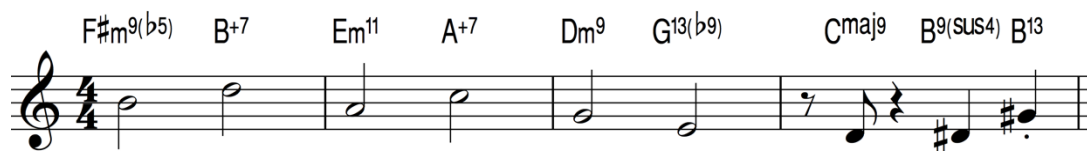


ex. 11c: 'A' section of Powell's "Hallucinations" (Sher, 1988: 131).



ex. 11d: 1st 4 bars of the interlude of Powell's "Bouncin' With Bud" (Sher, 1988: 37).

The use of multiple, dissimilar key centres in "The Messenger" is connected to harmonic language developed by John Coltrane, and is further expanded upon in a later section where I consider the saxophonist's impact on Mseleku. In addition to drastic modulations, this South African composition also reveals Mseleku's predilection for II-V chains (ex. 11e), which recall Powell's own harmonic language (ex. 11a).



ex. 11e: II - V chains in the last 4 bars of the bridge in "The Messenger".

These melodic and harmonic similarities between Powell and Mseleku offer only limited evidence of the American's compositional impact. An analysis of their pianistic and improvisational languages show both comparable techniques, as well as clear differences.

An important development in piano playing in the bebop era – often credited to Powell (Salmon, 1999: 49) – concerns the change in left-hand accompaniment technique. Bebop pianists "moved away from the full-piano stride approach of James P. Johnson, Willie 'The Lion' Smith, and Teddy Wilson" (Hersch, 1996a: 124), reducing the left hand to playing brief, often syncopated, jabs of two- or three-note chords. The following example (ex. 12a) illustrates Powell's use of octaves, tenths, sevenths and bass notes in his left hand, which serve to accompany his linear, right-hand solo.



ex. 12a: Powell's left-hand accompaniment in his "Hallucinations" solo.

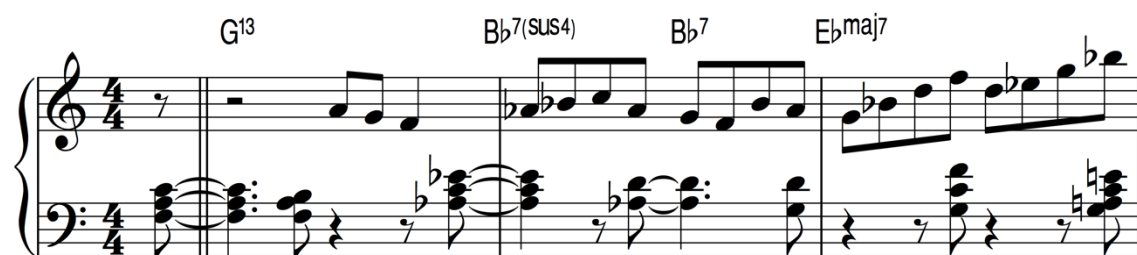
This accompaniment style provides a chordal framework while the right hand solo supplies (in addition to melodic content) greater harmonic detail (Hersch, 1996b: 117).

Mseleku's left hand accompaniment is to some extent, rhythmically and functionally comparable to Powell's, offering off-beat stabs akin to a drummer's "bombs" (ibid.) while implying the harmony. However, his voicings are often rootless and tend to incorporate both guide tones (3^{rds} and 7^{ths}) instead of just one. Below is a brief example (ex. 12b) of the South African using similar voicings to the American bebopper (sevenths). It should, however, be noted that these passages are infrequent within his body of work.



ex. 12b: Mseleku's left-hand accompaniment in his "Adored Value" solo (*Beauty of Sunrise*, 1997).

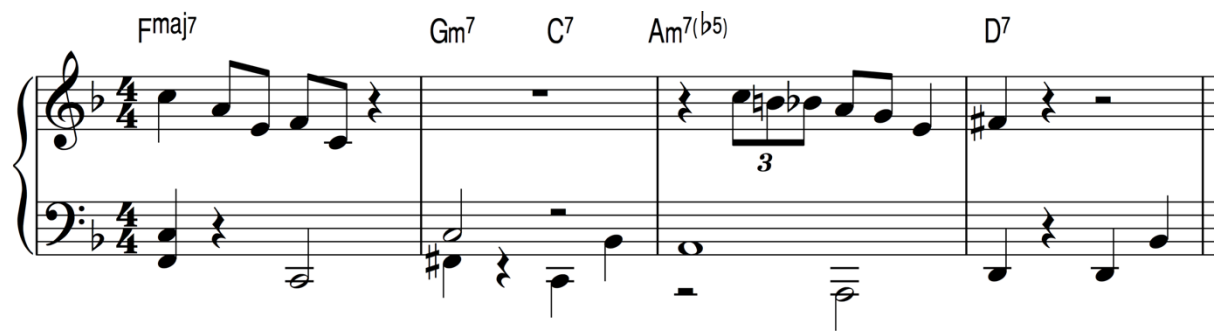
A broader survey of Mseleku's recordings illustrates his more modern take on Powell's era-defining left-hand accompaniment style. The following example (ex. 12c) is drawn from Mseleku's solo on the bridge of "Timelessness" (*Timelessness*, 1994), which utilises II-V-I progressions common to bebop compositions. Note the prevalence of rootless voicings containing both guide tones, often with added tensions and/or chord tones for a fuller sound.



ex. 12c: Mseleku's left-hand accompaniment in his "Timelessness" solo.

While Mseleku's left-hand comping often employs quartal voicings – especially on modal tunes – the previous example is more representative of his comping technique on bebop-style passages.

Powell frequently employs an even sparser left-hand accompaniment style for extremely high tempo solos, using only roots, dominant pedals and the occasional fifth. This technique is illustrated in the next example (ex. 12d) but has no equivalent in Mseleku's solos.



ex. 12d: Powell's left-hand accompaniment in "All God's Chillun Got Rhythm".

The translation of improvised bebop horn-lines to the right hand of the piano is regularly attributed to Powell in academic literature (Dandy, 1966: 45). Anecdotes from his contemporaries suggest that he intentionally adapted Parker's saxophone lines to his own instrument in a break from existing piano practice (Panken, 2004: 43). Powell's incorporation of such typical bebop devices as arpeggios, chromatic passing notes and enclosures can also be found in the improvised solos of Mseleku. The following extended passages transcribed from Powell's solo on "All God's Chillun Got Rhythm" demonstrates several bebop traits:

1 Pno. F^6 [CT] [CPN] [CT] [CT] Gm^7 C^7 [T $\flat 9$] [CT] [CTs]

3 **A** $Fmaj^7$ [asc. arp. from rt] [CPN] Gm^7 [3rd target] C^7 [oct. displacement] Am^7 [encl.] Dm^7 Gm^7 C^7 [turn enclosing rt] [CTs] [enclosure] [asc. arp. from rt]

7 $Fmaj^7$ Gm^7 C^7 Am^7 D^7 [T $\sharp 11$] [CPN] [CT] [CT] 3 [F major bebop scale]

11 $Bm^7(b^5)$ $E7(b^9)$ [asc. arp. from 3rd] Am^7 $D7(b^9)$ [T $\flat 9$] [encl.] Gm^7 $C7(b^9)$ [T13] [T $\flat 9$] [CT] [CT] [3rd target (of $E7$)] [CPN] [desc. CTs] [CTs] [CT]

14 $Fmaj^7$ [asc. arp. from rt] Em^7 [CT] [pn] [pn] $A7(b^9)$ Dm [CTs] [T9] 3 [turn enclosing root] [3rd target (of $A7$)] [cpn] [encl.] [CT] [CT] [CT]

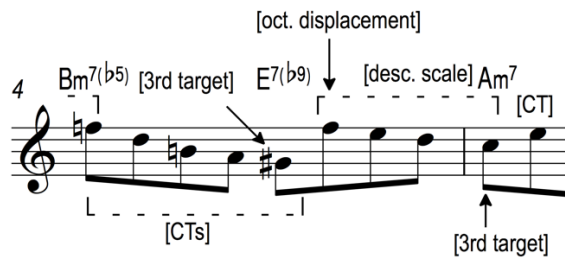
17 G^7 [asc. arp. from 3rd] [CPN] Gm^7 [3rd target] C^7 [oct. displacement] **B** $Fmaj^7$ [CT] [CT] [CT] [CT] [cpn] [desc. CTs] [enclosure] [CAN] [CAN]

ex. 13a: 1st solo extract from Powell's "All God's Chillun Got Rhythm".

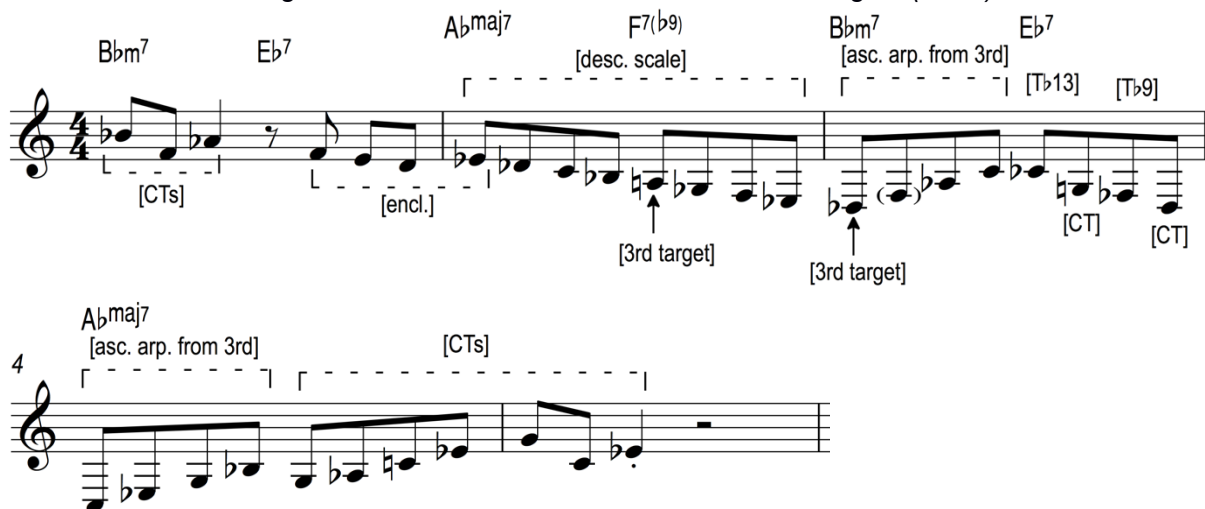
ex. 13b: 2nd solo extract from Powell's "All God's Chillun Got Rhythm".

These extracts illustrate Powell's frequent use of chord tones [CTs], chromatic passing notes [CPNs], ascending arpeggios from the roots as well as 3rd degrees of chords, enclosures of chord tones,⁵ targeted 3rds (especially on dominant 7th chords), octave displacements, descending scale passages and chromatic approach notes. Most of these bebop devices can likewise be located within Mseleku's, "The Messenger" solo as shown in the following segments (ex. 14a & 14b).

⁵ An enclosure is a melodic figure preceding a target note (in this case a chord tone) with pitches above and below it.



ex. 14a: 1st segment from Mseleku's solo on "The Messenger" (1992).



ex. 14b: 2nd segment from Mseleku's solo on "The Messenger".

Another comparable trait is the extended phrase lengths found in their improvisations. For example, in Powell's "All God's Chillun" the pickup to bar 11 until the second quaver of bar 16 (ex. 13a), and in Mseleku's "The Messenger" the pickup to bar 2 until the second beat of bar 5 (ex. 14b). Davis suggests the choice of instrument accounts for the American's lengthy phrases: "Powell enjoyed one advantage over Parker: he didn't have to pause occasionally for breath" (1996).

The only bebop device the South African does not implement in these examples is the chromatic passing note, which Powell uses to maintain chord tones on strong beats within the melodic line. Mseleku does, however, make significant use of chromaticism, but often within enclosure figures or chromatic approach notes as opposed to chromatic passing notes or bebop scales. A further difference between the two concerns the use of rhythmic subdivisions: Powell regularly intersperses triplet quavers within his quaver comprised lines, while Mseleku seldom does.

Mseleku's improvisational language bears closest resemblance to Powell's on comparable material, namely functional, diatonic harmonic progressions associated with the 'Great American Songbook' tradition. Bebop musicians adopted these song forms into their repertoire, often substituting original melodies over pre-existing forms (Da Silva, 2013: 5), for example: "Ornithology" and "Anthropology" the melodies of which were superimposed on the harmonic frameworks of "How High the Moon" and

“I Got Rhythm” respectively (Martin, 2018). Songs from this period tend to make frequent use of II-V-I chord progressions (McClimon, 2017), as demonstrated earlier in this chapter (ex. 5a). While Mseleku’s broader repertoire includes a wide variety of harmonic vocabulary which crosses musical genres, he still regularly incorporates “tonal jazz” – “in which traditionally functional harmonic progressions are still the norm” (ibid.) – in his compositions, as evidenced in “The Messenger” (ex. 14a & 14b) and “Timelessness” (ex. 12c), among others.

“Supreme Love” of John Coltrane

John Coltrane’s impact on South African jazz is not surprising considering his status as the most imitated American jazz musician since the 1960s (Ullman, 2007). In addition to his virtuosic saxophone playing and innovative compositional techniques, many were inspired by the discipline and seriousness with which he approached the profession. In short, he “redefined what it means to be a jazz musician” (Porter, 2013).

In addition to an admirable dedication to his craft, Coltrane’s religious beliefs served as an example to many of his followers, including Mseleku (Makhathini, 2018). Having overcome substance addiction in 1957, the American describes a “spiritual awakening” (Porter, 2013: 4) which led to his active pursuit of enlightenment. The pantheistic ideology he developed as a result of conscientious, multi-faith study is echoed in the liner note dedications of Mseleku: “Special thanks to The Supreme Spirit...Sri Lord Krishna, Beloved Jesus The Christ, Beloved Gautama Buddha” (1992). The South African’s appetite for religious exploration is further evidenced by his time spent in spiritual retreat in the Shyama Ashram Radha Krishna Temple in London (Makhathini, 2018: 44). As with Coltrane, he fused his musical interests with spiritual concerns, believing music to be a medium of transcendent spiritual communication (ibid.).

The musical connection between the two artists has been variously discussed, often with allusions to their similar appreciation for African and Eastern sounds (Makhathini, 2018). Makhathini suggests that Mseleku’s penchant for “modal structures” differed from that of his exiled compatriots, who tended towards hard bop and free jazz styles (43). However, he later modifies this assertion by highlighting Mseleku compositions with notable hard bop and/or multi-tonic characteristics (46). My own research will show that both the hard bop and modal phases of Coltrane’s chronology play an important part in the development of Mseleku’s compositional language. Excerpts from “Violet Flame”, “Aja” and “Angola” are juxtaposed with comparable passages from Coltrane’s oeuvre to substantiate the similar use of multi-tonics and several other devices.

Mseleku’s use of Coltrane-associated music personnel such as Pharoah Sanders, Elvin Jones, and Abbey Lincoln, further tethered him to the American’s legacy, as “each subsequent release intensified the connection Mseleku [felt] with the music of

John Coltrane” (Ansell, 2004: 287).

Coltrane’s musical education began at school in North Carolina, where he learned E-flat alto horn and clarinet before switching to alto saxophone at age 15 (Kernfeld, 2019). After graduating from high school, he moved to Philadelphia and completed a two-year programme studying music at the Granoff Studios, before furthering his education at the Ornstein School of Music (Turner, 1975: 3). His professional career was then interrupted by a year of service in the navy band, after which he returned to Philadelphia to work as a sideman playing alto saxophone. He switched to tenor in order to work with Eddie Vinson in 1947, but continued to alternate between the two saxophones whilst performing in bands led by Jimmy Heath and Dizzy Gillespie (among others). Having served temporary memberships in several bands between the late 1940s and mid-1950s, Coltrane was eventually drafted into Miles Davis’ quintet in 1955 as a replacement for Sonny Rollins. At the time, Davis’ ensemble was arguably the most high-profile act in jazz, and this affiliation propelled Coltrane into the top echelon of jazz royalty.

Scholars often divide Coltrane’s music into three periods: his tenure with the Miles Davis Quintet (including a brief spell with Thelonious Monk) from 1955-1959, the classic quartet years between 1960 and 1965; and his avant-garde/free jazz phase from 1965 until his death in 1967 (Liebman, 1996: 167). The first phase represents the consolidation of his bebop influences fused with an innovative harmonic approach culminating in the iconic album *Giant Steps* (1959). This album features the multi-tonic harmonic system he developed, often referred to as ‘Coltrane changes’, which makes use of major or minor third key cycles (Martin, 2012-13: 198). Researchers have speculated as to the inspiration behind this harmonic system, finding correlations within Romantic era western art music, Slonimsky’s “Thesaurus of Scales and Melodic Patterns” (1947), as well as Tin Pan Alley songs: for example, the bridge of “Have You Met Miss Jones” (Demsey, 1991). Others have even suggested that the three-tonic version of the Coltrane matrix is analogous to the ‘trinity’ in religious symbolism (ibid.), manifested as the Holy Trinity in Christianity, but also present in eastern religions and philosophies in which Coltrane developed an interest (Berkman, 2007).

Coltrane’s experimentation with multi-tonic harmonic systems was also identifiable in the years leading up to *Giant Steps* (1959), whose title track is often seen as the apotheosis of this system. The composition “Lazy Bird” (Coltrane, *Blue Train*, 1958), recorded the year before *Giant Steps*, features alternating key centres – G and Eb – a major third apart in the A sections (ex. 9a); comprising an incomplete, two-key version of the final, three-key system. Aside from such compositional evidence, Coltrane provides clues within his improvisational language, for example: his solo on the jazz standard “Limehouse Blues” (Braham and Furber, *The Cannonball Adderley Quintet in Chicago*, 1959), whose melodic lines describe this multi-tonic technique superimposed over the standard chord progression (symbols above) (ex. 15b).

Chord progression for ex. 15a: 'A' section of "Lazy Bird".

Staff 1 (Measures 1-4): G: IIm7 (Am7), V7 (D7), IVm7 (Cm7), bVII7 (F7), Eb: IIm7 (Fm7), V7 (Bb7).

Staff 2 (Measures 5-8): IMaj7 (Ebmaj7), G: IIm7 (Am7), V7 (D7), IMaj7 (Gmaj7).

ex. 15a: 'A' section of "Lazy Bird".

Chord progression for ex. 15b: 1st 8 bars of Coltrane's solo on "Limehouse Blues".

Staff 1 (Measures 1-4): Db7, Cm7, Db7, Gb, A7, Dmaj7, F7, Bb.

Staff 2 (Measures 5-8): Bb7, Am7, Bb7, Ebmaj7, F#7, Bmaj7, D7, Gmaj7.

ex. 15b: 1st 8 bars of Coltrane's solo on "Limehouse Blues".

Having experimented with this harmonic concept for a short period, Coltrane offered a complete working model of the system on *Giant Steps*. The title track of the album cycles rapidly through key centres a major third apart, while "Countdown" (Coltrane, *Giant Steps*, 1959) illustrates his reworking of a jazz standard using a similar technique. This manipulation of existing material is reminiscent of bebop composers who wrote new melodies over Tin Pan Alley chord progressions. However, in addition to the melodic alterations, Coltrane superimposes his multi-tonic harmonic system over the framework of the original composition, in this case: "Tune Up" (Davis, *Cookin' with the Miles Davis Quintet*, 1956).

While Coltrane may have considered this period of harmonic experimentation to be merely "a passing phase of chordal obsession" (Porter, 2013), his multi-tonic system

inspired a generation of disciples, such as fellow tenor saxophonists Jerry Bergonzi and Joe Lovano (Yamaguchi, 2002: 156), each of whom incorporates multi-tonics within their own compositions and arrangements. Lovano's original pieces "Sleepy Giant" (*Village Rhythm*, 1988) and "Emperor Jones" (*Landmarks*, 1990) both use modified versions of Coltrane changes, while Bergonzi continued the practice of applying multi-tonics to standards – for example, "Night and Day" (Porter, *Standard Gonz*, 1991). Similarly, South Africa's own Coltrane disciple, Winston 'Mankunku' Ngozi (Washington, 2012: 92), in addition to incorporating multi-tonics within improvisations, also recorded material with some of the characteristics of Coltrane changes. "Before the Rain and After" (Schilder, *Yakhal' Inkomo*, 2007), performed by the Chris Schilder Quintet featuring Mankunku, is a short, sixteen-bar jazz waltz containing two key centres, E-major and C-major (ex. 15c). The descending major third relationship between the keys is comparable to Coltrane's prototypical "Lazy Bird", whose A section shifts down a major third from G-major to Eb-major (ex. 15a).

ex. 15c: 1st 8 bars of "Before the Rain and After".

Another South African composer greatly influenced by the music of John Coltrane is multi-instrumentalist Mark Fransman, who eulogises the American with the iconic "A Love Supreme" chant, re-harmonised and set to a dance groove on Strait & Narro's "Love Supreme" (*Ahead*, 2006). Furthermore, several Fransman compositions recorded by defunct Cape Town based jazz quartet Tribe incorporate variations of Coltrane's multi-tonic system (ex. 15d).

ex. 15d: "We All Love The Sun" (Tribe, *Our Language*, 2003).

Mseleku explores Coltrane changes across his body of work, from subtle allusions in the sequence descending in minor thirds in “Angola” (see ex. 15e), to more conspicuous references in “The Messenger”, which opens with the characteristic root movement down a major third and spends extended passages in three primary key centres a major third apart: E (parts of the A sections), C and Ab (B section) (see ex. 15f).

The image displays two staves of musical notation for example 15e. The first staff, starting at measure 47, is in 5/4 time and features a descending sequence of notes with the following chord symbols above them: Gmi/D, D7, D7/F#, Gmi, Emi/B, B7, B7/D#, and Emi. The second staff, starting at measure 49, begins in 5/4 time and then changes to 6/4 time. It continues the descending sequence with the following chord symbols: C#mi/G#, G#7, G#7/B#, C#mi, Bbmi/F, F7, F7/A, and Bbmi. The notation includes various note values, rests, and accidentals, with a key signature change from one flat to two flats indicated by a double bar line.

ex.15e: “Angola” (Mseleku, *Celebration*, 1992).

The Messenger

Uptempo Swing

♩ = 220

Bheki Mseleku
Transcribed: DCousins

Solo Drum Setup

4

5 **A** E^{MA}9 G¹³ E7(♯9) D^b+9 C^{MA}9 F[♯]mi7(b5) B7(b9) E^{mi}7 C[♯]mi¹¹ F[♯]7

10 D[♯]mi7 G[♯]7(b9) C[♯]mi7 F[♯]13(b9) D[♯]mi7 G[♯]7(b9) C[♯]mi7 F[♯]7(b9) B(ADD2)

14 E^{MA}9 G¹³ C¹³SUS G^b9(♯11) F^{MA}9 B^{mi}7(b5) E7(b9) A^{mi}7 F[♯]mi7(b5) B7(b9)

19 1. G[♯]mi7 C[♯]7(b9) F[♯]mi9 B¹³(b9) G[♯]mi7 C[♯]7(b9) F[♯]mi9 B¹³(b9) F[♯]mi9 B¹³(b9) 2. F[♯]mi9 B¹³(b9)

24 **B** A^bMA7/E^b (comping pattern) F^oMA7/E^b A^bMA7/E^b F^oMA7/E^b (etc.)

28 A^bMA7/E^b F^oMA7/E^b A^bMA7/E^b F^oMA7/E^b

ex. 15f (pg 1) "The Messenger"

The Messenger

2

32 CMA^9/G $C^{\circ 7}/G$ CMA^9/G $C^{\circ 7}/G$ (etc.)

36 CMA^9/G $C^{\circ 7}/G$ $F\#mi^9(b5)$ B^+7 Emi^{11} A^+7 Dmi^9 $G^{13}(b9)$ CMA^9 B^9sus B^{13}

42 **C** EMA^9 G^{13} $E7(\#9)$ D^b+9 CMA^9 $F\#mi^7(b5)$ $B7(b9)$ Emi^7 $C\#mi^{11}$ $F\#7$

47 $D\#mi^7$ $G\#7(b9)$ $C\#mi^7$ $F\#^{13}(b9)$ $D\#mi^7$ $G\#7(b9)$ $C\#mi^7$ $F\#7(b9)$ B^6_9

51 EMA^9 G^{13} $C^{13}sus$ $G^b9(\#11)$ FMA^9 $Bmi^7(b5)$ $E7(b9)$ Ami^7 **N.C.** $F\#mi^7(b5)$ $B7(b9)$

56 **To** $G\#mi^7$ $C\#7(b9)$ $F\#mi^9$ $B^{13}(b9)$ $G\#mi^7$ $C\#7(b9)$ $F\#mi^9$ B^7

ex. 15f (pg 2) "The Messenger"

Additional variations on Coltrane's multi-tonic system are apparent in Mseleku's ballad "Violet Flame" (*Beauty of Sunrise*, 1997), which involves rapidly cycling II-V progressions whose roots comprise an augmented triad (ex. 15g); as well as "Aja", his latin-jazz composition which establishes key centres every four bars before shifting sequentially down a major third (ex. 15h).

Contiguous II-Vs

The first line of music shows a sequence of chords: $A\flat m7(b5)$, $D\flat+7$, $F: II m7(b5)$, $G m7(b5)$, $V7(b9)$, $C7(b9)$, $D\flat: II m7(b5)$, $E\flat m7(b5)$, $V7(b9)$, $A\flat7(b9)$. The second line shows: $A: II m7(b5)$, $B m7(b5)$, $V7$, $E7$, $IMaj7$, $A maj7$, $D\flat: II m7(b5)$, $E\flat m7(b5)$, $V7$, $A\flat7$, $IMaj7$, $D\flat maj7$, $G7(\sharp11)$. Triplet markings are present over several notes in both lines.

ex. 15g: 'A' section of "Violet Flame".

These two compositions also make use of contiguous II-V chains in the opening bars of each harmonic phrase, a device similarly employed by Coltrane. Contiguous II-Vs serve transitional functions within chord progressions, bordering contrasting II-Vs which provide the necessary context in order to maintain coherent harmonic movement. Observe Coltrane's use of contiguous II-Vs in bars 1-2 and 5-6 of "Moment's Notice" (Coltrane, *Blue Train*, 1957) (ex. 15h).

The first line of music shows a sequence of chords: $E m7$, $A7$, $F m7$, $B\flat7$, $E\flat m7$, $A7$, $A\flat m7$, $D\flat7$. The second line shows: $D m7$, $G7$, $E\flat m7$, $A\flat7$, $D\flat m7$, $A7$, $D m7(b5)$, $G7$. A boxed 'B' section is indicated at the beginning of the first line.

ex. 15h: "Moment's Notice" (Sher, 1991: 211).

While the above contiguous movement involves chromatically ascending II-Vs as opposed to Mseleku's descending iterations on "Violet Flame" (ex. 15g) and "Aja" (ex. 15i), they serve the same function, in that they are validated by their proximity with the succeeding II-V.

┌ - - Contiguous II-Vs - - - - - ┐

II ^m 7 ^b 5	V7	A: II ^m 7 ^b 5	V7	IMaj7	SubV7/IV	IV6
C ^m 7(^b 5)	F7	B ^m 7(^b 5)	E7	A ^m aj7	E ^b 7	D ⁶

┌ - - Contiguous II-Vs - - - - - ┐

II ^m 7 ^b 5	V7	F: II ^m 7 ^b 5	V7	IMaj7	SubV7/IV	IV6
G ^{#m} 7(^b 5)	C [#] 7	G ^m 7(^b 5)	C7	F ^m aj7	B7	B ^b maj7

5

┌ - - Contiguous II-Vs - - - - - ┐

II ^m 7 ^b 5	V7	D^b: II ^m 7 ^b 5	V7	IMaj7	SubV7/IV	IV6
E ^m 7(^b 5)	A7	E ^b m7(^b 5)	A ^b 7	D ^b maj7	G7	G ^b maj7

9

ex. 15i: "Aja" (Mseleku, *Beauty of Sunrise*, 1997).

A variation on Coltrane's three-tonic system can be found in the ballad, "Central Park West" (Coltrane, *Coltrane's Sound*, 1964), which traverses four key centres a minor third apart. This version of the Coltrane matrix could serve as a possible model for the modulating minor key sequence referenced earlier in Mseleku's "Angola" (ex. 15e). In both cases, the four tonics form a diminished seventh chord, a key configuration which recalls another Mseleku composition, "Cycle" (*Celebration*, 1992), in which different melodies are superimposed over a repeating eight-bar chord sequence (ex. 15j). The harmonic progression follows an irregular modulating pattern, with root movement alternating down a major third and down a perfect fourth until the cycle returns to the starting point. One revolution of this sequence takes eight bars to complete and covers the same number of key centres en route. The tonics of these keys form a half/whole

diminished scale, also referred to as a double diminished scale, as it comprises two distinct diminished seventh chords (ex. 15k).

ex. 15j: "Cycle" harmonic sequence.

ex. 15k: "Cycle" key centres.

Coltrane changes present a significant challenge for any improviser accustomed to soloing over passages within a single tonal centre. The nature of Coltrane's multi-tonic system, with its rapid cycling of key centres a third apart, precludes the use of single, unified scales or common tones between adjacent keys. As such, the saxophonist was compelled to develop a new approach to navigating chord changes, one which utilises what have subsequently been referred to as "four-note patterns" (Porter, 1997: 151) or "pentatonic fragments" (Yamaguchi, 2002: 149). These patterns allow the improviser to develop a repertory of melodic fragments which can be deployed in multiple configurations in a variety of harmonic contexts. A clear example of this can be found in Coltrane's solo over "Giant Steps" (ex. 15l) which features certain predominant patterns numerous times in various arrangements – for example, scale tones 1, 2, 3 and 5.

The image displays four staves of musical notation for John Coltrane's "Giant Steps" solo, specifically bars 1-6 and 33-38. The music is in 4/4 time and features a series of rapid chord changes. Each staff shows a sequence of chords with corresponding four-note groupings (1 2 3 5) written below the notes. The chords and groupings are as follows:

- Staff 1 (Bars 1-6): B^{maj7}, D⁷, G^{maj7}, B^{b7}, E^bmaj⁷. Groupings: 1 2 3 5 of D, 1 2 3 5 of B^b.
- Staff 2 (Bars 7-12): A^{m7}, D⁷, G^{maj7}, B^{b7}, E^bmaj⁷, F^{#7}. Grouping: 1 2 3 5 of E^b.
- Staff 3 (Bars 33-38): B^{maj7}, D⁷, G^{maj7}, B^{b7}, E^bmaj⁷. Groupings: 1 2 3 5 of B, 1 2 3 5 of D, 1 2 3 5 of B^b.
- Staff 4 (Bars 39-44): A^{m7}, D⁷, G^{maj7}, B^{b7}, E^bmaj⁷, F^{#7}. Grouping: 1 2 3 5 of G.

ex. 15l: bars 1-6 and 33-38 of Coltrane's "Giant Steps" solo.

The use of such patterns in "Giant Steps" (and other multi-tonic based compositions or arrangements) shows a direct correlation between four-note group and chord, whereas the saxophonist's earlier experimentation involved superimposing sequences of "four-note patterns that [imply] faster harmonic activity" (Porter, 1997: 295) over functional, slower moving progressions. The latter juxtaposition had the effect of transporting the soloist outside of the underlying changes using the internal logic of the implied harmony, before resolving back inside (ex. 15b).

There is limited evidence for Mseleku's use of four-note groupings, which is covered in the next chapter on McCoy Tyner's influence on the South African. Certain groupings are revealed in his "Blues for Afrika" solo, but these do not serve the same function as Coltrane's. A typical multi-tonic harmonic situation in which to employ these pentatonic fragments on Mseleku's own repertoire would be between bars 1 and 3 of each A section in "The Messenger". The abrupt change from E^{Maj7} to G⁷ within the first bar mimics that of bars 1 and 5 in "Giant Steps", often regarded as the blueprint for Coltrane changes. However, while Coltrane favours clear, unbroken quaver

patterns that plainly spell out the chords, the South African mixes his approach between slower melodic phrases, double-time scale segments, and semi-related pentatonic lines. Only the second A involves anything resembling the four-note group approach (ex. 15m).



ex. 15m: extract from Mseleku's solo on "The Messenger".

Two different streams of jazz composition had been developing in opposite directions towards the end of the 1950s, as Coltrane's pursuit of "complex and active harmonic movement" (Laverne, 1996: 56) was counterbalanced by the emergence of modal jazz, with its more static harmonic framework. The latter stream was led by Miles Davis, whose group included John Coltrane on tenor saxophone. Davis' composition "Milestones" (*Milestones*, 1958) is often recognized as the first modal jazz recording, while *Kind of Blue* (1959), which features almost entirely modal compositions, became the highest selling jazz album of all time.

The simplified use of modes, unchanging across multiple bars, served as a striking contrast to the crowded, rapidly modulating chord progressions typified by *Giant Steps* towards the end of the decade. Modal jazz compelled musicians to be creative melodically within a static harmonic framework, as opposed to simply "running the changes" (Kernfeld, 2003) a skilful, yet often formulaic method of dealing with the complexity of the hard bop era.

In the same way that Coltrane had been increasing the harmonic complexity of jazz standards using multi-tonics, as in the case of "But Not For Me" (Gershwin, *My Favorite Things*, 1961) and "26-2" (Coltrane, *Coltrane's Sound*, 1964); he began simplifying others by incorporating modal vamps into the arrangements, for example in "My Favorite Things" (Rogers and Hammerstein, *My Favorite Things*, 1961) (ex. 16a).



ex. 16a: E major vamp on "My Favorite Things" as performed by McCoy Tyner.

Coltrane frequently favoured simple harmonic movement within the same mode, thus providing forward motion while still allowing the soloist the freedom to explore a single chord scale in depth. The introductory and solo section vamps of “My Favorite Things” alternate between two chords (ex. 16b), and can be compared to Mseleku’s “Supreme Love” introductory and A section vamps (ex. 16c).

ex. 16b: E minor vamp on “My Favorite Things”.

ex. 16c: D minor vamp on “Supreme Love”.

Several of Coltrane’s compositions feature a mixture of modal and functional harmony, for example “Lonnie’s Lament” (Coltrane, *Crescent*, 1964), in which a C dorian vamp is established by cycling Cmin7, Dmin7 and EbMaj7 in the first 8 bars, after which functional harmonic movements are introduced via dominant to tonic relationships and chromatic resolutions of substitute and secondary dominant 7th chords (ex. 16d).

273.
- JOHN COLTRANE

LONNIE'S LAMENT

The musical score for "Lonnie's Lament" is written in B-flat major (one flat) and 4/4 time. It consists of 16 measures. The first four measures are a single phrase, and the next four measures are a second phrase. The last eight measures are a third phrase. The score is handwritten and includes various musical notations such as notes, rests, and chord symbols.

ex. 16d: "Lonnie's Lament" (*The Real Book*, 1999: 273).

This combination approach is similarly employed by Mseleku in "Celebration" (*Celebration*, 1992), which comprises two distinct sections (each of which present as one of two variations). The twelve-bar modal introduction alternates between four-bar phrases harmonised with $G7^{b9}_{sus}$ and $Bb7$ chords, thus implying G Phrygian and Bb Mixolydian modes respectively; and both inversions of the Eb major scale. After this meditative modal introduction, the melody cues the beginning of an eight-bar A section which passes from the tonic minor through a cycle of secondary and primary dominant seventh chords before resolving onto a four-bar modal vamp over a brooding $G7^{b9}_{sus}$ chord (ex. 16e). Both sections present with alternative harmonisations at B and C, where the $G7^{b9}_{sus}$ chords are substituted with Gmin chords.

Intro

G7(b9SUS4)

5 Bb13

9 G7(b9SUS4)

13 **A** Gm E7(#11) A+7(#9) D+7(b9)

17 G7(b9SUS4)

ex. 16e: “Celebration” introduction and A section.

The traditional role of the suspended dominant seven, flat nine chord (7sus^{b9}) in pre-modal jazz styles is as a II chord within a minor II-V progression. However, modal jazz composers recognized the distinctive atmosphere generated by this chord quality when sustained rather than quickly resolved. Mseleku’s modal use of 7sus^{b9} chords in “Celebration” is comparable to Coltrane’s “Crescent” (*Crescent*, 1964) and “After the Rain” (*Impressions*, 1963) introductions, both of which utilise its unique quality to establish a dark, suspenseful atmosphere (ex. 16f).

(Freely)

After the Rain

John Coltrane

(Intro)

E^b7_{SUS} (b9)

(ten.)

ex. 16f: “After the Rain” (Sher, 1991) Introduction.

Coltrane and Mseleku use a wide variety of melodies across their bodies of work, from simple, motivic themes to lengthy, intricate lines. Coltrane often balances complex harmonic content with simple, singable melodies, as is the case with “Moment’s Notice” and “Countdown”. The former uptempo swing tune contrasts syncopated, relatively inactive melodies, punctuated by harmonic/rhythmic accents (see ex. 15h) with sustained, lyrical melodies accompanied by a rhythm section swinging ‘in 4’ immediately thereafter. This parallels Mseleku’s “The Messenger”, which, despite being dedicated to Bud Powell, demonstrates a closer connection to Coltrane’s work via multi-tonic harmonies and a simple, thematic melody. Note the syncopated melody in the A section similarly punctuated with ensemble accents, and how it contrasts with the sustained, elongated melody of the B section (see ex. 15f).

In contrast to his many sparse, simple melodies, Coltrane also wrote hard bop, quaver-based lines in “Straight Street” (Coltrane, *Coltrane*, 1957) and “26-2” (ex. 17a). Similar versatility can be found in Mseleku’s compositions, where melodies range from the motivic simplicity of “Supreme Love” (ex. 17b), to the extended, linear intricacy of “Timelessness” (ex. 17c) and “Aja” (ex. 15i).

Med. Up Swing 26-2 John Coltrane³⁹⁸
 ♩ = 196

(ten.)

ex. 17a: “26-2” (Sher, 1991: 398) bars 1 – 4.

ex. 17b: “Supreme Love” A section, bars 1 – 8.

9 A

ex. 17c: “Timelessness” A section, bars 1 – 4.

Another compositional/arranging tool used by both musicians is the bass pedal: a sustained or ostinato pedal point in the bass over which shifting harmonies cycle. Coltrane uses this device to great effect in his original compositions as well as arrangements of American songbook repertoire. “Moment’s Notice” uses a dominant bass pedal for six bars towards the end of each section, while “Naima” (*Giant Steps*, 1959) is built almost entirely on pedal points, thus creating a protracted, suspended sound that only briefly resolves before the next pedal point. He also applies this device to standards such as “Summertime” (Gershwin, *My Favorite Things*, 1961) and “Body and Soul” (Green, *Coltrane’s Sound*, 1964), the latter arrangement considered significant enough to warrant a dedicated lead sheet reproduction in *The New Real Book*, vol. 3 (Sher, 1995: 55-56). Likewise, Mseleku incorporates dominant bass pedals in the bridge of “The Messenger”, creating a welcome respite from the active bass movement of the A sections (see ex. 15f).

Having explored many harmonic, melodic and rhythmic possibilities in his hard bop and modal periods, Coltrane began to challenge certain core paradigms of jazz in his free-jazz or avant-garde phase, which ran from 1965 to his death in 1967. The absence of regular time denoted by a walking bassline or any other steady pulse in the ensemble, coupled with a dissociative relationship between melody and harmony, distinguished this music from anything that had preceded it. Although often regarded as one of the more popular leaders of the free jazz movement, Coltrane’s final metamorphosis alienated many critics and audience members alike, with the result that he was accused of helping to “kill jazz” (Washington, 2002: 1).

While the American’s musical evolution took him further away from his bebop roots, all the way into the avant-garde, Mseleku’s final album, *Home at Last* (2003), did the opposite, recalling his African and popular music roots in the form of *marabi*-infused harmony, often supported by R&B/smooth jazz dance beats reminiscent of 1970s popular music (Washington, 2012: 103).

Apart from his more innovative compositional output, Coltrane also wrote numerous conventional blues pieces in both major and minor keys. Having grown up in a religious family, he was exposed to gospel and blues styles from an early age, which likely contributed to compositional and performing fluency in the genre. The majority of his blues pieces conform to standard blues templates, for example “Bass Blues” (*John Coltrane with the Red Garland Trio*, 1958), “Bessie’s Blues” (*Crescent*, 1964) and “Mr P.C.” (*Giant Steps*, 1959); while a small number involve modifications, such as “Locomotion” (*Blue Train*, 1958), which includes a bridge of chromatically descending II-V chords between 12-bar themes. Mseleku composed two blues pieces, but neither can be classified as conventional. “Blues for Afrika” (*Celebration*, 1992) is an uptempo, 12-bar swing blues with a syncopated melody accented by rapidly cycling, reharmonised chords (see ex. 18a).

Blues for Afrika

Uptempo Swing

♩ = 280

Chord progression for the head:

1. A¹³(b⁹) D^b+7(♯⁹) G^b7(♯⁹) B⁷ E¹³(b⁹) A⁺⁷(b⁹) D(SUS⁴) G⁷(SUS⁴)/A D(SUS⁴) A¹³(b⁹)/D

5. G⁹(SUS⁴) Dm⁷/A B^bma⁹ E¹³(b⁹) D^b+7(♯⁹) G^b7(♯⁹) Cm⁶/₉ F¹³

9. B^b⁹ N.C./A 1. F^{ma}7(b⁵)/A B^bma⁷/A A¹³(b⁹)

13. 2. Solo Pickup Solos Dm⁷ D⁷

19. Gm⁷ A⁷ Dm⁷

23. B^b⁷ A⁷ Dm⁷ A⁷(SUS⁴) A⁷

ex. 18a: "Blues for Afrika".

After the head, the harmony devolves into standard, minor blues chord changes for the solos. "L.A. Soul Train Blues" (Mseleku, *Star Seeding*, 1995) on the other hand, has a more complex, AABB form that exhibits certain modified blues traits like augmented, 13-bar A sections contrasted with blues-inflected improvised fills in the 8-bar B section (ex. 18b).

L.A. Soul Train Blues

Medium Swing

♩ = 150

A C#°/G Ebmaj7(b5)/G Ab7/G Gm7 Db7

5 C7 F7 Bb7(b9) Eb7(sus4) Eb7

9 Abmaj7(b5) Db9(b5) Gbmaj7(b5) Bb/Ab Ab/Gb F/Eb D

B (bluesy riffing between pno & sax)

14 Gm7 C/G Gm7 C/G Gm7 C/G Gm7 C/G

(sample fill) - - - - -

18 Bbm7 Eb7 Am7 D7 Gm7 E7(#9) A7 C/D

ex. 18b: "L.A. Soul Train Blues".

In addition to having a significant musical impact on Mseleku, Coltrane's religious and spiritual beliefs helped shape the South African's own aesthetic world. Biographical accounts of John Coltrane "stress the influence of his religious upbringing – his father was a Methodist minister – and his exploration of various non-Western religions" (Berkman, 2007: 42). Having overcome substance addiction, Coltrane began seeking musical and extra-musical inspiration from other cultures, listening to Ravi Shankar's music as well as studying important religious texts such as the writings of Yogananda and Krishnamurti. By the early 1960s, Coltrane's investigation into various religious and spiritual practices had led to him developing an inclusive, non-sectarian ideology borrowing from the teachings of multiple belief systems. His preoccupation with spiritual matters is reflected in album and song titles from the mid-1960s, including *A Love Supreme* (1964), *Ascension* (1966) "Dear Lord" (*Transition*, 1965), and "Dearly Beloved" (*Sun Ship*, 1971).

Certain titles were subsequently appropriated verbatim by Mseleku, such as album and song names *Meditations* (1992) and “Joy” (*Celebration*, 1992), while “Supreme Love” is a reordering of Coltrane’s *A Love Supreme*. Mseleku’s interest in religion and spirituality are further evidenced by song title choices such as “The Age of Inner Knowing”, “Closer to the Source” (*Celebration*, 1992) and “Age of the Divine Mother” (*Star Seeding*, 1995). The South African’s album liner notes also reflect similar pantheistic beliefs to Coltrane, expressing gratitude towards Krishna, Jesus, Buddha as well as other important figures from different religions. Both artists show an interest in music as a mode of communication with the spiritual realm, a topic further explored by Makhathini (2018). As a tribute to Mseleku’s complete immersion into Coltrane’s music and ideology, his wife Alice gave the South African John’s saxophone mouthpiece from his iconic *A Love Supreme* recording (Lusk, 2008: 32).

Mseleku, the real McCoy

The significance of McCoy Tyner’s musical influence on Mseleku has been mentioned frequently in journalistic and academic writing (for example, Fordham, 2008, and Makhathini, 2018). International publications in particular, perhaps to situate Mseleku stylistically within the global jazz community, compare the two pianists, calling Tyner the “most obvious point of reference” for the South African’s pianism (Johnson, 1994). In the same article, Mseleku is quoted discussing Tyner’s African music influence, referencing his pentatonic scale usage and choice of time signatures as evidence. Such considered analysis by the South African would suggest a comprehensive study of the iconic American pianist’s music.

Mnana echoes the general media consensus on Tyner’s impact, naming him the pianist “said to have most influenced Mseleku” (2007: 2). He also suggests that the South African’s affinity for Tyner stems from a shared sonic palette, specifically one rooted in African music. Distinctive characteristics of Tyner’s playing, such as his percussive attack and use of “harmonic fourths” (15) and pentatonics are mentioned and related to Mseleku’s pianism. Mnana argues that his percussive approach is more closely correlated with African drumming techniques than traditional Western pianism. While a few specific devices are referenced in recordings with timestamp information, Mnana provides no transcribed examples with accompanying analysis.

Makhathini too notes the pianists’ percussive attacks and use of pentatonics, while also mentioning the influence of Tyner’s “modal structures” (2018: 43) on the South African. He suggests that unlike many of his exiled predecessors who took their lead from American hard bop (thereafter combining it with free jazz elements), Mseleku drew his inspiration from modal jazz. However, my own analyses suggest otherwise, namely, that Mseleku incorporated hard bop and modal jazz in almost equal measure into his musical palette. The influence of Coltrane’s compositional language on Mseleku, covered earlier in this chapter, demonstrates the South African’s seamless integration

of hard bop language into many of his pieces. Unlike Mnana, Makhathini draws on several transcribed passages (six in total) of Mseleku's playing, two of which contain material relatable to Tyner. These are extremely brief and are not directly contrasted with transcriptions of comparable playing by the American. In what follows the relationship between the two artists is demonstrated in numerous transcribed examples juxtaposed for ease of comparison.

Apart from the musical evidence of Tyner's influence, Mseleku pays homage in the form of song titles "My Passion" (*Timelessness*, 1994) which recalls "Passion Dance" (Tyner, *The Real McCoy*, 1967) and "Suluman Saud" (also "Sulyman Salud") (Mseleku, *Beauty of Sunrise*, 1995), an alternate spelling of Tyner's Muslim name Sulieman Saud.

Tyner – a pianist, composer and band leader – rose to prominence as a member of the John Coltrane Quartet from 1960 to 1965. His piano style is rooted in bebop through the influence of Bud Powell's "eighth-note phrasing and Thelonious Monk's rhythmic and percussive pianism" (Waters, 2017). While Tyner's early career as a member of the Benny Golson-Art Farmer Jazztet demonstrates his bop lineage, he soon began to forge the individualistic pianism he became famous for within John Coltrane's Quartet; a style characterised by "chords voiced in fourths and fifths, pentatonic scales, modes, tremolos, and open fifth drones in the left hand" (ibid.). This distinctive approach to the instrument had a considerable effect on the subsequent direction of jazz piano playing, influencing leading exponents such as Chick Corea, Mulgrew Miller and Kenny Kirkland.

While Mseleku's musical resemblance to Tyner may be easily discernible to musicians – and even perceptive jazz enthusiasts – little analytical evidence has been offered to document and illustrate the influence. In order to substantiate this musical relationship, I have transcribed a variety of material from their respective bodies of work: from short, single-stave right-hand excerpts to full-length, double-stave improvisations.

The first passages for comparison have been extracted from the improvised piano solos of Mseleku's original, 12-bar, D minor blues "Blues for Afrika" (*Celebration*, 1992) and Tyner's extended, 24-bar, C minor blues "Inception" (*Inception*, 1962). These selections offer up the opportunity to compare linear, right-hand soloing techniques of both pianists on uptempo, minor-key blues tunes. The similarity of the source material allows for a direct comparison of their improvisational approaches without having to consider how 'external' factors (harmony, rhythmic feel, tempo) may affect the improvisatory outcomes. Furthermore, the fast tempi preclude the artists from having time for consideration or reflection, necessitating an instinctive soloing approach which provides us with something of an unfiltered view of their extemporized melodies. While both compositions have rhythmically and harmonically complex melodies, their solo sections resolve into traditional minor blues forms (albeit with a half-time harmonic rhythm in the case of "Inception"). This allows the analyst to compare how each

musician approaches an extended tonic minor chord, its resolution to the subdominant minor, the cadential movement from the substitute dominant seventh of the dominant to the primary dominant, as well as the resolution back to the tonic minor.

Four devices apparent in both improvisations are presented and elucidated in the following analysis: four-note groups, enclosures, V7/IV resolutions and interpolated II minor 7th quartads. Four-note groups forming the first, second, third and fifth degree of a minor or major scale appear numerous times in both improvisations. These groups appear primarily as ascending or descending figures in Mseleku's solo with occasional variations (ex. 19a, 19b, 19c), while Tyner uses predominantly descending groups with a number of variations (ex. 19d, 19e, 19f).



ex. 19a: ascending four-note group in Mseleku's "Blues for Afrika" solo.



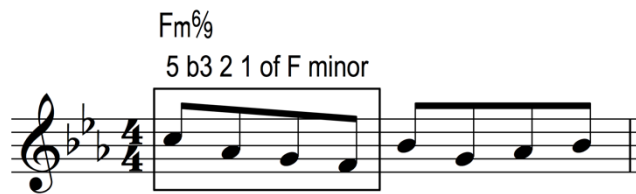
ex. 19b: ascending and descending four-note groups in Mseleku's "Blues for Afrika" solo.



ex. 19c: varied four-note group in Mseleku's "Blues for Afrika" solo.



ex. 19d: descending four-note group in Tyner's "Inception" solo.



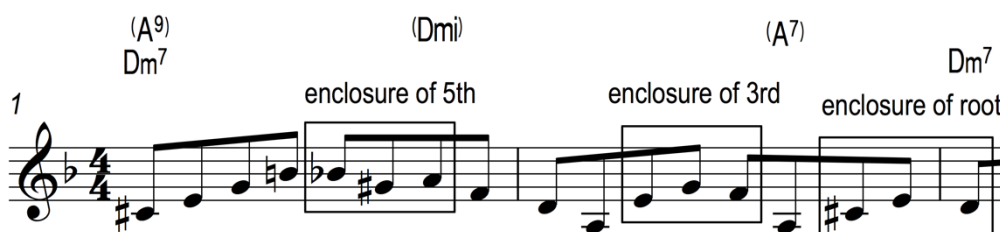
ex. 19e: descending four-note group in Tyner's "Inception" solo.



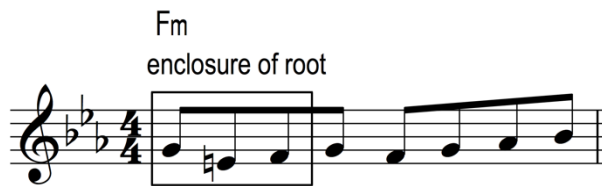
ex. 19f: varied four-note groups in Tyner's "Inception" solo.

It should be noted that in the above examples, the roots of these groupings do not necessarily correspond with those of the prevailing chords, and therefore may result in a combination of tensions and diatonic notes against the harmony. However, the melodic and transferable nature of the shapes as well as ease with which they may be executed on the piano, make them useful patterns.

Another device prevalent in both Mseleku's and Tyner's solos is the enclosure, which emphasizes or delays a target note – usually a chord tone – by preceding it with notes immediately above and below the pitch. This technique is commonly used in bebop language and contributes to the style's characteristic chromaticism (McGowan, 2018: 24). While Tyner is more often associated with the development of post-bop and modern jazz piano styles, his improvisational material from the late 1950s and early 60s (from which this "Inception" solo originates) is rooted in bebop (Waters, 2017). The following examples (20a, 20b, 20c) illustrate the use of diatonic and non-diatonic enclosures in each solo. Note how most enclosures resolve onto chord tones on strong beats, thus reinforcing the harmony.



ex. 20a: Mseleku's use of non-diatonic and diatonic enclosures in "Blues for Afrika".

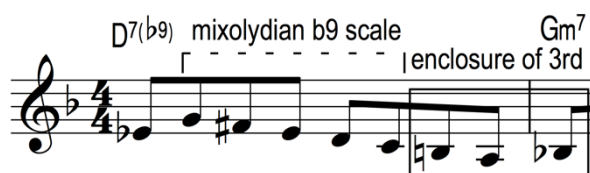


ex. 20b: Tyner's use of a non-diatonic enclosure in "Inception" solo.

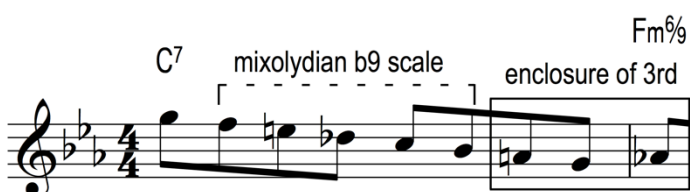


ex. 20c: Tyner's use of a diatonic enclosure in "Inception" solo.

A third characteristic involves Mseleku's and Tyner's treatment of the transition from the tonic minor to the subdominant minor. This distinctive chord movement in the blues form is often exploited by jazz musicians who tend to insert a secondary dominant seventh (V7/IV) in the bar preceding the subdominant in order to increase the tension and thus strengthen the resolution. Both improvisers use almost identical descending lines in ex. 15a and 15b, employing mixolydian b9 scale segments ending in enclosures of the third of the subdominant minor chord.



ex. 21a: Mseleku's use of mixolydian b9 scale on secondary dominant (V7/IV).



ex. 21b: Tyner's use of mixolydian b9 scale on secondary dominant (V7/IV).

The fourth melodic device for comparison is the interpolated II minor 7th on prevailing dominant 7th chords. Because the II–V–I chord progression is among the most common in jazz, it is typical for musicians to freely add (interpolate) the corresponding II chord over a listed V chord. This interpolation can take the form of vertical chord structures executed by harmonic instruments, or implied horizontally as melodic lines as is the case in Tyner’s and Mseleku’s improvisations.



ex. 22a: Interpolated II minor 7 chord in Mseleku’s “Blues for Afrika” solo.



ex.22b: Interpolated II minor 7 chord in Tyner’s “Inception” solo.

In both examples 22a and 22b, the II minor 7th is described (as opposed to the II minor 7^{th(b5)}) before resolving to the V7^(b9) and V+7 respectively. This implied harmonic movement suggests changing chord scales, which further reinforces the sound of the II–V progression within the V7 chord.

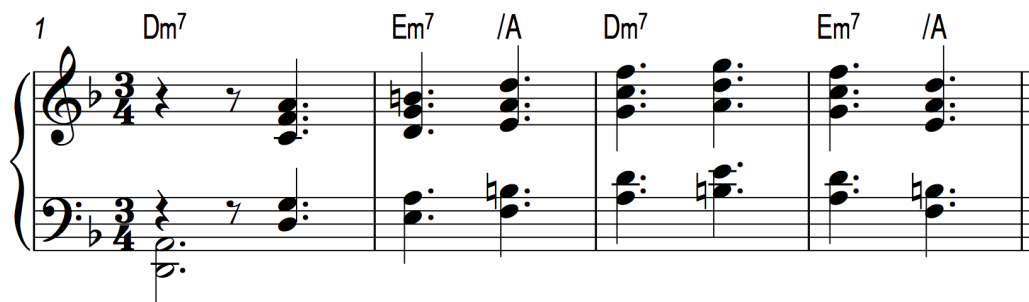
In addition to examining these specific melodic devices in detail, it is worth making a broader examination of the solos for comparative purposes. While both improvisations feature long lines of quavers in the right-hand sparsely punctuated by left-hand chords, Mseleku regularly departs into chordal improvisation for extended passages. For example, in choruses two, five, six and ten, Mseleku alternates the focal point between the hands, answering shorter, right-hand octave phrases with sequences of sustained left-hand chords culminating in locked-hands, tutti chord passages. Tyner, on the other hand, only departs from the linear style in his sixth and final chorus, in which he employs a two-handed, tutti chord-style which helps build tension in the climactic final chorus. The American demonstrates an exceptional ability to build tension across his two-minute solo, whereas Mseleku’s slightly shorter (1:41) improvisation tends to lose momentum periodically between passages of intense, energetic playing.

The examination of these two complete solos proves especially useful in determining the relative importance of specific elements in relation to the entire improvisation. The

accessibility of the transcribed data prevents prior, unfounded impressions from clouding one's perceptions of the particular solo under examination. However, it is important to remember that such a limited snapshot into the decades-long career of a musician cannot be regarded as comprehensive or complete. In order to offer a more representative comparison of the two jazz pianists, extracts transcribed from tracks across multiple albums spanning several years have been chosen to highlight other specific similarities.

As a member of Coltrane's classic quartet, Tyner developed a unique style of playing, inspiring a novel school of jazz pianism adopted and developed by such prominent artists as Kenny Kirkland, Mulgrew Miller and Bheki Mseleku. The following section demonstrates how Tyner's distinctive pianistic devices influenced Mseleku by juxtaposing comparable extracts from their recordings.

Coltrane's artistic progression towards a more modal style of playing necessitated a corresponding evolution in Tyner's accompaniment style. As they moved away from the harmonically dense bebop and post-bop styles, Coltrane's open, modal approach inspired a less prescriptive accompaniment, characterized by low, open fifths in the left-hand followed by two-handed quartal voicings. The following examples demonstrate the nearly identical use of both techniques (23a & 23b)



ex. 23a: Mseleku's low open fifth and quartal comping on "Supreme Love" (1992).



ex. 23b: Tyner's low open fifth on "Resolution" (Coltrane, 1965).

ex. 23c: Tyner's quartal comping on "Out of This World" (Coltrane, 1962).

The above examples demonstrate how both pianists use shifting quartal voicings to create movement within the mode (Dorian in both cases). An extension of this technique involves fourth-voicings moving outside of the prevailing chord scale. While the apparent abandonment of tonality could potentially result in a 'free' sound, the sense of internal logic generated by such distinctive quartal structures creates a thematic, unified sound despite the harmonic ambiguity. This tension-building comping style is often employed either in response to an 'outside' line from the soloist or as a prompt for them to move outside the harmony. (The term 'outside' typically applies "to the dimension of pitch: the use of pitches outside the prevailing harmonic scheme" (Waters, 2001: 278)). The following extracts demonstrate Tyner's and Mseleku's use of this comping technique – note the divergence between the voicings and the underlying harmony as indicated by the chord symbols.

ex. 24a: Mseleku's 'outside' quartal comping on "Vukani" (1994).

ex. 24b: Tyner's 'outside' quartal comping on "Miles' Mode" (Coltrane, 1962).

As with the above two-handed comping examples, similarities exist between the pianists' left-hand voicing techniques when accompanying their own (right-hand)

improvisations. Observe the following left-hand quartal structures moving within their respective Dorian modes.

1

Dm⁷ Em¹¹ /A Dm⁷

This musical score is for a piano piece in 3/4 time, key of D minor. It features a right-hand melody and a left-hand accompaniment. The left hand uses quartal voicings (chords built in fourths) for the Dm⁷ and Em¹¹ chords. The right hand has a melodic line with various intervals and accidentals. The score is marked with a '1' at the beginning of the first measure.

ex. 25a: Mseleku's use of 'inside' quartal voicings in the left hand on "Supreme Love" (1992).

1

Bm⁷

This musical score is for a piano piece in 4/4 time, key of B minor. It features a right-hand melody and a left-hand accompaniment. The left hand uses quartal voicings for the Bm⁷ chord. The right hand has a melodic line with various intervals and accidentals. The score is marked with a '1' at the beginning of the first measure.

ex. 25b: Tyner's use of 'inside' quartal voicings in the left hand on "Miles' Mode" (Coltrane, 1962).

1

Dm⁷ Em¹¹ /A Dm⁷

This musical score is for a piano piece in 3/4 time, key of D minor. It features a right-hand melody and a left-hand accompaniment. The left hand uses quartal voicings for the Dm⁷ and Em¹¹ chords. The right hand has a melodic line with various intervals and accidentals. The score is marked with a '1' at the beginning of the first measure.

4

Em¹¹ /A Dm⁷

This musical score is for a piano piece in 3/4 time, key of D minor. It features a right-hand melody and a left-hand accompaniment. The left hand uses quartal voicings for the Em¹¹ and Dm⁷ chords. The right hand has a melodic line with various intervals and accidentals. The score is marked with a '4' at the beginning of the first measure.

ex. 25c: Mseleku's use of 'outside' quartal voicings in the left hand on "Supreme Love" (1992).



ex. 25d: Tyner's use of 'outside' quartal voicings in the left hand on "Passion Dance".

It is significant that in examples 25a and 25b the right-hand lines remain within the prevailing modes which matches the 'inside' quartal voicings in the left hand, whereas examples 25c and 25d illustrate how deviation from the underlying harmony in the right-hand is coupled with corresponding 'outside' fourth voicings in the left hand. Upon closer inspection, such deviations don't appear to necessarily move together in the same direction or occur within the same alternate mode, yet they complement each other by virtue of their both sounding 'outside'.

As illustrated in the preceding excerpts, Mseleku appears to have incorporated Tyner's innovative style of chord voicings within his own performances of his original compositions. Along with this unique voicing approach, Tyner is often associated with his use of pentatonic scales in improvisations (Givan, 2007: 257). The following two examples (26a & 26b) demonstrate both pianists' use of standard minor pentatonic scales comprising the root, minor 3rd, fourth, fifth and minor 7th degrees of the scale.

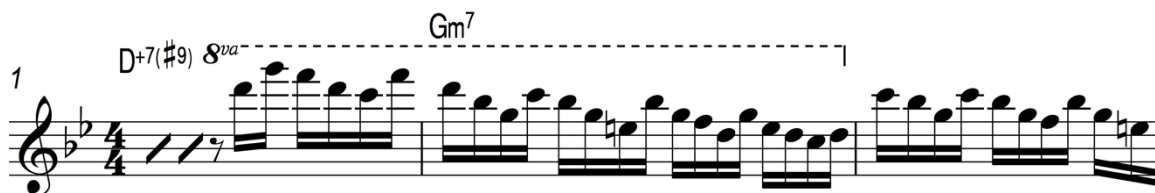


ex. 26a: Mseleku's use of a minor pentatonic on "Vukani" (Timelessness, 1994).



ex. 26b: Tyner's use of a minor pentatonic pattern on "Little Madimba" (Time for Tyner, 1968).

The second example (26b) reveals a pentatonic pattern commonly used by Tyner comprising two adjacent descending scale degrees, followed by a skipped leap upwards before the same four-note sequence repeats. In the next example (26c), Mseleku follows a similar pattern but alternates between standard minor and minor 6th pentatonic scales⁶:



ex. 26c: Mseleku's use of alternating minor and minor 6th pentatonics on "Vukani".



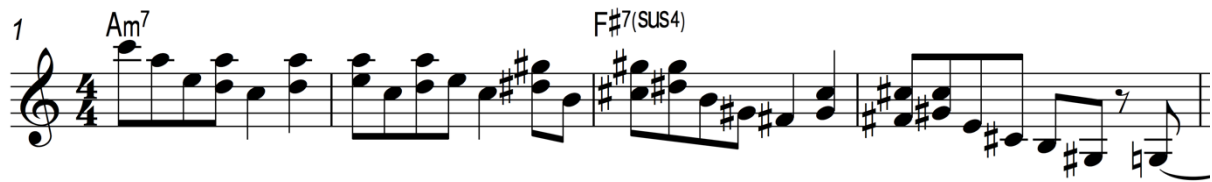
ex. 26d: Tyner's use of minor 6th pentatonic on "Passion Dance".

Although example 20d does not follow the same pentatonic pattern as the previous two examples, it illustrates Tyner's alternating use of the minor and minor 6th pentatonic scales in the beginning of his solo on "Passion Dance".

Another improvisational technique favoured by Mseleku involves the use of dyads comprising a single repeated pitch above, paired with changing notes below. This

⁶ A minor 6th pentatonic scale substitutes the minor 7th degree of a standard minor pentatonic scale with the 6th degree, thus comprising the root, minor 3rd, 4th, 5th and 6th scale degrees.

device can be found in many of Tyner's solos as evidenced in the following examples 27a and 27b:

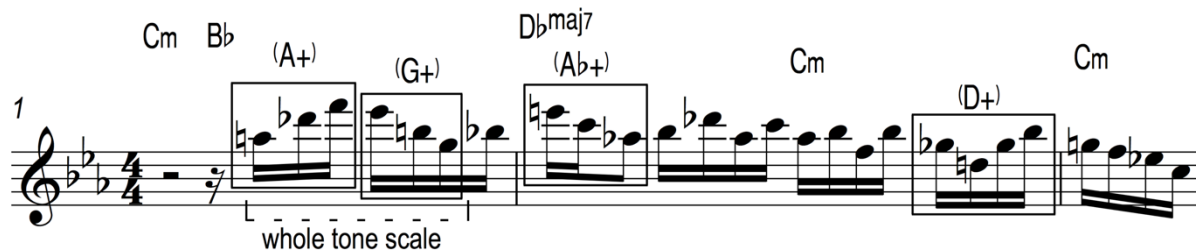


ex. 27a: Mseleku's use of dyads in "Love Joe" solo (*Beauty of Sunrise*, 1997).



ex. 27b: Tyner's use of dyads in "Resolution" solo (*Coltrane, A Love Supreme*, 1965).

The final improvisational similarity to be compared is Tyner's and Mseleku's use of the whole tone scale to move outside the harmony. This symmetrical, hexatonic scale built in major second intervals, is often applied over dominant 7th chords, as it covers the important chord tones (the root, 3rd and b7th) while adding interest in the form of the 9th, #11th and b13th tensions. Both pianists make use of this more conventional association, but they also take advantage of the scale's 'modern', outside sound when applied over seemingly unrelated chords. The following examples, 28a and 28b, reveal how each musician applies the whole tone scale on unrelated chords in order to create an angular, outside sound. Note how both Tyner and Mseleku also make use of augmented triads, which constitute half of the hexatonic scale while implying the same sound.



ex. 28a: Mseleku's whole tone scale use in "Vukani".





ex. 28b: Tyner's whole tone scale use in "Chim Chim Cheree" (Coltrane, *The John Coltrane Quartet Plays*, 1965).

While many of the techniques and devices highlighted here may also be found in the work of other musicians, the cumulative effect of the many similarities I have identified and described supports the claim that Mseleku derived much of his improvisational language and general pianistic style from Tyner. The South African's assimilation of Tyner's musical idiolect can in part be ascribed to a strong admiration for, and in-depth study of his music (Makhathini, 2018: 67).

However, I would argue further that Tyner's interest in non-Western music styles provided a common frame of reference for Mseleku. Coinciding with his full-time association with Coltrane in 1960, Tyner began adopting "quartal and quintal harmonies, modes and pentatonic scales, and African rhythmic elements" into jazz pianism (Dobbins and Kernfeld, 2003). Such innovations reflect an "interest in world musics" (Waters, 2017), further supported by interview responses in which he discusses the African or Eastern origins of pentatonic scales (McFarlane, 1970: 40).

While Tyner (perhaps influenced by Coltrane (Gridley, 1985: 289)) actively pursued African and Eastern sources of musical inspiration, Mseleku describes his own exposure to eclectic soundscapes growing up in apartheid South Africa: "When people hear about South African musicians, they think about *mbaqanga* and township music, but there are a lot of influences in South Africa: there are Muslims, there's Hindus, there's Europeans and there is a lot of classical music; there is African music too, of course" (Johnson, 1994). Often praised for his seamless integration of styles and influences (Washington quoted in Sosibo, 2016), it is unsurprising that Mseleku should resonate with the similarly diversely inspired Tyner.

Conclusion

Through transcription and analysis this chapter identifies the musical ingredients Mseleku drew from particular American jazz artists, and reveals how they contribute to his compositional and pianistic identity. Although he is not unique among South African musicians in manifesting American jazz elements in his work, he is remarkable for the manner in which he demonstrates an authentic command of the style while integrating it seamlessly within his own musical idiolect.

Many of Mseleku's song and album titles point explicitly to his influences, for example "Monk the Priest", "The Messenger" (dedicated to Bud Powell) and "Suluman Saud"; while others reflect his ideological interests - "Closer to the Source", "Looking Within" and "The Age of the Divine Mother". These indicators help guide the direction of research into his influences, allowing for a more focused approach in choosing material to transcribe, analyse and compare. While the South African's ideological and spiritual concerns reveal interesting parallels with Coltrane's, they are not the subject of this chapter owing to the extensive coverage of the topic by Makhathini (2018). Instead, this chapter makes use of their common belief systems to inform the direction of the investigation into specific musical similarities.

Existing literature tends to focus on the modal influence of Coltrane on Mseleku, as inspired by African and Eastern music and philosophies. The meditative qualities and open modal vamps of the American's *A Love Supreme* album are identified as influential to the South African's evolution. This chapter offers support for these assertions while revealing the extent to which Coltrane's multi-tonic system and hard bop characteristics infused Mseleku's compositional language. Although Makhathini and Mnana have commented briefly on the influence of functional harmony and hard bop elements on the South African, the preceding chapter demonstrates how these characteristics have been underrepresented in the literature, considering the high percentage of Mseleku's pieces containing 'Coltrane changes', II-V progressions and extended quaver lines.

Compositional elements drawn from his bebop idols, such as quaver lines and irregular accents across barlines could be attributed to either Powell or Monk, who, along with Mseleku, can on occasion exhibit a pianist's disregard for the breathing requirements of horn players. Mseleku's music shows characteristic elements of modal and bop jazz genres, often within the same composition. While Coltrane's music evolved chronologically from bop into modal and then free jazz, Mseleku's compositions spanned genres, incorporating functional harmony alongside modal vamps. The South African's albums do not present a clear evolution of his style in any particular direction, touching on hard bop, modal and African music within an album (and sometimes even the same composition). The only full ensemble album that represents a departure from Mseleku's customary fusion of styles is *Home at Last*, which incorporates African jazz and rhythm and blues elements. However, this final recording does not necessarily signal a progression towards African and popular styles, but rather an attempt to connect with his South African heritage and local musicians (Makhathini, 2018). Mseleku's untimely passing in 2008 precludes speculation as to whether the album represents a singular offering or an indication of a new direction in his musical evolution.

Mseleku's pianism is most often associated with the open, quartal voicings and pentatonic improvisations of McCoy Tyner, the percussiveness of Thelonious Monk, and to a lesser extent, the irregularly accented bebop lines of Bud Powell. This chapter

offers evidence to corroborate these commonly held beliefs, while revealing certain undocumented similarities between the Americans and Mseleku. Transcribed passages support the importance of Tyner's voicing strategies in shaping the South African's chordal construction, while also demonstrating the extent to which the American's individualistic bebop stylings extend into the linear soloing techniques of Mseleku. Mseleku's use of bebop devices such as enclosures, ascending arpeggios and descending scalar lines can be traced back to Powell, yet reveal certain characteristics bearing the mark of Tyner's unique bop idiolect.

Monk's pianistic influence on Mseleku is especially apparent in the South African's tribute compositions: "Monk's Move" and "Monk the Priest". While the bebop pioneer's idiosyncrasies are ordinarily subsumed within Mseleku's more fluid style, "Monk the Priest" could be described as a Monk pastiche in both compositional and performance terms. My transcription and analysis of Mseleku's melody earlier in this chapter reveals devices present in the American's performance practice, such as individualistic harmonisations and use of clusters, tensions and tremolos.

I have sought in this chapter to offer empirical proof, in the form of transcription and analysis, to affirm and sometimes to contradict existing theories about Mseleku's American influences, whilst exploring unidentified or undocumented similarities between master and disciple.

Concluding Thoughts (and Proposal for a Complete Critical Edition)

The set of transcriptions which follow below aims to address two commonly acknowledged lacunae of jazz scholarship and education: the relative dearth of formal music analysis in South African jazz music in general, and specifically on this seminal South African musician, and the paucity of notated South African jazz. Transcription was therefore the primary research activity of this edition, as a means of generating the necessary notated material for analysis and representation.

My first analytical objective was to test existing claims (made in the literature) about Mseleku's compositional, pianistic and improvisatory style using the evidence of his creative practice documented in recordings. This targeted approach is evident in the work in the previous section, "Analysing Influences", which compares the South African to his four primary American influences. Although this selective approach to transcription is the most practical for identifying and illustrating specific traits, the outcomes are not necessarily proportionally indicative of Mseleku's artistry (cherry-picked passages illustrating his American jazz influences do not address the significant African characteristics present within his music). Despite revealing a few unanticipated findings (summarised in the concluding section of "Analysing Influence"), the selections were determined by my intention to do comparative analyses.

To balance this approach, lead sheet transcriptions were generated for each composition of the South African's first two ensemble albums, *Celebration* and *Timelessness*, revealing the musical features from a total of nineteen Mseleku compositions. The resultant data set, shown in Part 2 of the edition, grants a view of Mseleku's compositional intent for his early recorded work.

Scholars have alluded to Mseleku's penchant for modulating chord sequences (Makhathini, 2018: 62). The most extensive chain (of these cycles) (across the two albums) occurs in the 'outro' of "Closer to the Source", which traverses nine key centres around the cycle of fifths (in an anticlockwise direction) before resolving abruptly onto the final C minor chord. Mseleku's preoccupation with Coltrane's multi-tonic harmonic system is another recurring theme in the literature. My lead sheet transcriptions reveal the extent to which Mseleku explored this concept, conspicuous in no fewer than five compositions from his first two ensemble albums. "The Messenger", "Yanini" and "My Passion" each span three primary key centres that form nodes along augmented axes as per Coltrane's archetypal composition, "Giant Steps". On the other hand, "Angola" and "Cycle" traverse tonal centres a minor third apart, quadrisecting the octave, reminiscent of "Central Park West" (Coltrane, *Coltrane's Sound*, 1964).

The modal aspect of Mseleku's sonic palette has also been noted (for example, by Makhathini, 2018), supported by examples from the artist's solo album, *Meditations*. My lead sheets reveal the composer's predilection for modal sections as subsidiary components within larger structures, as evidenced by the 'A' section of "Celebration", 'E' section of "One For All – All For One", and the introductory vamps of "Vukani" and "C-Ton". The modal sound often overlaps with the use of pedal points in compositions, another recurring feature of Coltrane's writing. This technique acts to suspend the harmonic resolution (and build tension), as seen in the bridge of "The Messenger", the introduction of "Looking Within" and final few bars of the choruses of both "The Age of Inner Knowing" and "Blues for Afrika".

Mseleku's metrical preferences receive only a cursory mention in scholarship, and his use of mixed metre is only briefly alluded to (and incorrectly defined) by Mnana (2007: 9).⁷ The number of compositions in simple triple meter (three-four time) is disproportionately high (five out of nineteen surveyed) when compared with the ratio found in general jazz repertoire. Even more distinctive is Mseleku's regular use of mixed metre, found in no fewer than six of nineteen pieces. In *Celebration*, mixed metres are confined to the themes (heads), as with "Angola", "The Age of Inner Knowing" and "The Messenger", all of which settle into simple time signatures in the solo sections. Metre changes in these compositions are connected to melodic accents, and the resultant variation in the pattern of strong and weak beats. Alternatively, metre changes in the *Timelessness* album, are retained through the solo sections, as observed in "Through the Years", "Ntuli Street" and "My Passion". While many of Mseleku's compositional traits can be traced to one or more of his principal American influences, his use of mixed metre cannot.

Mseleku gravitated towards chains of secondary, substitute and/or extended dominant 7th chords. Secondary dominant 7th chords include non-diatonic alterations within their primary structure but resolve to chords with diatonic roots; thus the sense of the tonic is retained; "Celebration", "Age of Inner Knowing" and "Through the Years" include secondary dominant 7th cycles. He also constructed extended chains of dominant 7ths resolving with independent logic; either up a fourth or down a semitone, until the key centre itself is obscured; for example, in "Blues for Afrika", "Timelessness", "C-Ton" and "Ntuli Street".

Another pattern favoured by Mseleku is the descending whole tone bass movement, featured heavily in *Timelessness*. "Timelessness" and "Looking Within" employ this sequence in their respective 'A' sections with different chord qualities in each case (major 7th versus minor/major 7th chords). "C-Ton" not only starts each 'A' section with this movement, but includes it in the 'B' section vamps. It is interesting to note that a

⁷ In his description of Mseleku's composition "The Messenger", Mnana claims that the placement of melodic phrases violates "the sense of a barline" (2007, 9) with the second motif "ignoring the time signature" (ibid.). My own transcription of the piece in Part 2 (111-114) reveals the use of a single 3/4 bar amongst the prevailing 4/4 time signature to depict the dove-tailed phrase.

sequence of four adjacent (descending) whole tones can imply a full, hexatonic whole tone scale, a common feature of Monk's musical palette.

Although my analysis of Mseleku's music – supported by an unprecedented quantity of transcribed evidence – contributes significantly to the literature, it offers a far from complete overview of the iconic South African's artistry. By extending the lead sheet depictions to include the later albums *Star Seeding*, *Beauty of Sunrise* and *Home at Last*, I could offer an unabridged critical edition of all his compositions, thus providing greater insight into his craft and artistic evolution from 1991 to 2003. (*Meditations* (1992) has been excluded from my lead sheet transcription project owing to the extended, improvised, noncyclical forms of the latter's two tracks, which renders them ill-suited for lead sheet representation.) Mseleku's first four ensemble albums ostensibly offer a fairly uniform sound; while his final release, *Home at Last*, harks back to his South African musical roots. Therefore, to gain a complete picture of Mseleku's oeuvre, it is crucial to include this final, disparate offering as part of the edition. However, a complete critical edition of five albums far exceeds the scope of a master's research project. Instead, I propose to extend the transcription work to include all five albums, with additional analytical work, and to present a complete critical edition as doctoral research. To date, there is no complete edition of a South African jazz musician's oeuvre.

Mseleku's final album represents the most overt expression of his South African musical roots, with compositions that incorporate *marabi* harmonic sequences: "repeating four-bar chord progression[s] I IV I/5 V" (Allen: 1993, 12), and *mbaqanga* grooves rendered by local musicians.⁸ Thus, *Home at Last* could be the starting point for a thorough examination of Mseleku's South African jazz (piano) influences; which, together with an analysis of his South African compositional influences, could constitute further analytical work undertaken for the proposed complete edition of transcriptions. Existing literature on South African pianism is fairly sparse. Christine Lucia's articles on Abdullah Ibrahim could form a useful point of comparison, and Lara Allen's MMus thesis "Pennywhistle Kwela: A Musical, Historical and Socio-Political Analysis" offers a comprehensive look at South Africa's *kwela* style and its *marabi* roots. Andrew Lilley's forthcoming book on Mseleku (due in 2020, and therefore not possible to consult for this research) would determine the direction additional analytical work undertaken for the proposed doctoral research would take. Another potential avenue of inquiry involves the imminent, posthumous release of Mseleku's final, solo piano album, *Beyond the Stars*. Should the recording support lead sheet depiction (in contrast to his first solo album, *Meditations*), it would add significantly to the complete critical edition, perhaps offering additional insight into his creative journey after the stylistic aberration of *Home at Last*. It is clear that in addition to

⁸ *Mbaqanga* has been described as "Township jive from South Africa" (Nidel, 2005: 368), but Johannes offers a more comprehensive musical definition as follows: "a vocal and instrumental genre of music that emerged in the early 1960s from a fusion between *kwela*, *marabi*, *isicathamiya* and jazz coupled with indigenous and traditional melodies of the Zulu-speaking people of South Africa" (2010: 29).

completing lead sheet representations of the remaining thirty-one compositions in order to present a complete edition of Bheki Mseleku's work, there remain several unexplored lines of inquiry into this iconic South African jazz musician's art.

Celebration

♩ = 120

Intro

Bheki Mseleku

Transcribed: David Cousins

G⁷ sus(b⁹)

(pno)

(bs)

5 **B^b13**

9 **G⁷ sus(b⁹)**

1. 2.

14 **A** **Gmi** **E⁷(#11 #9)** **A+7(#9)** **D+7(b9)**

(pno as written | ten. 1st x 8vb. 2nd x as written
+ vox on D.C.)

18 **G⁷ sus(b⁹)** (pno)

(ten.)

1. 2. **To**

B Solos - Double-Time Feel

23 **Gmi⁷**

(piano riff behind solos)

(sample bass line)

27 **B^b7**

31 **Gmi⁷**

C **Gmi** **E7(#9)** **A¹³(b9)** **D7(#9)**

35

39 **Gmi** **(C/G)** **Gmi** **(C/G)** **Gmi** **(C/G)** **Gmi**

43 **Gmi⁷** **E7(#9)** **A¹³(b9)** **D7(#9)**

(solo backgrounds - 1st x upper, 2nd x lower)

47 **Gmi⁷** **(C/G)** **Gmi⁷** **(C/G)** **(C/G)** **Gmi**

Solo on BBC
After solos, D.S. al Coda

Double-Time Feel

Gmi⁷ (voice 2nd x 8vb)

(pno) So-lar en',

(bs)

B^b7_{sus} *sim. bs* so - lar en', So - lar en -

Gmi⁷ - er - gy. Div - ine love from the sun. So - lar en -

D **Gmi⁷** - er - gy. Div - ine love from the sun. So - lar en',

B^b7 so - lar en', So - lar en -

Gmi⁷ - er - gy. Div - ine love from the sun. So - lar en -

Vamp & fade

One For All - All For One

Straight Waltz

♩ = 170

Bheki Mseleku

Transcribed: David Cousins

A F^oMA⁷ G⁷ CMA⁷ Ami⁷

9 Fmi(MA⁷) G⁷ CMA⁷ 1. 2. B^b7

B (Ami(MA⁷))

19 E/A Fmi E⁺

(Ami(MA⁷))

27 E/A Fmi

C

35 B^bmi⁷(b⁵) E^b7(b⁹) A^b+MA⁷ D⁷(#⁹)

43 Cmi/G G⁷sus(b⁹) G⁺7(b⁹) C⁵ C⁷sus(b⁹) Fmi/C C⁷ Fmi/C C⁷

63 **E** $A^bMA7(\sharp 11)$ $CMA13(\sharp 11)$

71 $A^bMA7(\sharp 11)$ $CMA13(\sharp 11)$

Solo on AABCDE
After solos, DS al Coda

79 $A^bMA7(\sharp 11)$ $CMA7(\sharp 11)$

(1st x only) Vamp, solo and fade

Angola

Medium Up Latin

♩ = 120

Bheki Mseleku

Transcribed: David Cousins

Intro

Chords: C^9_{sus} $A^b_{MA^7}$ Cmi/G C^9_{sus} $A^b_{MA^7}$ Cmi/G G^+7

(pno) (bs)

9 **A** C^9_{sus} A^b G^+7

(fl. & pno)

13 C^9_{sus} A^b G^+7

17 C^9_{sus} A^b

20 G^+7 C^9_{sus} A^b G^+7

25 **B** Cmi E^b6 Fmi G^7

(pno w/ fl. 8va)

29 Cmi E^b6 Fmi G^7

33 Cmi C/E Fmi G^7

37 Cmi C/E Fmi G⁷ sus

40 **C** 1. Cmi/G G⁷ Cmi Gmi/D D⁷ Gmi Dmi/A A⁷ Dmi

43 Ami/E E⁷ E⁷/G[#] Ami F^{o7} Cmi/G G⁷ Cmi

46 **D** 2. Cmi/G G⁷ Cmi Gmi/D D⁷ D⁷/F[#] Gmi

48 Emi/B B⁷ B⁷/D[#] Emi C[#]mi/G[#] G^{#7} G^{#7}/B[#] C[#]mi

50 B^bmi/F F⁷ F⁷/A B^bmi G^bo⁷ D^b/A^b F⁷/A B^bmi

53 G^bo⁷ D^b/A^b F⁷/A B^bmi (pno)

55 **E** Ebmi7 Ab7 Db% Cmi7(b5) F7(b9) Bbmi7

57 Ebmi7 Ab7 Db% Cmi7(b5) F7(b9) Bbmi7 Gb07
(fl. w/ pno - (1st x 8vb))

60 Db/Ab F7/A Bbmi Gb07

62 1. Db/Ab F7/A Bbmi 2. Db/Ab F7/A Bbmi

64 Fmi/C C7 Fmi Cmi/G G7 Cmi Dmi/A A7 Dmi

67 Ami/E E7 Ami F07 Cmi/G G7 To Cmi

70 Interlude AbMA7 Cmi/G

74 C9sus AbMA7 Cmi/G G+7

F **Solos**

78 C^9_{sus} $A_{\text{mi}}^9(b5)$ $D^7(\#9)$

86 G_{mi}^7 $E_{\text{mi}}^9(b5)$ $A^7_{\text{sus}}(b9)$

94 A^9_{sus} A^{13} $A^{13}(b9)$ D^{+MA}^7 G^7_{sus} $G^{13}(b9)$

100 $C^{MA}^7(\#11)$

Solo on F
After solos, D.C. al Coda
 (w/ repeats)

104 C^9_{sus} A^{bMA}^7 C_{mi}/G

108 C^9_{sus} A^{bMA}^7 C_{mi}/G G^{+7}

Vamp & fade

Blues for Afrika

Fast Swing

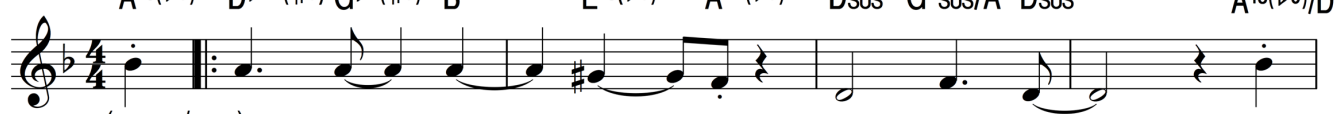
♩ = 280

Bheki Mseleku

Transcribed: DCousins

A 

A¹³(b9) D^{b7}(#9) G^{b7}(#9) B⁷ E¹³(b9) A⁺⁷(b9) D^{sus} G⁷_{sus/A} D^{sus} A¹³(b9)/D



(sop. w/ pno)

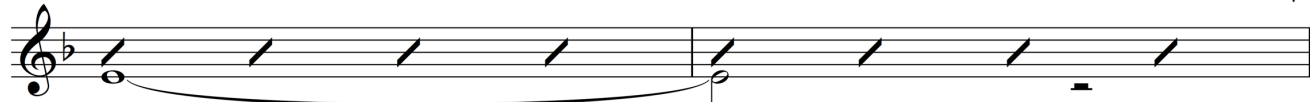
5 G⁹_{sus} D^{mi}⁷/A B^b_{MA}⁹ E¹³(b9) D^{b7}(#9) G^{b7}(#9) C^{mi}⁶/₉ F¹³



9 B^b₉ N.C. /A To  (w/ rpt) 1. F_{MA}⁷(#11)/A B^b_{MA}⁷/A A¹³(b9)

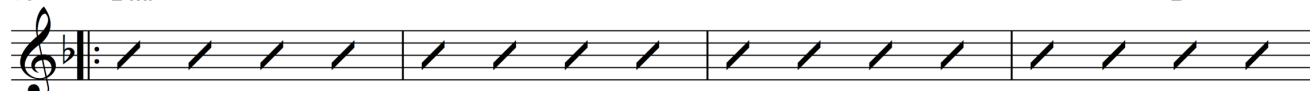


12. N.C. /A Solo Pickup



B Solos

15 D^{mi}⁷ D⁷



19 G^{mi}⁷ A⁷ D^{mi}⁷



23 B^b₇ A⁷ D^{mi}⁷ Till cue A⁷_{sus} A⁷ On cue E^{mi}⁷(b5) / A⁷ A¹³(b9)



D.S. al Coda
(w/ repeat)

28 Dmi^6 G^{13} F^{sus}_4

32 $\text{E}^{\flat}\text{MA}7(\sharp 11)$ **C** Dmi^7 $\text{E}^{\flat}\text{MA}7(\sharp 11)$
(1st x only) **Vamp till cue**

On cue
36 G^9_{sus} F^9_{sus} $\text{E}^{\flat}\text{MA}7(\sharp 11)$ Dmi^7

The Age of Inner Knowing

Ballad

(w/ triplet undercurrent)

Bheki Mseleku

Transcribed: DCousins

♩ = 56

Chords: Cmi7, D^bMA7, E^b6, F7sus, Cmi, D^bMA7, E^b6, F6

(sample piano voicings)

simile

5 Chords: Cmi7, D^bMA7, E^b6, F7sus, Cmi7, D^bMA7, E^b6, F (ten. w/ pno)

9 **A** Chords: Cmi7, D^bMA13, E^b6, F, Gmi7, A^bMA7, B^b(ADD2)

(+ fl.)

13 Chords: C(ADD2), D^bMA7(#11), E^bMA9, FMA9, E7(#9), A+7

(fl. w/ pno, ten. 8vb)

(pno LH)

(bs w/ pno LH)

(bs)

(bass walks in 4)

16 Chords: D+7(#9), G+7(#9), A^b, D^bMA7(#11) (ten. w/ pno)

18 Chords: A^b, D^bMA7(#11), C/E, A+7(#9)

20 **B** Dmi¹¹ Fmi⁷ Emi^{7(b5)} A⁺⁷ 1-3. Dmi⁹ Fmi⁷ Emi^{7(b5)} A⁺⁷

(ten. w/ fl., pno 8va)

24 4. Dmi⁹ G⁺⁷ Cmi⁶/G A^{b13}/G G^{7(#11)} Cmi⁶/G A^{b13}/G G⁺⁷

To Φ

Fills - - - - -

29 **C** Solos Cmi⁶ A^{+7(#9)} D^{7(#9)} G^{+7(#9)} E^{+7(#9)} A^{+7(#9)} D^{+7(#9)} G^{+7(#9)}

After solos, D.C. al Coda

33 Φ A^{b13}/G G^{7(#11)} Cmi⁶/G rit. A^{b13}/G G⁺⁷ Cm(MA11)

The Messenger

Uptempo Swing

♩ = 220

Bheki Mseleku

Transcribed: DCousins

Solo Drum Setup

4



5 **A** E^{MA}9 G¹³ E7(♯9) D^b+9 C^{MA}9 F[♯]mi7(b5) B7(b9) E^{mi}7 C[♯]mi11 F[♯]7

10 D[♯]mi7 G[♯]7(b9) C[♯]mi7 F[♯]13(b9) D[♯]mi7 G[♯]7(b9) C[♯]mi7 F[♯]7(b9) B(ADD2)

14 E^{MA}9 G¹³ C¹³SUS G^b9(♯11) F^{MA}9 B^{mi}7(b5) E7(b9) A^{mi}7 F[♯]mi7(b5) B7(b9)

19 1. G[♯]mi7 C[♯]7(b9) F[♯]mi9 B¹³(b9) G[♯]mi7 C[♯]7(b9) F[♯]mi9 B¹³(b9) 2. F[♯]mi9 B¹³(b9)

24 **B** A^bMA7/E^b (comping pattern) F^oMA7/E^b A^bMA7/E^b F^oMA7/E^b (etc.)

28 A^bMA7/E^b F^oMA7/E^b A^bMA7/E^b F^oMA7/E^b

The Messenger

2

32 CMA^9/G $C^{\circ}7/G$ CMA^9/G $C^{\circ}7/G$ (etc.)

36 CMA^9/G $C^{\circ}7/G$ $F^{\#}mi^9(b5)$ B^+7 Emi^{11} A^+7 Dmi^9 $G^{13}(b9)$ CMA^9 B^9sus B^{13}

C 42 EMA^9 G^{13} $E7(\#9)$ D^b+9 CMA^9 $F^{\#}mi^7(b5)$ $B7(b9)$ Emi^7 $C^{\#}mi^{11}$ $F^{\#}7$

47 $D^{\#}mi^7$ $G^{\#}7(b9)$ $C^{\#}mi^7$ $F^{\#}13(b9)$ $D^{\#}mi^7$ $G^{\#}7(b9)$ $C^{\#}mi^7$ $F^{\#}7(b9)$ $B^{\%}$

51 EMA^9 G^{13} $C^{13}sus$ $G^b9(\#11)$ FMA^9 $Bmi^7(b5)$ $E7(b9)$ Ami^7 $N.C.$ $F^{\#}mi^7(b5)$ $B7(b9)$

56 $G^{\#}mi^7$ $C^{\#}7(b9)$ $F^{\#}mi^9$ $B^{13}(b9)$ $G^{\#}mi^7$ $C^{\#}7(b9)$ $F^{\#}mi^9$ B^7 **To**

The Messenger

3

D Solos

60 E_{MA}^7 G^7 $E^7(\sharp 9)$ $D^{\flat+9}$ C_{MA}^7 $F^{\sharp}mi^7(\flat 5)$ $B^7(\flat 9)$

(1st x only)

64 E_{mi}^7 $C^{\sharp}mi^7$ $F^{\sharp}7(\flat 9)$ $D^{\sharp}mi^7$ $G^{\sharp}7(\flat 9)$ $C^{\sharp}mi^7$ $F^{\sharp}7(\flat 9)$

68 $D^{\sharp}mi^7$ $G^{\sharp}7(\flat 9)$ $C^{\sharp}mi^7$ $F^{\sharp}7$ B^7 E_{MA}^7 G^7 C^7sus C^7

72 F_{MA}^7 $B_{mi}^7(\flat 5)$ $E^7(\flat 9)$ A_{mi}^7 $F^{\sharp}mi^7$ $B^7(\flat 9)$

76 $G^{\sharp}mi^7$ $C^{\sharp}7(\flat 9)$ $F^{\sharp}mi^7$ $B^7(\flat 9)$ $G^{\sharp}mi^7$ $C^{\sharp}7(\flat 9)$ $F^{\sharp}mi^7$ $B^7(\flat 9)$ (w/ repeat) **D.S. al Coda**

80 **E** $A^{\flat}MA^7$ $F^{\circ}MA^7$ $A^{\flat}MA^7$ F^7 $B^{\flat}mi^7$ $E^{\flat}7$

84 $A^{\flat}MA^7$ $F^7(\flat 9)$ $B^{\flat}m^7$ $E^{\flat}7$ $A^{\flat}MA^7$

88 C_{MA}^9/G $G^{13}sus$ G^{13} C_{MA}^9/G $G^{13}sus$ G^{13}

92 C_{MA}^9/G $G^{13}sus$ G^{13} $F^{\sharp}m(\flat 5)$ $B^{+7}(\sharp 9)$ E_{mi}^{11} $A^{+7}(\sharp 9)$ D_{mi}^9 $G^{13}(\flat 9)$ C_{MA}^7 B^7

The Messenger

4

98 **F** E^{MA}7 G⁷ E⁷(#9) D^b+9 C^{MA}7 F[#]mi⁷(b5) B⁷(b9)

102 E^{mi}7 C[#]mi⁷ F[#]7 D[#]mi⁷ G[#]7 C[#]mi⁷ F[#]7

106 D[#]mi⁷ G[#]7 C[#]mi⁷ F[#]7 B⁷ E^{MA}7 G⁷ G^{mi}7 C⁷

110 F^{MA}7 B^{mi}7(b5) E⁷ A^{mi}7 F[#]mi⁷ B⁷

114 G[#]mi⁷ C⁷ F[#]mi⁷ B⁷ G[#]mi⁷ C⁷ F[#]mi⁷ B⁷

Solo on DDEF
Last x, D.S. al Coda (w/ repeat)

G[#]mi⁷ C[#]7(b9) F[#]mi⁹ B¹³(b9) G[#]mi⁷ G⁷(b9) F[#]mi⁹ B¹³(b9)

rit. A[#]mi⁷(b5) A^{mi}7 E(ADD2)/G[#] G¹³ F[#]mi⁹ F⁷(#9) E^{MA}9

Joy

Medium Bossa

♩ = 129

Bheki Mseleku

Transcribed: DCousins

Intro

1. 2.

(comping pattern)

(sample bass line)

A

6

10

14

18

22

26

F⁷_{sus} F⁷ F⁷_{sus} F⁷ E^{b9}_{sus} E^{b13} E^{b9}_{sus} E^{b13} E^{b9}_{sus} E^{b13} F⁷_{sus}

(etc.)

A^{b13} B^{b13}_{sus} A¹³ A^{b13}_{sus}

A^{b13}_{sus} A^{b13} A^{b9} B^{b9}_{sus} B^{b9} B^{b9}_{sus} B^{b9}

A^{b13}_{sus} A^{b9} A^{b13} B^{b9}_{sus} B^{b13} A¹³ A^{b13}_{sus}

A^{b13}_{sus} A^{b13} B^{b7} C⁷_{sus} C⁷

B

30 F^7_{sus} F^7 F^7_{sus} F^7 $E^{\flat 9}_{\text{sus}}$ $E^{\flat 13}$ $E^{\flat 9}_{\text{sus}}$ $E^{\flat 13}$

34 F^7_{sus} F^7 F^7_{sus} F^{+7} $E^{\flat 7}_{\text{sus}}$ $D^{+7}(\sharp 9)$

38 $D^{\flat 13}(\sharp 11)$ $C^7(\sharp 11, \flat 9)$ F^{13}_{sus}

40 F^{13}_{sus} F^{13} F^{13}_{sus} F^{13} $E^{\flat 13}_{\text{sus}}$ $E^{+7}(\sharp 9)$ $A^{+7}(\flat 9)$

C

44 D_{mi}^9 $B^{\flat}_{\text{MA}}^7$

48 D_{mi}^9 $D^{\flat +7}(\sharp 9)$ $C^{+7}(\sharp 9)$

52 F_{mi}^7 $D^{\flat}_{\text{MA}}^{13}$ $C^7(\flat 9, \flat 5)$

(flute fills)

56 F_{mi}^7 $E^{+7}(\sharp 9)$ $A^{+7}(\sharp 9)$

D
60 Dmi⁹ B^bMA⁷

64 Dmi⁹ D^b+7(#9) C⁺+7(#9)

68 F¹³_{SUS} F¹³ F¹³_{SUS} F¹³ E^b¹³_{SUS} E^b¹³ E^b¹³_{SUS} E^b¹³ To Φ

flute fills

72 F¹³_{SUS} F¹³ F¹³_{SUS} F¹³ E^b¹³_{SUS} E^b¹³ Till cue E^b¹³_{SUS} E^b¹³ On cue E^b¹³_{SUS} E^b¹³

Solo on form (ABCD)
After solos, D.S. al Coda

77 Φ F¹³_{SUS} F¹³ F¹³_{SUS} F¹³ E^b¹³_{SUS} E^b¹³ E^b¹³_{SUS} E^b¹³

Vamp, Solo & Fade

Supreme Love

Jazz Waltz

(w/ triplet undercurrent)

♩ = 180

Bheki Mseleku

Transcribed: DCousins

Intro

Intro

(comping pattern)

(bs)

A

(sop. & pno)

Supreme Love

2

B

29 F⁷_{sus} G⁷_{sus} A⁷_{sus} (Dmi⁷) D⁷_{sus}(b⁹)

33 F⁷_{sus} G⁷_{sus} (A⁷_{sus} A⁷_{sus}(b⁹) A⁷)

37 F⁷_{sus} G⁷_{sus} A⁷_{sus} (Dmi⁷) D⁷_{sus}(b⁹)

41 F⁷_{sus} G⁷_{sus} (A⁷_{sus} A⁷_{sus}(b⁹) A⁷)

Solo on AB
After solos, play head to ending

Ending

45 Dmi¹¹ Emi¹¹ /A Dmi¹¹ (etc.) (rit. last x) Emi¹¹ /A

Vamp & solo till cue

On cue

49 G(ADD2) F⁷_{sus} F⁻ E^b Dmi¹¹

Cycle

Open, Straight 8ths

♩ = 116

Bheki Mseleku

Transcribed: DCousins

A G[#]7(♯9) C[#]mi⁷ E⁺7(b9) A^{mi}7 B⁺7(♯9) E^{mi}7 G⁺7(♯9) C^{mi}7 D⁺7(♯9)

(fl. w/ ten. 8vb)

5 G^{mi}7 B^b7(b9) E^bmi⁶ F⁺7(♯9) B^bmi⁷ C[#]7(♯9) F[#]mi⁷ G[#]7

B Swing in 4

9 C[#]mi⁷ E⁺7(b9) A^{mi}7 B⁺7(♯9) E^{mi}7 G⁺7(♯9) C^{mi}7 D⁺7(♯9) G^{mi}7

(fl.) (fl. w/ ten. & pno 8vb)

13 G^{mi}7 B^b7(♯9) E^bmi⁶ F⁺7(♯9) B^bmi⁷ C[#]7(♯9) F[#]mi⁷ G[#]7(♯9)

(pno w/ fl. 8va, ten. 8vb)

C

17 C[#]mi⁷ E⁷ A^{mi}7 B⁺7 E^{mi}7 G⁺7 C^{mi}7 D⁺7(♯9)

To ⊕

21 G^{mi}7 B^b7(♯9) E^bmi⁶ F⁺7(b9) B^bmi⁷ C[#]7(♯9) F[#]mi⁷ G[#]7

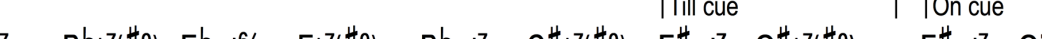
D

Solos

25 **C[#]mi⁷** **E⁺7([#]9)** **A^{mi}7** **B⁺7([#]9)** **E^{mi}7** **G⁺7([#]9)** **C^{mi}7** **D⁺7([#]9)**

(1st x only)

29 Gmi⁷ B^b+7(♯9) E^bmi⁶ F+7(♯9) B^bmi⁷ C[♯]+7(♯9) Till cue F[♯]mi⁷ G[♯]+7(♯9) On cue F[♯]mi⁷ G[♯]+7(♯9)



(fl. w/ ten. 8vb)
D.S. al Coda

34 $F\sharp mi^7$ *rit.* $G\sharp +^7$ $C\sharp mi^9$ $F\sharp 7(\sharp^{11})$
(fl. & ten. fills)

Closer to the Source

Swing

♩ = 153

Bheki Mseleku

Transcribed: DCousins

Intro

(pno)

5

9 C /G Asus Dmi/G

(+ perc.)

13 C C/G Ami Dmi/G

17 **A** C (/B) /G Asus Dmi/G

(pno w/ sop., sop. 8va on 2nd x rpt)

21 C (/B) /G Ami 1. Dmi/G 2.

26 D⁹ Dmi/G C C/G

(sop. 8va 2nd x)

30 D⁹ Dmi/G C 1. 2.

(bass notes in parentheses on rpt) (sop. w/ pno 8vb.)

2

B

35 A^b B^b C A_{mi} E^b F

41 E_{mi}^7 A_{mi}^7 A^b B^b C A_{mi}

47 E^b F E_{mi}^7 A_{mi}^7 D_{mi}^7 A^b/B^b B^b A^b/B^b B^b To 1,2

(sop. pno) (sop. w/ pno)

54 C **Interlude** /G A^5 D_{mi}/G

(sop. fills)

58 C /G A_{sus} D_{mi}/G

62 **C** C /G A^5 D_{mi}/G

(sop. w/pno)

66 C /G A^5

70 D D_{sus} D_{mi}/G C

(Sample Piano Fill)

74 $D(ADD2)$ Dmi/G C $D(sus2)$ Dmi/G C

(pno fill - - - - -) (sop. fill - - -)

81 $D(sus2)$ Dmi/G C

1. 2.

D.S. al Coda One

87 D C^5 A^5 Dmi/G

(pno) (sop.)

91 C^5 A^5 Dmi/G

(pno) (sop.)

95 D^9 Dmi/G C

99 D^9 Dmi/G C

1. 2. (sop. w/pno)

D.S. al Coda Two

104 **E** **C** **Bmi⁷(b5)** **E⁷(b9)** **A^{mi}⁷** **D⁷**
 (pno solo)

110 **G^{MA}⁷/D** **C^{MA}⁷** **F^{#mi}⁷(b5)** **B⁷(b9)** **E^m(ADD2)** **A⁷** **D** **G^{MA}⁷** **Freely**

118 **C^{#mi}⁷(b5)** **F^{#7}** **B^{mi}⁷** **E⁷** **A^{MA}⁷** **D^{MA}⁷** **G^{#mi}⁷(b5)** **C^{#7}(b9)**

122 **F^{#mi}⁷** **B⁷** **E(ADD2)** **A^{MA}⁷** **F^{#mi}⁷/G[#]** **G^{#7}(b9)** **C^{#mi}⁷** **F^{#7}_{sus}**

F ♩ = ±110
 126 **B⁶/F[#]** **E^{MA}⁹** **C^{#mi}⁷/D[#]** **D⁷(b9)** **B⁺^{MA}⁷/D[#]** **C^{#7}_{sus}**
 (sop. w/pno 8vb)

132 **F^{#MA}⁷/C[#]** **B^{MA}⁹** **A^{bmi}⁷/B^b** **B^{b7}(b9)** **G^{b+MA}⁷/B^b** **A^{b9}_{sus}**

138 **D^{b9}/A^b** **G^{bMA}⁷** **E^{bmi}⁷/F** **F⁷** **D^{b+MA}⁷/F** **E^{b7}_{sus}** **E^{b7}** **A^{bMA}⁹/E^b**

145 **D^{bMA}⁷** **B^{bmi}⁷/C** **C⁷(b9)** **F^{mi}(MA⁹)/C** **F^{mi}⁷/B^b**

150 **E^{bMA}⁷/B^b** **A^{bMA}⁷** **F^{mi}⁷/G** **G⁷(b9)** **C^m(ADD2)** **3** **~**

Timelessness

Fast Swing

♩ = 260

Intro (dr. solo)

Bheki Mseleku

Transcribed: DCousins

(pno & bs) **C** **D^bMA⁷** **E^b6** **F** **E⁺** **F[#](add #11)**
(ten. 8vb)

F **E⁺** **E^b6** **D⁷** **D^bMA⁷** **4 x's**

in 4
A **CMA⁷(b5)** **B^bMA⁷(b5)** **A^bMA⁷(b5)** **G^bMA⁷(b5)**
(pno w/ten. 8vb)

FMA⁷ **EMA⁷** **E^bMA⁷** **DMA⁷** **D^bMA⁷**

CMA⁷(b5) **B^bMA⁷(b5)** **A^bMA⁷(b5)** **G^bMA⁷(b5)**

FMA⁷ **EMA⁷** **E^bMA⁷** **DMA⁷** **D^bMA⁷**

B **G¹³sus** **B^b13sus** **E^b6/9** **A^mi⁹** **D⁹**

G¹³sus **B^bm⁷** **E^b7** **A^bMA⁷** **D^mi⁹** **G⁷**

33 $C^{13}(SUS4)$ $B^{13}(b9)$ $B^{b13}(SUS4)$ E^{+9} E^{bMA13} $A^{13}(\#9)$ $A^{b13}(SUS4)$ A^{b+7} D^{bMA13}
 (ten. at written pitch)

37 $D^7(\#11)$ Dmi^7 G^7 C N.C. (pno. fill)

C

41 $CMA^7(b5)$ $B^{bMA^7}(b5)$ $A^{bMA^7}(b5)$

44 $G^{bMA^7}(b5)$ FMA^7 EMA^7 E^{bMA^7} DMA^7 $D^{bMA^7}(b5)$

49 $CMA^7(b5)$ $B^{bMA^7}(b5)$ $A^{bMA^7}(b5)$ $G^{bMA^7}(b5)$

53 FMA^7 EMA^7 E^{bMA^7} DMA^7 $D^{bMA^7}(b5)$ To Φ

D Solos (in 4)

57 CMA^7 B^{bMA^7} $A^{bMA^7}(b5)$ $G^{bMA^7}(b5)$ FMA^7 E^{bMA^7} (DMA^7)

63 D^{bMA^7} CMA^7 B^{bMA^7} $A^{bMA^7}(b5)$

68 $G^{bMA^7}(b5)$ FMA^7 E^{bMA^7} (DMA^7) D^{bMA^7}

E

73 G^7_{sus} G^7 B^b7_{sus} B^b7 E^b6_9 A_{mi}^7 D^7

77 D_{mi}^7 G^7 $B^b_{\text{mi}}^7$ E^b7 $A^b_{\text{MA}}^7$ D_{mi}^7 G^7

81 C^9_{sus} B^b7_{sus} B^b7 $E^b_{\text{MA}}^7$ E^b7 A^b7_{sus} A^b7

85 $D^b_{\text{MA}}^9$ D_{mi}^7 G^7 C_{MA}^7 D_{mi}^7 G^7

F

89 C_{MA}^7 $B^b_{\text{MA}}^7$ $A^b_{\text{MA}}^7(b5)$ $G^b_{\text{MA}}^7(b5)$ F_{MA}^7 $E^b_{\text{MA}}^7 (D_{\text{MA}}^7)$

95 $D^b_{\text{MA}}^7$ C_{MA}^7 $B^b_{\text{MA}}^7$ $A^b_{\text{MA}}^7(b5)$

100 $G^b_{\text{MA}}^7(b5)$ F_{MA}^7 $E^b_{\text{MA}}^7 (D_{\text{MA}}^7)$ $D^b_{\text{MA}}^7$

Solo on DDEF
After solos, D.C. al Coda

105 C $D^b_{\text{MA}}^7$ E^b6 F E^+ $F^{\#}(\text{add } \#11)$

(ten. 8vb)

(rit. last x - - -)

109 F E^+ E^b6 D^7 $D^b_{\text{MA}}^7$ (fine last x)

Vamp, drum solo, fine on cue

Vukani (Wake Up)

Bheki Mseleku
Transcribed: DCousins

♩ = 122 **Intro**

1. 2.

C⁵ C^{sus}/B^b D^bMA⁷ C^{sus} C⁵ C^{sus}/B^b D^bMA⁷ C⁵ (D^bMA⁷) Cmi

(pno) (sn. pattern, dr. half-x feel) (+ alto) (etc.) (alto fill)

(bs)

A

6 Cmi C^{sus}/B^b D^bMA⁷ Cmi⁷ Cmi B^b(ADD2) D^bMA⁷ Cmi

(8vb) Vu-ka-ni ma - do-da i - lan-ga li-phu-mi - le ku - si - le.

10 Cmi B^b2 D^bMA⁷ Cmi⁷ Cmi B^b D^bMA⁷ Cmi

Wake up chil - dren the sun is ri-sen it's a new day.

B

14 G⁷ A^bMA⁷/G G⁷(b9) Cmi⁷/G Dmi⁷(b5)/G E^bMA⁷/G Fmi⁷/G A^bMA⁷/G Gmi⁷ Fmi⁷/G

(altos tens.) (sn.) (etc.)

G Pedal

17 E^bMA⁷/G Dmi⁷(b5)/G Cmi⁷/G 1. G⁷(b9) A^bMA⁷/G Gmi⁷ 2. G⁷(b9) A^bMA⁷/G G⁷

(G Ped.)

34 Cmi⁹ (E^b F) Cmi¹¹ F. Cmi¹¹ F.)

4

Solos

38 Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi

on cue (solo continued)

42 Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi

(bkgr. vcs. 8vb)

46 Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi

Solo continued

50 Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi Cmi Csus/B $\flat$ D $\flat$ MA 7 Cmi Cmi (8vb)

Till cue On cue

55 Cmi B $\flat$ D $\flat$ MA 7 Cmi Cmi B $\flat$ D $\flat$ MA 7 Cmi

new day. it's a new day. it's a

Vamp, solo & fade

Looking Within

Med. Swing
(w/ triplet undercurrent)

Bheki Mseleku
Transcribed: DCousins

♩ = 121

Intro

Cm(ADD2)/G G⁷sus(b⁹) Cm(ADD2)/G 1. G⁷sus(b⁹) 2. G⁷sus(b⁹)

(sample voicings)

(bs)

G Pedal

A

6 Cm(ADD2) B^bmi(MA7)

(sample bass line)

10 A^b+MA⁷ /G Fm(ADD2)

14 E^bmi(MA⁹) D^bmi(MA7)

18 Cmi/G G⁷sus(b⁹) Cmi/G G⁷sus(b⁹) G⁷(b⁹)

B

22 Cmi(MA⁹) B^bmi(MA⁹)

26 A^b+MA⁷ /G Fm(ADD2)

Looking Within

30 $E^b_{mi}(MA^7)$ $D^b_{mi}(MA^9)$

34 C_{mi}/G $G^7_{sus}(b^9)$ $G^7(b^9) C_{mi}/G$ $B_{mi}^7(b^5)$ $E^7(b^9)$
(top note voicings - sample lead)

C 38 $A_{mi}(ADD2)$ $F_{mi}(ADD2)$

42 C/G $E^7(b^9)/G^\sharp$ A_{mi}^7 $D^7(\sharp^{11}_{b^9})$

46 C/G $A^{b+}_{MA^7}/G$ $D_{mi}^7(b^5)/G$ G^{+7} To Φ

50 $C_{mi}(MA^9)$ $A_{mi}^7(b^5)$ (sample fill) $D_{mi}^7(b^5)$ G^{+7}

Solo on ABC
After solos, DS al Coda

54 $C_{mi}(MA^9)$ $A_{mi}^7(b^5)$ $D_{mi}^7(b^5)$ G^{+7}
Vamp & solo till cue

58 On cue $C_{mi}(MA^9)/G$ $C_{mi}(MA^9)/G$ $D_{mi}^7(b^5)/G$ $D_{mi}^7(b^5)/G$
Vamp & solo till cue

62 On cue $A^{b+}_{MA^7}$ $C_{mi}(MA^9)$

Medium-Up Jazz Waltz
(w/ triplet undercurrent)

C-Ton (Planet Earth)

Bheki Mseleku
Transcribed: DCousins

♩ = ±210

Intro

Chords: D_{sus}, D⁷_{sus}(b₉), D_{sus}, D⁷_{sus}(b₉)

4 x's

(fl. fill)

(bs)

Section A

Chords: D⁵, D/C⁵, C, C²/B^b, A^b7, Gmi⁷, C⁷(b₉)

(fl. w/ pno 8vb)

1.2.

Chords: F_{MA}⁷, F⁺, A^b_{MA}⁷/B^b, Gmi/B^b, A^b_{MA}⁷/B^b, Gmi⁷/B^b

Chords: A^b_{MA}⁷/B^b, Gmi⁷/B^b, A^b_{MA}⁷/B^b, B^b₁₃(#₁₁), E^b_{MA}⁷, A^b_{MA}⁷

Chords: D^b_{MA}⁷, G^b_{MA}⁷, G^b7(b₅), F⁷, E⁷, A⁷

Section B

Chords: C[#]_{sus} /B, A_{sus}, G_{sus}, C[#]_{sus} /B, A_{sus}, G_{sus}

3

Chords: D_{sus} /C, B^b_{sus}, A^b_{sus}, D_{sus} /C, B^b_{sus}, A^b_{sus}

3

To

C

37 $E_{mi}^{11}(b5)$ $B^b_{MA}7/A$ A^7 3 3

41 D_{sus} $D^7_{sus}(b9)$ D_{sus} $D^7_{sus}(b9)$ D_{sus} $D^7_{sus}(b9)$ D_{sus} $D^7_{sus}(b9)$
(flute fills on D Phrygian) - - - - -

D **Solos**
49 D^5 $C^{13}(\#11)$ $B^b_{MA}^{13}$ A^b7 G_{mi}^7 $C^{13}(b9)$ 1.2. F_{MA}^7

57 $A^b_{MA}7/B^b$ G_{mi}^7/B^b $A^b_{MA}7/B^b$ G_{mi}^7/B^b $A^b_{MA}7/B^b$ G_{mi}^7/B^b $A^b_{MA}7/B^b$ $B^b_{13}(b9)$

65 $E^b_{+MA}^7$ $A^b_{+MA}^7$ $D^b_{+MA}^7$ $G^b_{+MA}^7$ $G^b7(b5)$ $B^7(b5)$ $E^7(b5)$ A^7

E 3.
73 $C^{\#}_{sus}$ $A_{MA}^7_{sus}(OMIT5)$ $C^{\#}_{sus}$ $A_{MA}^7_{sus}(OMIT5)$
(pno) (bs)

77 2 2

81 **Dsus** **B $\flat$ MA 7 SUS(OMIT5)** **Dsus** **B $\flat$ MA 7 SUS(OMIT5)**

(pno)

(bs)

85 **2** **2**

89 **F** **Emi 7 (b5)** **A 7 SUS(b9)** **A $^+$** **D 7 SUS** **D 7 SUS(b9)** **D 7 SUS** **D 7 SUS(b9)**

97 **D 7 SUS** **D 7 SUS(b9)** **D 7 SUS** **D 7 SUS(b9)**

Solo on DDDEEF
After Solos, D.S. al Coda

101 **C $^\sharp$ SUS /B** **A 5** **G 5** **C $^\sharp$ SUS /B** **A 5** **G 5** **2** **2**

109 **Dsus /C** **B $\flat$ 5** **A $\flat$ 5** **Dsus /C** **B $\flat$ 5** **A $\flat$ 5** **2** **2**

117 **Emi 7 (b5)** **A 7 SUS(b9)** **A $^+$** **D 7 SUS** **D 7 SUS(b9)** **D 7 SUS** **D 7 SUS(b9)**

Vamp & solo till cue

On cue **A $^+$ (b9)** **Freely** **Dmi (phryg.)**

(fl. & pno)

Through the Years

Music: Bheki Mseleku
Lyrics: Abbey Lincoln
Transcribed: David Cousins

Ballad

♩. = 55

A

(Ami⁷)

A^o7

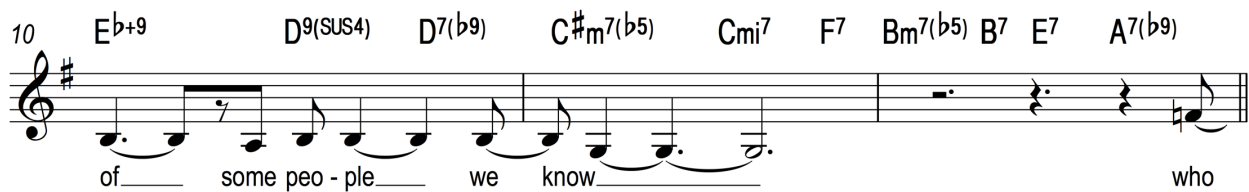
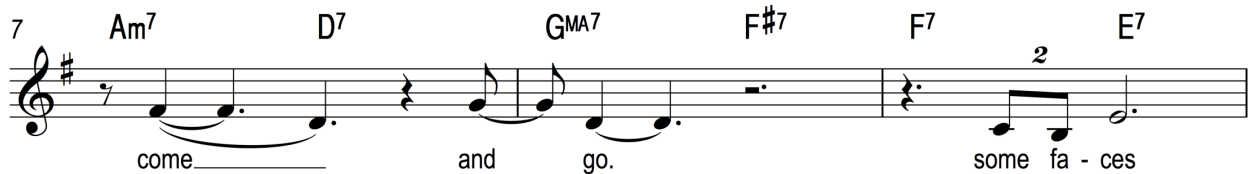
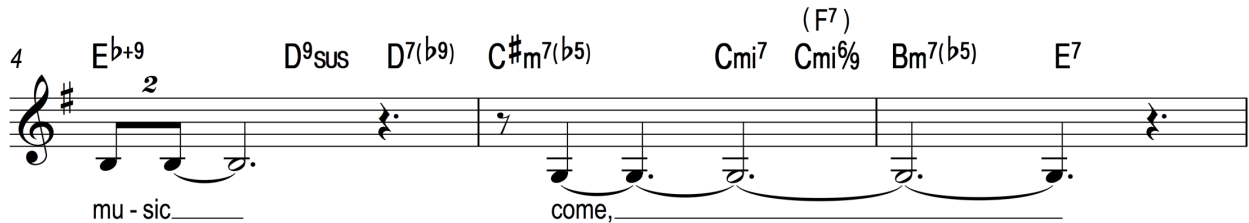
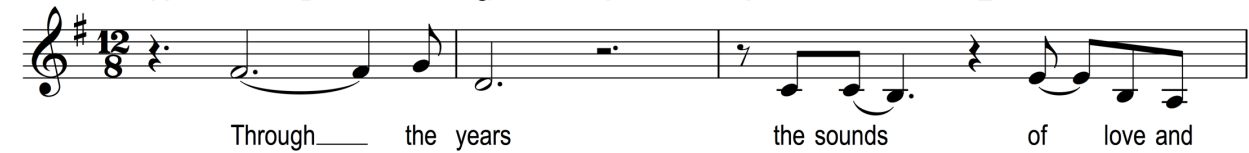
D7(b9)

GMA⁷

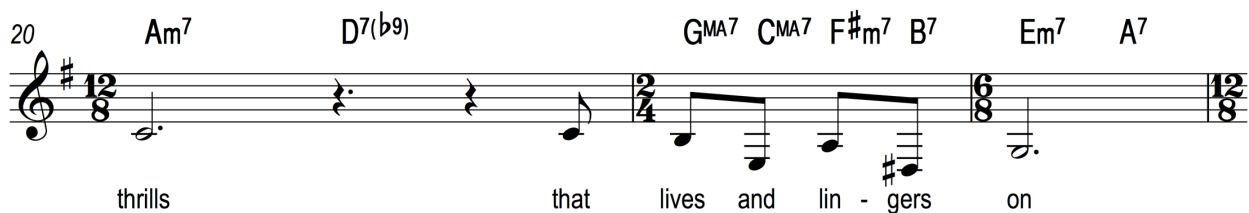
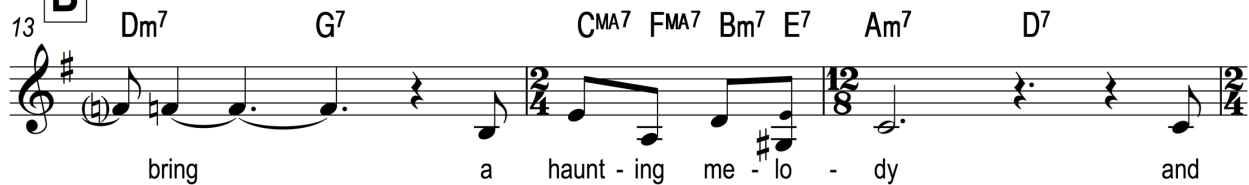
F[#]7

F⁷

E⁷



B



23 G/D B7/D# Em7 A7 G/D B+9/D#

the sounds that we hear when earth and hea-ven are_ near

26 Em7 A7 D7(SUS4) D°7 To ⊕

a mut-ed trum - pet or a soul - ful sax - o-phone, a wail,_ a sing-er's

Solo Pickup - - - - -

28 D7(SUS4) D7(b9) GMA7 C7 B7 E7

moan._____

Solo on AB
After Solos, D.S. al Coda

⊕ **Freely** ♩ = ±100

31 D7(SUS4) rit. _ D7(b9) GMA7 C7(b9) FMA7 Bb9sus Bb7(b9)

moan._____

(pno) 3

34 EbMA7 Ami9(b5) D7(#11) GMA7(#11)

bah oh

Yanini

Medium-Up Latin

♩ = 115

Intro

Bheki Mseleku

Transcribed: DCousins

B $\flat$ C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$

(bs)

5 **A** B $\flat$ C $\sharp$ mi 11 F $\sharp^9$ B $\flat$ MA 13 C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ MA 13

(pno w/ ten. 8vb)

9 B $\flat$ MA 13 C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ B $\flat$ MA 7 A $\sharp$ mi $^7(b5)$ D $\sharp^7(b9)$ G $\sharp$ mi 7

13 G $\sharp$ mi 7 C $\sharp^9$ F $\sharp^{13}$ SUS A 13 SUS D $\flat$ MA 7 C $\sharp$ mi 7 F $\sharp^7$ B $\flat$

18 B $\flat$ C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ 1. C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$

(pno fills)

22 B $\flat$ C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ 2. B $\flat^{13}$ SUS B $\flat^7$ E $\flat$ MA 9 E $\flat$ MA 9

28 Fmi 7 B $\flat^7$ E $\flat$ MA 9 C $\sharp$ mi 7 F $\sharp^7$ B $\flat$ B $\flat$

32 C $\sharp$ mi 9 F $\sharp^{13}$ B $\flat$ MA 13 F $\sharp^{13}(b9)$ F $^7(b5)$ B $\flat^{13}(b9)$ E $\flat$ MA 13

B

35 $E^b_{MA^{13}}$ $B^b_{13}(b9)$ $A^7(b9_{b5})$ $D^{13}(b9)$ G_{MA^9}

39 G_{MA^9} $F^{\#}_{13}(b9)$ $F^7(b9_{b5})$ $B^b_{13}(b9)$ $E^b_{MA^{13}}$

43 $E^b_{MA^{13}}$ $B^b_{13}(b9)$ $A^7(b9_{b5})$ $D^{13}(b9)$ G_{MA^9}

47 G_{MA^9} $A^b_{13}(b9)$ $G^+_{MA^7}$ $C^+_{MA^7}$ $F^9(\#11)$

51 $F^9(\#11)$ $C^{13}(b9)$ $B^+_{MA^7}$ $E^+_{MA^7}$ $A^{13}(\#11)$

55 $A^{13}(\#11)$ $F^{\#}_{13}(b9)$ $F^7(b9_{b5})$ $B^b_{13}(b9)$ $E^b_{MA^{13}}$

C

59 $E^b_{MA^{13}}$ /D /C /B b $A_{mi^9}(b5)$ $D^7(b9)$

63 $G_{MA^{13}}$ $C^{\#}_{mi^7}(b5)$ $B^b_{13}(b9)$ $A^7(b9_{b5})$ $D^7(b9)$ G_{MA^9}

Yanini

67 GMA^9 $C\#mi^9(b5)$ $F\#7(b9)$

71 BMA^7 Fmi^{11} $Bb^{13}(b9)$

75 E^bMA^9 Fmi^7 Bb^7 E^bMA^{13} $C\#mi^7(b5)$ $F\#7$

79 BMA^{13} $C\#mi^9$ $F\#^{13}$ BMA^7 $C\#mi^7$ $F\#7$

D

83 $D\#mi^7$ $G\#mi^7$ Fmi^7 Bb^7 Gmi^7 Cmi^7 $Ami^7(b5)$ $D7(b9)$

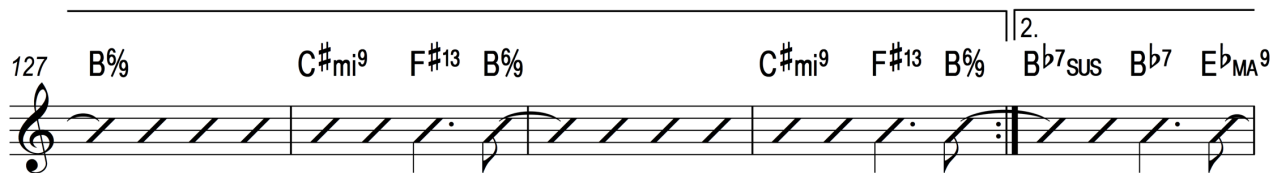
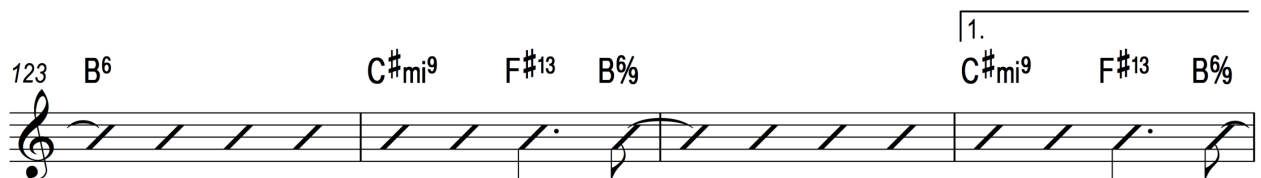
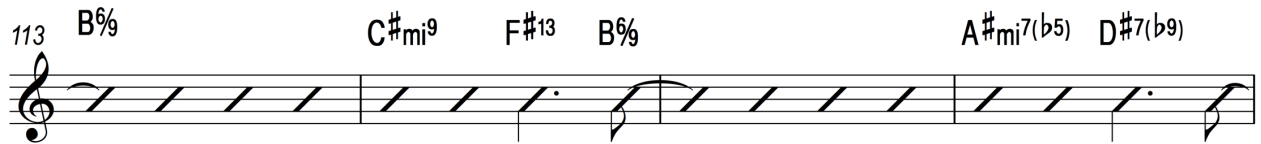
87 Bmi^7 Emi^7 $C\#mi^7$ $F\#7$ $D\#mi^7$ $G\#mi^7$ Fmi^7 Bb^7

91 Gmi^7 Cmi^7 $Ami^7(b5)$ $D7(b9)$

95 GMA^7 $C\#mi^7$ $F\#7(b9)$

99 BMA^{13} $C\#mi^9$ $F\#7$ BMA^{13} $C\#mi^9$ $F\#^{13}$ $B\%$ To Φ

103 $B\%$ $C\#mi^9$ $F\#^{13}$ BMA^{13} $C\#mi^9$ $F\#^{13}$ BMA^{13} $C\#mi^9$ $F\#^{13}$ $B\%$

E**Solo 1****F**

148 $E^b_{MA^{13}}$ $B^b_{13(b9)}$ $A^7(b^b_5)$ $D^{13(b9)}$ $G^{MA^9}_5$

152 G^{MA^9} $A^b_{13(b9)}$ G^{+MA^7} C^{+MA^7} $F^9(\#^{11})$

156 $F^9(\#^{11})$ $C^{13(b9)}$ B^{+MA^7} E^{+MA^7} $A^{13(\#^{11})}$

160 $A^{13(\#^{11})}$ $F\#_{13(b9)}$ $F^7(b^b_5)$ $B^b_{13(b9)}$ $E^b_{MA^{13}}$

G

164 $E^b_{MA^7}$ /D /C /B b $A_{mi^7}(b^b_5)$ $D^7(b9)$

168 G^{MA^7} $B^b_{13(b9)}$ $A^7(b^b_5)$ $D^7(b9)$ G^{MA^7}

172 G^{MA^7} $C\#_{mi^7}$ $F\#^7$

176 B^{MA^7} F_{mi^7} $B^b_{13(b9)}$

180 $E^b_{MA^7}$ F_{mi^7} B^b^7 $E^b_{MA^7}$ $C\#_{mi^7}$ $F\#^7$ B^6_9

184 B $\flat$ 9 C $\sharp$ mi7 F $\sharp$ 7 B $\flat$ 9 Till cue C $\sharp$ mi7 F $\sharp$ 7 B $\flat$ 9

188 B $\flat$ 9 C $\sharp$ mi7 F $\sharp$ 7 B $\flat$ 9 C $\sharp$ mi7 F $\sharp$ 7 B $\flat$ 9

On cue B $\flat$ 9 C $\sharp$ mi7 F $\sharp$ 7

H D $\sharp$ mi7 G $\sharp$ mi7 Fmi7 B $\flat$ 7 Gmi7 Cmi7 A $\flat$ mi7(b5) D7(b9)

Bmi7 Emi7 C $\sharp$ mi7 F $\sharp$ 7 D $\sharp$ mi7 G $\sharp$ mi7 Fmi7 B $\flat$ 7

Gmi7 Cmi7 A $\flat$ mi7(b5) D7(b9)

GMA7 C $\sharp$ mi7 F $\sharp$ 7(b9)

BMA 13 C $\sharp$ mi9 F $\sharp$ 7 BMA 13 C $\sharp$ mi9 F $\sharp$ 13 B $\flat$ 9

Solo 2 **Open**

B $\frac{6}{9}$ C $\sharp$ mi 7 F $\sharp^7$ B $\frac{6}{9}$

After Solo
D.S. al Coda

Outro

B $\frac{6}{9}$ BMA 7 C $\sharp$ mi 7 F $\sharp^7$ B $\frac{6}{9}$

(ten. & pno/vc. fills)

Vamp & solo till cue

On cue **Till cue**

B $\frac{6}{9}$ C $\sharp$ mi 7 (b5) /F $\sharp$ B $\frac{6}{9}$

(pno/vc. fills)

On cue
rit.

C $\sharp$ mi 7 (b5) /F $\sharp$ C $\sharp$ MA13(#11) BMA13(#11)

Med. Swing
(w/ triplet undercurrent)

Homeboyz

Bheki Mseleku
Transcribed: DCousins

♩ = 127

Intro

Chords: Cmi⁷ / / F/C

1-3. Fmi⁷ G⁺ 4. Fmi⁷ G⁺ (alto)

(pno)

(bs.)

3 3

6 **A** Cmi⁷ F/C Cmi⁷ F/C Cmi⁷ F/C Fmi⁷ G⁺

10 Cmi⁷ F/C Cmi⁷ F/C Cmi⁷ F/C 1. Fmi⁷ G⁺ 2. Fmi⁷ G⁺

15 **B** in 4 Fmi⁹ Ebmi⁶ D7(#9) G⁺

19 Cmi⁷ Bbmi⁷ A7(#9) D7 (alto fills) G⁺ (pickup)

Play head twice, solo on AAB
After solos, head once to outro

Outro

Cmi⁷ F/C Cmi⁷ F/C Cmi⁷ F/C Fmi⁷ G⁺

Vamp, solo & fade

Ntuli Street

Bheki Mseleku

Transcribed: DCousins

Med. Swing

♩ = 125

A

N.C. (fl. w/pno 8vb)

(snare roll)

(bs)

(sim.)

(sim. 2 feel)

B

(triplet undercurrent a la Elvin Jones)

(bs)

(sim.)

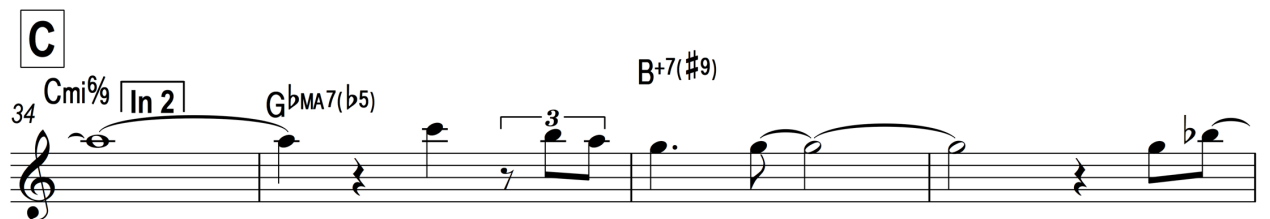
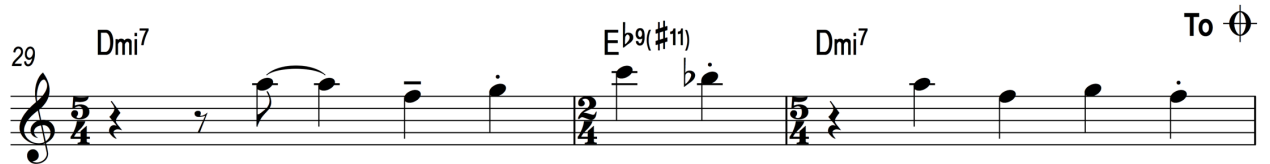
Chords: Cmi⁶, G^bMA7(b5), B⁷alt., E7(#9), E⁹, A⁺7(b9), Dmi⁷, D^b7(#9), Cmi⁷, F⁷, B^b6, A⁺7, A^b9sus, A^b13, D^bMA⁹, G^b13, FMA¹³, E7(#11), E^bmi⁹, A^b13, B⁹(#11), A^b7 [Shuffle], AMA¹³(#11), A⁺7, Dmi¹¹, E^b7sus, Dmi⁷, E^b13(#11), Dmi⁷, E^b7(#11)

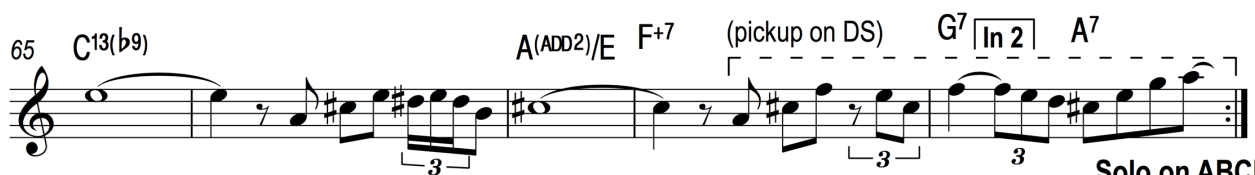
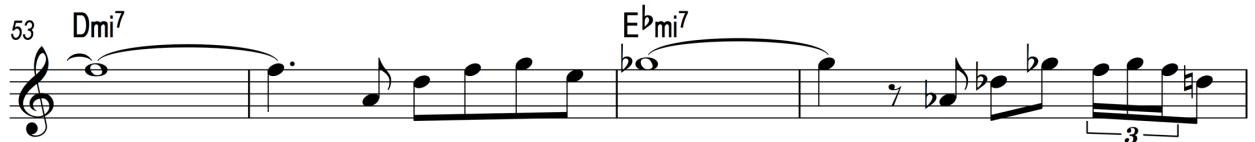
Tempo: Med. Swing (♩ = 125)

Time Signature: 4/4

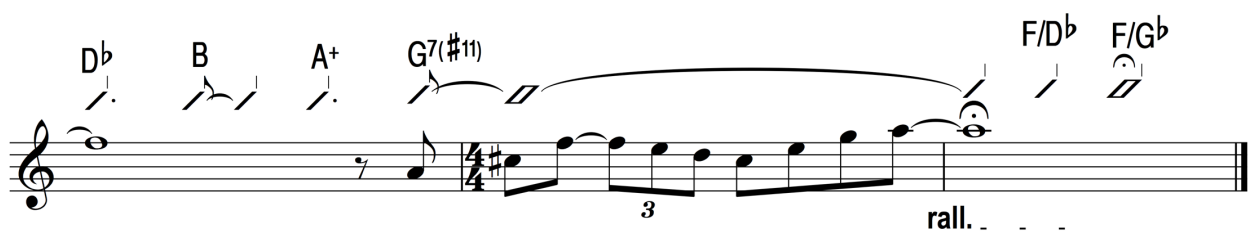
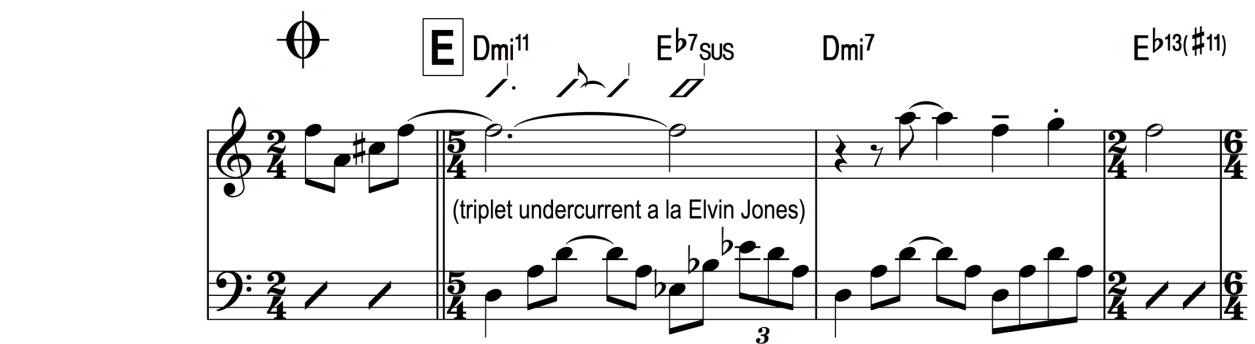
Key Signature: C major / F major

Form: A (8 measures), B (8 measures)





Solo on ABCD
After solos, DS al Coda



My Passion

Med. Jazz Waltz

♩ = 125

Bheki Mseleku

Transcribed: DCousins

A A^{b+MA7} $D^{bMA7}(\#11)$ Dmi^{11} Emi^{11} FMA^9 Emi^7

7 $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$ $Dmi^9(b5)$ $Emi^{11}(b5)$

(sample voicings) (sim.)

(sample bass line)

11 A^{b+MA7} $D^{bMA7}(\#11)$ Dmi^{11} Emi^7 FMA^9 Emi^7

17 $D^{13}(\#11)$ A^{b+MA9/B^b} $D^{13}(\#11)$ A^{b+MA7} $D^{13}(\#11)$ A^{b+MA9/B^b} $D^{13}(\#11)$ $A^{bMA7}(\#11)$

(sim.)

B Ami^7 C^+7 Fmi^9 $A^{b+7}(b9)$ $D^{bmi}(MA7)$ $C^7(b9)$ Fmi^7

21

28 E^7 Ami C^+7 $Fm(ADD2)$ $A^{b+7}(b9)$

$D^{bmi}(MA7)$ $C^7(b^9)$ Fmi E^7

33

C

37 A^{b+MA7} $D^{bMA7}(\#11)$ Dmi^{11} $E mi^7$ FMA^9 $E mi^7$

To Φ

43 $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$

(top-note voicings)

(sim.)

Solo on AABBC
After solos, D.C. al Coda

 Φ

47 $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$ $Dmi^9(b5)$ $E mi^{11}(b5)$

(sim.)

D

Dr Solo

51 $Dmi^9(b5)$

on cue

53 $D^{13}(\#11)$ $B^{b13}(\#11)$ $D^{13}(\#11)$ A^{b+MA7} $D^{13}(\#11)$ $B^{b13}(\#11)$ $D^{13}(\#11)$ $A^{bMA7}(\#11/\#5)$

(sim.)

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