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Examining the connections between selected North American and South African jazz pianists within the jazz piano trio setting

ANGELIQUE MULDER

A thesis submitted in partial fulfilment of the requirements for the degree of Master of Music in the Wits School of Arts, Faculty of Humanities, University of the Witwatersrand
Johannesburg, April 2025

Declaration

I declare that this research thesis 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.



Angelique Mulder
8 April 2025

Abstract

The connection between North American and South African jazz has been made clear through previous research, but there is insufficient proof of what exact North American pianistic elements are present in the playing of South African jazz pianists. Having an interest in this connection, I realised that I would have to apply certain data collection methods to obtain a deeper understanding of this connection. This led me to my research topic and the main aim of this study: To what extent can transcription, analysis and interviews be used to identify the exact pianistic elements present in the playing of selected North American and South African jazz pianists, within the jazz piano trio setting? After applying the above-mentioned methods, I found that they do present adequate results and that they can be helpful in determining and understanding any theoretical connections that are present in music. My research not only allows musicians to incorporate the techniques and elements utilised by the selected pianists into their own playing, but it also provides them with practical methods that can be used to develop their musicianship. My research allows for further investigation into the different approaches to transcription, styles of analysis and the various possibilities of presenting one's findings. My research also provides motivation for future research possibilities regarding the connections between North American and South African jazz pianists and the connections within the trio format.

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Chapter 1

Introduction

This thesis consists of four content chapters and the conclusion. Chapter One includes an introduction to my research topic, as well as the aim of this research. Chapter Two presents the literature review that is divided into different topic areas related to my research question. Chapter Three examines the history and development of the jazz piano trio and it includes brief biographies of the pianists included in this dissertation. Chapter Four contains transcriptions and analysis of performances by the selected pianists. This chapter also includes the content found through the interviews that I conducted. The conclusion summarizes the results and provides any further recommendations for research relating to my topic.

Aim and Rationale

This thesis determines to what extent transcription, analysis and interviews can be used to recognize the exact North American jazz pianistic elements that are present within in the playing of South African jazz pianists. I focused on the performance of pianists within the jazz piano trio setting. A jazz pianist can perform many different roles, all of which are dependent on the particular performance setting. The two main roles can be divided into the ensemble setting and the solo setting. Different approaches and techniques exist within the ensemble setting, depending on the type of ensemble. Examples include the duo, trio, quartet, quintet, sextet and big band settings. Due to the large number of possibilities within each setting, I decided to focus on the trio setting. My analysis includes elements ranging from the pianists' melodic interpretation, use of chord voicings, approach to improvisation and a discussion of the communication between the musicians within the trio.

The jazz piano trio carries two main roles: the first being a strong stand-alone unit and the second functioning as a rhythm section within a larger jazz ensemble. When the trio functions as a rhythm section, it is responsible for the harmony and rhythm whereas other instruments such as horns or vocalists will cover the melody. This will be in the case of quartets, quintets, sextets and even in big bands (Haidet and Madigosky, 2020; De Villiers: 2021: 17-18). I found the jazz piano trio to be my favourite performance setting due to the possibility of individual expression, the intimate interaction between the instruments and the open sound due to the small number of instruments. All of the pianists included in this dissertation, some more than others, perform in the trio setting and it is also the setting in which I mostly perform. The jazz piano trio emerged during the 1930s and 1940s and its

development occurred over a period of decades and across a span of several jazz styles as well as significant changes within the instrumentation (Judy, 2004). Trios before the 1940s did not have a set instrumentation. Pianist Teddy Wilson's trio, for example, consisted of piano, drums and clarinet. In Wilson's trio, the piano mainly had an accompanying role (Judy, 2004). It was only during the late 1940s that the piano-bass-drums format became standard. Important early piano-bass-drum trios include the trios of Mary Lou Williams, Jess Stacy, Erroll Garner and Oscar Peterson (Muscarella, 2015: 128-129). Within this format, the piano took the lead role and it was responsible for the melody, harmony and most of the improvisations. The swing era, especially from the 1930s onwards, witnessed the roles of the rhythm section becoming more dominant and this contributed in the development of the trio (Muscarella, 2015: 3). Today, trios perform in a variety of different jazz styles including Latin jazz, swing, free jazz and post-bop (De Villiers, 2021: 17). Jazz is also combined with other genres such as Robert Glasper's trio blending hip-hop with jazz (Hobart, 2011) and Charl du Plessis' trio that perform songs ranging from jazz to baroque to funk ('Charl du Plessis Trio', 2024). The jazz piano trio is a well-known format in South African jazz circles with pianists such as Bokani Dyer, Paul Hanmer, Charl du Plessis and Nduduzo Makahthini contributing to the genre via their compositions and recordings (De Villiers, 2021: 19).

I use the term 'North American' with caution, as I do understand that this term can refer to an extremely broad spectrum of musicians and music, but also social, historical and political information. In this dissertation, I use the term 'North American' only to describe jazz pianists that were born and raised in North America, and jazz music that was composed, performed and recorded in North America. By using this term, I can also differentiate between the pianists, and musical elements, easier and with more clarity. The North American jazz pianists included in this dissertation are Thelonious Monk, Bud Powell, McCoy Tyner and Keith Jarrett. The South African jazz pianists included in this dissertation are Bheki Mseleku, Nduduzo Makhathini and Kyle Shepherd. Although there are many other pianists worth mentioning in this dissertation, I explain my choices further below. Melorie De Villiers states that South African jazz has 'developed as a style both in parallel and in reaction to jazz as a cultural export of the United States' (2021: 8). I aim to determine to what extent transcription, analysis and interviews can provide a more in-depth insight into this connection.

The pianists included in this dissertation have all impacted my personal musical journey and although they have affected my playing in different ways, they all played a role in my development as a professional jazz pianist overall. When I started studying jazz piano, one of the first songs I played with a trio was 'Blue Monk' from Thelonious Monk. This song quickly became a favourite to perform at gigs and jam sessions and I was attracted to how open the music sounded. Trio recordings from Bill Evans led me to the music of McCoy Tyner and Keith Jarrett. I became interested in Tyner's use of fourth voicings and the sound they created, and Jarrett's combination of jazz and classical sounds

captured my interest. It cannot go unmentioned that the largest part of my exposure to these pianists was due to their inclusion in the South African jazz music tertiary education syllabus. As an undergraduate student at the Tshwane University of Technology, I was exposed to the chord voicing techniques and improvisation lines of Evans. I studied the fast chromatic bebop lines and the comping rhythms of Bud Powell, and I practiced techniques using the interval of a fourth that characterised Tyner's playing. Through music history, I became aware of Keith Jarrett when we studied his *Köln Concert* album (1975). I performed compositions of the above-mentioned pianists in my exams and recitals as well. During my Honours degree studies at the University of the Witwatersrand, I focused on transcribing and analysing the solo piano recordings of Chick Corea and I became more aware of Powell's bebop improvisations.

In 2019, during my final undergraduate year, I became focused on South African jazz after learning 'The Wedding' by Abdullah Ibrahim. The unique rhythms and beautiful melodies captured my attention immediately. During this time, I met jazz pianist Nduduzo Makhathini when he gave a presentation at the Tshwane University of Technology. I began listening to his albums and I included one of his compositions, 'Echoes of You', in my final recital. Jazz pianist and educator David Cousins became my mentor in 2020 when I started taking private piano lessons with him and I was fortunate to have him as my piano tutor when I enrolled for my Honours degree at Wits. Throughout my preparations for my Honours degree recital, Cousins taught me about the art of playing in a jazz trio and he increased my awareness of the possibilities within this setting. For my final recital, I also performed in a trio setting. Cousins also introduced me to the music of Bheki Mseleku. Having done his Master's degree research on Mseleku, Cousins taught me about Mseleku's style and I became attracted to the rhythms and melodic solos. Once again, I included two of Mseleku's compositions, 'Closer to the Source' and 'C-Ton Planet Earth' in my Honours degree recital.

I first became interested in Kyle Shepherd's work after attending a masterclass that he presented at Wits during my postgraduate studies. I found his unique approach to learning songs, presenting music and composing interesting. The inclusion of these pianists within the South African tertiary education system demonstrates that they have all contributed to jazz as a genre in ways that are still utilised in the playing of modern jazz pianists and that their techniques are valuable in developing one's own sound. I was exposed to North American and South African jazz trio recordings and performances during my tertiary education and even though it has been made clear that there is a connection between North American and South African jazz, I remained unclear about what exact pianistic elements are similar between the two styles. I have always had a fascination with the process and the art of transcribing music and it is a skill that I have been working on for many years. I also found that transcribing a certain performance added value to my own personal practice as a musician. This led me to the aim and research question of this dissertation: To what extent can transcription, analysis and

interviews provide a detailed explanation of the exact North American pianistic elements present in the playing of selected South African jazz pianists, within the context of the jazz piano trio?

Methodology

Methodology is the collection of methods that a researcher applies to their research as well as the 'principles, theories and values that support the research application' (Bouchrika, 2021). Research can be divided into qualitative, quantitative, or mixed methods approaches. Quantitative research uses numerical data and the aim is to confirm a specific result. Qualitative research focusses on collecting and analysing words and textual data. The data is interpreted and the aim is to explore different results (Bouchrika, 2021). There are different methods that can be adopted in order to gather data such as interviews, surveys, case studies, questionaries, observations, fieldwork, experiments, biographical writing, historiography and analysis. I used a qualitative research approach with musical content and comparative analysis as well as interviews. In this thesis, I provide empirical evidence showcasing the elements present in the selected North American and South African pianists' playing through the illustration of similar voicings, scalar material and the interaction within the trio. Musical analysis refers to the 'part of the study of music that takes as its starting point – the music itself, rather than external factors' (Bent and Pople, 2001: 1). James Olsen defines musical analysis as 'the written interpretation of music through close reading, supported by theory' (2022: 1). When doing musical analysis, the researcher must understand that they are 'operating' on the music. The music, and musical elements, music be taken apart and examined individually. It is important to remember that the music must also be viewed as a whole. This allows for comparisons within the analysis as well as recognition of similarities and differences within the music (Bent and Pople, 2001: 4). After identifying the object, the researcher must determine the presentation as well as the interpretation of the research data (Bent and Pople, 2001: 4, 7).

I collected data through research on different North American jazz pianists in the trio setting and where necessary, I conducted partial transcriptions and analysis of their playing. I focused on three leading South African jazz pianists' trio work. The South African jazz pianists included in this dissertation showcased the respect they have for the selected North American pianists through the titles of their compositions, but also through the sound of the recordings as well. When I listened to the pieces, I could clearly hear a similar sound between the South African and North American recordings. This contributed to the selection of the pianists and the repertoire. Due to the similar sound, and the homage paid in the song titles, I decided to investigate the connections between the pianists further. Thus, the object for my analysis was in the form of recorded performances. The data is presented in the form of an annotated score and through a written interpretation provided in

conjunction with this score. Through transcribing and notating the recorded performances, I was able to determine the exact elements present in the trio playing of the selected jazz pianists.

Urmita Liza defines comparative analysis as ‘a way to look at two or more similar things to see how they are different and what they have in common’ (n.d.). Bruno Nettl mentions that comparative research within a musical aspect can be considered as comparing musical elements, styles and even the relationship between musicians (1973: 158). In his book, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*, Nettl states that even though two things can have similarities, it doesn’t mean that they are without difference (2005: 61). He uses an example of apples and oranges: similarities would include that an apple and an orange are both a fruit, round and about the same size. However, they have different colours, textures and tastes (2005: 61-62). This example showcases the various possibilities of comparison and Nettl concludes that there has to exist ‘systemic, elegant and reliable ways to carry out comparison’ (2005: 62). It is important to note that music has to be analysed and interpreted in terms of the theoretical system that its own culture provides for it. This can be in the form of an articulated written system; in the form of interviews and analysis; or from the underlying value structure present in the relevant culture (Nettl, 2005: 63). There however exists doubt in the success of comparative studies. Many researchers and students feel that it is difficult to compare cultures of which there are varying degrees of understanding, personal contact, data and knowledge (or lack thereof) of culture or music (2005: 66-67). This leads Nettl to ask the question if musics are indeed comparable and he mentions John Blacking’s viewpoint with regards to comparative analysis in music. Nettl notes that Blacking argues that some similarities may be so superficial that it’s not worth noting them. For instance, two musical examples may contain similar intervals, but this comparison may be of no interest if the meaning of intervals are different in the cultures (2005: 67). Nettl however states that we must not lose focus on the different purposes of comparative study. He notes that one of the major purposes as always been to understand history and that comparative study has been used to see how different musics developed and if they have common origins (2005: 68). Nettl further mentions that the goal of comparative study can simply be to determine what similarities and differences exist between two musics, and that it can be used to contribute to improve our understanding of history (2005: 70). Even though I use comparative analysis to recognise similarities present in North American and South African jazz, it is important to note that the aim of this study is not to determine if the similarities exist. Instead, the goal is to determine to what extent methods such as transcription, analysis and interviews can be used to identify what the similarities are.

David Cousins notes that the jazz tradition relies on recordings more than on writing. He also highlights the lack of notated South African jazz compositions and he discusses the need for high-quality notated jazz content, mentioning that it serves as a useful tool when jazz music is included as a branch of academia (2020: 12). Brendan Schnabel notes that the practice of transcribing improvised solos has been a 'crucial method for jazz musicians to develop their improvisational skills and style' (2021: 1). Transcription serves multiple purposes in jazz. It can serve as a tool for preserving the music; it can be a means for producing notated material for analysis; it can help with the performance of jazz music and it plays a pedagogical role (Cousins, 2020: 12, 15). Transcribing and analysing can also help the transcriber acquire a historical perspective and a deeper understanding of the music. This helps to increase knowledge and skills, especially within a scholarly aspect (Walk, 2002). Through transcription, jazz musicians learn and assimilate the jazz language, leading to the development of their own artistic voice (Campillo, 2013: 216). As a transcriber, it can be difficult to choose what to include when notating transcribed music and this is usually determined by the purpose of the transcription. The key challenge in transcription is determining the correct balance between 'thoroughness and elegance' (Cousins, 2020: 15). Camden Hughes defines transcription as 'learning to play a jazz solo, lick or tune by ear or writing down a jazz solo, lick or tune that you learn from a jazz recording' (2012). Notated works can also vary in style and level of detail. Some transcriptions include detailed symbols, full score (two-stave) notation and precise rhythms where other consist of simple pitches in a lead sheet presentation (Cousins, 2020: 15; Klapuri, 2006: 4). Transcriptions can also be in the form of verbal analysis (Cousins, 2020: 39-40).

My analytical work required detailed transcriptions of specific techniques and elements, with some verbal analysis present as well. I focused on the use of rhythm, approach to improvisation, interpretation of the melody, chord voicings and the interaction between the instruments in the trio. My method for transcribing was as follows: I downloaded the mp3 recordings of the songs I aimed to transcribe whereafter I imported the particular mp3 as an audio file into Logic Pro X. I was then able to slow the track down via the software. With the slower audio file, I was able to listen to short sections over and over again. I would then try and copy the pianist on my own piano. During my listening I made notes on manuscript paper as well. After determining the correct pitches of a certain passage, I started to write them down in the correct rhythms. When I was satisfied with my copy of the particular pianist's playing, I entered the pitches, in the correct rhythm, on Sibelius. At this point I wish to state that all the time stamps included in this dissertation may not be accurate to the exact second, due to fast tempos. As far as possible, I aimed to include an accurate time stamp in relation to the sound recording.

This dissertation, and the process of gathering and interpreting data, mainly follows Western scholarly traditions because it is analytically aimed. My choice to implement Western art music analytical traditions was highly motivated by the way in which the data is presented – I was able to use staff notation to describe the elements present in the pianists' playing. This method of analysing also ties in with the goal of my research – investigating to what extent transcription and analysis can be used to identify specific elements present in the playing of selected pianists. With that said, I do realise that there is an increasing need for decolonization within the South African music landscape. Ngũgũ wa Thiong'o notes that the language in which he received his education wasn't the same language of his culture (1986: 11) and he dedicates his book to the importance of one's own linguistic heritage. Achille Mbembe recognises a problem in South Africa's music education curriculum, noting that to effectively decolonize, universities must change the way in which they teach music (2015). Gwen Ansell states that the curriculum in South African should not be crammed with only one genre of music (2016). Gavin Walker mentions that the attitude within the music education system in universities is still largely unreceptive to decolonized scholarship (2019: 163, 164). Walker notes that despite modest changes to the curriculum in recent years, universities are still not fully committed to placing more focus on music research within South African arts (2019: 146). Ansell also criticizes how Western classical music is often viewed as being the most important music within the music industry (2016). Marie Jorritsma mentions that decolonization within the education sector in South African remains a heavily debated topic (2021:106). She further notes that most undergraduate music students are still entered into three main performance styles: western art music, African music and jazz (2021: 113).

The de-colonization of South African music and South African jazz is an ongoing process. My own university, Wits, has showed its support in this regard as well. Jorritsma notes that the dominance of western art music has been addressed in some way by discussing the diversity Wits' music department offers (2021: 113-114). Undergraduate students are required to perform at least one work of African provenance for their semester examinations. The research conducted by undergraduate students has to have an aspect of African music in it. In his article, Etienne Viviers argues that the making of music as well as methods and content of music education have to be culturally sensitive. Viviers however notes that various universities have begun to consider decolonization strategies in various ways (2017: 308). Viviers states that society will need certain types of music and music education depending on the context (2017: 305). The removal of Western music practices and content is concerning to many who make their life income from this inclusion. This includes in classical orchestra performers and music teachers in schools (Viviers, 2017: 313).

There are nonetheless undeniable connections between South African music and other styles of music around the world. Lara Allen mentions that African jazz is a marriage between marabi and North American swing. She further states that kwela music has connections with tsaba-tsaba, marabi and African jazz. In the early 1930s, black South African jazz big bands imitated North American swing music. This mimicry started to change during the late 1930s when the Jazz Maniacs started to arrange marabi melodies for big bands (1993: 21). This is an example of how South African musicians transformed music from elsewhere into music of their own. This new African jazz music 'was a deliberate return to marabi after swing had colonized the dance halls' (Allen, 1993: 26). Even though the analysis highlights North American jazz elements present in South African jazz, it is important to note that South African jazz musicians didn't mimic North American jazz. The North American elements were transformed to fit into the South African jazz canon. Ulf Hannerz describes the way in which South African musicians adapted world music into their own music (1994). Hannerz writes about how residents of Sophiatown interacted with the rest of the world by imitating the centre. However, these people put different aspects of world music together in new ways – 'they borrowed here, incorporated there, by retaining this and rejecting that' (1994: 193). Walter Mignolo and Catherine Walsh invite readers to interrogate their beliefs, understandings and their readings of the world through the process of unlearning. Their book strongly recognises the need for delinking from Western epistemology (2018). However, Mignolo and Walsh also express a strong invitation for society to engage in collaborative work (2018). Ansell also mentions the idea of transformation, recalling that South African music is 'a lot more than mimicry of elsewhere' (2016). This ties in with my research indicating connections between North American and South African jazz. At its foundation, this research project acknowledges that South African jazz is not a direct copy of North American jazz, but rather an adaptation of North American jazz elements within South African jazz music tradition.

Where possible, I conducted interviews with South African jazz pianists online via Zoom. In order to conduct these interviews, I had to obtain ethics clearance from Wits (see Appendix One for my ethics clearance certificate, along with the participation information sheets and consent forms). I conducted interviews with Makhathini and Shepherd. Interviews can occur in many forms, including face to face, online (platforms such as Zoom, Teams, Facetime), telephonic or via email. Interviews can provide historical information that might not be accessible in another way (Creswell and Creswell, 2018). I also used previous interviews, mostly found on YouTube, to collect data for both Shepherd and Makhathini as well as Mseleku. Seeing that Mseleku has already passed away, I only had access to existing interviews on YouTube. Interviews can be in a structured, semi-structured or unstructured form. For the purpose of this research, I conducted semi-structured interviews. Adi Bhat describes semi-structured interviews as being flexible. Semi-structured interviews offers leeway to the researcher to probe the respondent/s (n.d.). The flexibility of these interviews allow for the discovery

or elaboration of information that is important to the participants, but not necessarily previously thought of as important to the researcher (Gill; et al., 2008: 291). By conducting interviews, I not only obtained important information directly from the source, but also information that is not present in the literature that I had at my disposal.

My method for conducting interviews was as follows: I contacted the participants via email, asking for availability and what online platform they preferred. Before the interview took place I also sent each participant a consent form, participant information form and a brief summary of questions they can expect. During the interviews, I made notes of their answers and I also recorded the interview. Afterwards, I listened to and transcribed the interviews. I added any extra information to the notes I already made. With the participant's approval, the results were then incorporated within the dissertation. In the final stages of writing this dissertation, I gave both the participants the opportunity to read through their inclusion within Chapters Three and Four, in order to establish if they are satisfied with how they are portrayed. Kyle Shepherd managed to read through the relevant chapters and he concluded that he is pleased with how his biography and how his work is transcribed, analysed and portrayed in Chapter Four (personal communication, November 2024).

The creative component of this degree:

For the practical aspect of my degree, I integrated the research as follows: I presented the findings of my research during a public presentation. During this presentation I explained my findings and I performed certain figures with a jazz piano trio in front of a live audience. I then performed a recital of about 60 minutes in duration in the jazz piano trio format. I was joined by Romy Brauteseth on double bass and Nicholas Bjorkman on drums. During this recital I performed compositions by the pianists discussed in this dissertation. I aimed to create an audible example for the audience to hear possible connections between the pianists. In order to achieve this, I included the pianistic elements found through transcription and analysis in my performance as well.

Chapter 2

Literature review

The literature review is divided into relevant themes and/or topic areas that cover my research. These include the following: The connections between North American and South African jazz; existing literature on South African jazz; existing literature on North American jazz; and transcription, analysis and interviews.

The connections between North American and South African jazz

The relationship between North American jazz and South African jazz has been established through the evidence of several academic writings. Some researchers mention the connection briefly, while others have carried out a more in-depth discussion. In his thesis, Cousins notes the connection between North American and South African jazz, but he states that little evidence exists as to which specific elements connect the North American and South African jazz traditions (2020). This leads him to explore specific features of North American influences within Bheki Mseleku's work, and he highlights the influence of North American musicians such as John Coltrane, Thelonious Monk, McCoy Tyner and Bud Powell on Mseleku (2020: 90-93). Sazi Dlamini discusses the domestication of North American popular jazz repertoires by black South African musicians, noting that performers such as William Mseleku and the Merry Blackbirds combined indigenous lyrics with North American ragtime, big-band swing and hot jazz styles. He also highlights similarities between the South African jazz practice of the 1950s and popular North American jazz practices of the time (2009: 118-119).

Nduduzo Makhathini agrees with Cousins and Dlamini, noting that South African jazz and its musicians are influenced by North American jazz. He mentions that Mseleku was influenced by North American musicians such as McCoy Tyner and John Coltrane and that he frequently collaborated with North American musicians such as Ornette Coleman, Charlie Haden and Joe Henderson (2018: 33;42;43). Makhathini himself recalls being influenced by John Coltrane as well as McCoy Tyner (De Villiers, 2021: 68; Dlamini, 2019: 50; Sepuru, 2019: 87). Christine Lucia mentions the connection between North American and South African jazz briefly in her article and she notes that South African musicians are often compared to their North American counterparts. Lucia illustrates the examples of Abdullah Ibrahim and Thelonious Monk, as well as Kippie Moeketsi and Charlie Parker (2002: 125-126). Christopher Thorpe compared the South African jazz feel to North American jazz and he examined similarities between South African jazz musicians and North American musicians such as Dizzy Gillespie, Herbie Hancock and Tony Williams (2018: 68). Ansell recognises the 'clear North

American influences on South African musicians' in her book *Soweto Blues* (2005: 49-50). However, she doesn't discuss what North American influences can be found within the South African music. Andrew Lilley analysed compositions by Mseleku, concluding that his use of harmony and form are consistent with approaches found within North American jazz and that many of Mseleku's compositions are dedicated to North American musicians such as Bud Powell, John Coltrane and Thelonious Monk (2020: 1).

The connection between North American and South African jazz in terms of their histories are discussed by Carol Muller and she concludes her book by stating that there is a clear connection between the two (2007). Agreeing with Muller, Sibusiso Dlamini highlights the connection in histories between North American and South African jazz (2019). He mentions that many South African jazz pianists were influenced by North American jazz, highlighting the influence of Duke Ellington, Art Tatum, Thelonious Monk, McCoy Tyner, Bill Evans and Keith Jarrett on the music of South African pianists such as Abdullah Ibrahim, Bheki Mseleku, Paul Hanmer, Hotep Galeta and Chris McGregor (2019: 16, 32). Other academic writings discussing the connection between North American and South African jazz include those of Allen (1996), Muller (2008), Galeta (2009) and Washington (2012).

The impact of North American jazz recordings on South African jazz and its musicians is discussed by De Villiers, who mentions that South African musicians assimilated North American jazz recordings into their own local music and that 'jazz in South Africa has developed as a style both in parallel and in reaction to jazz as a cultural export of the United States' (2021: 1, 8, 18). Christopher Ballantine mentions that South African musicians bought North American jazz records with the intentions of memorising the solos and incorporating them into their own playing (1991: 122, 130). He explored the connections in musical repertoire between North American and early black South African jazz and states that 'North American culture, primarily black, provided the greatest source for an authentic South African jazz' (1991: 133).[1] The importance of recordings is also discussed by Michael Titlestad. He notes that North American jazz reached the South African townships through recorded music (2005: 212). In her thesis, Phuti Sepuru mentions that South African jazz musicians became exposed to North American jazz through written and recorded media (2019: 2). Her research focused on fundamental elements that contribute to ten South African jazz pianists' musical style. In her results, Sepuru notes that various of these pianists listened to North American jazz recordings. André Peterson recalled listening to McCoy Tyner, Bud Powell and Thelonious Monk (Sepuru, 2019: 83). Nduduzo Makhathini notes Tyner's recordings having an impact on his style (Sepuru, 2019: 87). Pianist Neil

[1] The decolonization of South African jazz is discussed in the introduction chapter.

Gonsalves mentioned Miles Davis, Herbie Hancock and Chick Corea as important figures in his early listening (Sepuru, 2019: 87).

Literature on South African jazz

Nishlyn Ramanna (2016) examines two main streams of research present in the South African jazz environment, with the first being research and writings on the social histories of the South African jazz culture and biographies of relevant musicians. He notes that close musical analyses of selected elements and literary analyses of writings regarding South African jazz exists (2016: 7). De Villiers states that South African jazz is discussed from a historical, socio-political and biographical perspective, but that analytical studies of the art form are rare (2021: 2). In her thesis, she focussed on the trio playing of three South African pianists (Bokani Dyer, Nduduzo Makhathini and Kyle Shepherd) while noting their North American and South African influences. There are short transcriptions with a stylistic analysis of each of the three pianists' playing within her research work. She concluded her research by stating that all three pianists recalled North American and South African influences and by describing what those influences are. The goal of transcription and analysis also varies between authors. Focusing on more than one musician, like De Villiers, Thorpe analysed five South African musicians' playing. He focused on North American and traditional South African influences present in the playing of five South African musicians, each representing a different genre in South African jazz (2018). Where De Villiers and Thorpe transcribed and analysed short excerpts from multiple South African musicians, Lucia focused on a single composition. She transcribed and analysed Abdullah Ibrahim's composition 'Mamma' with the goal to determine memory's place in music. She considered how the composition invokes a climate of memory through certain aspects of harmony and rhythm (2002). Dlamini (2019) also focused on a single pianist Andile Yenana. He wrote a critical biography of Yenana, with the focus on post-apartheid pianism. Although Dlamini included a brief transcription and analysis of the introduction section of one of Yenana's songs, 'Pedal Point', he only discusses basic musical elements such as the key, meter and form (2019: 54). Cousins, Lilley and Makhathini focused their research on Mseleku. Cousins and Lilley transcribed and analysed Mseleku's compositions, providing lead sheets of the music, whereas Makhathini included transcriptions and analysis that discussed certain musical elements present within the music (2018).

Dlamini established a connection between South African marabi music and the North American Blues, recognising the bebop influences of John Coltrane, Art Blakey, Max Roach and McCoy Tyner on South African music (2009: 32). Dlamini contributes a written discussion of the music's history and development, with no transcription and analysis. Allen focussed on the development of kwela music. She discusses the musical styles that preceded and led to the development of the kwela such as marabi, tsaba-tsaba and African jazz. Allen also notes the presence of North American swing

elements within marabi music (1993: 21). The development of 'black jazz' in South Africa is discussed by Ballantine through mapping the black jazz subculture in the country. He provided an empirically- and chronologically- focused social history of South Africa's jazz traditions between the 1920s and 1940s (1991). David Coplan's book, *In Township Tonight!*, examines the history and development of South Africa's black music from its 19th century beginnings, with focus on marabi as a musical form (2007). Both Ansell (2005) and Salim Washington (2012) offer a more recent view of South African jazz. Ansell focused on the development of South African jazz from the 1980s-2000s and Washington focused on the late apartheid era's developments.

Sepuru explores South African jazz pianists' approach to playing jazz in terms of certain selected elements of musical style including, for example, the traditional South African melodies and sonorities; the polyrhythmic approach in the music and the cyclical nature of the form. She studies the effect of North American jazz recordings on South African musicians, while considering the impact of the country's political state (2019: 12). The impact of North American recordings is also noted by Marc Duby in his thesis. Duby performed a survey on selected recordings from a fifty year period in South African jazz and he discussed the impact of these recordings (1987). Duby also notes that music played an important part in the struggle for democracy in South Africa (2012). Lindelwa Dalamba focusses her research on how the history of South African jazz relies on the stories told from the perspectives of iconic South African jazz musicians (2016: 68). In an interview about South African jazz history, Ansell stated that the history of the music almost dates back to the same time as North American jazz history. She mentioned that marabi started to develop, as a very early form of South African jazz, at the same time as the development and growth of urban settlements (2012). Chatradari Devroop and Chris Walton examine how South African jazz musicians developed and performed under apartheid. They noted that the musicians that stayed in South Africa not only helped to develop the music, but that they also contributed to preserving the music (2007: 6). Devroop and Walton also conducted interviews with jazz musicians to determine their musical development, histories and professional careers.

The presence of jazz in South Africa's tertiary education system is discussed by Ramanna (2004) and he mentions that this presence has grown in the post-apartheid era. Kyle Shepherd examined his own musical development and his practice as a musician and composer (2018). Werner Spies, recognising the gap in literature mentioned by De Villiers, focused his master's thesis on the coordination and interaction between members in an acoustic jazz trio during a live performance (2022). Spies aimed to determine if these elements, in a South African context, are similar to the elements within an North American context. He concluded that a jazz group in South Africa, functions similarly to jazz groups in the United States, in terms of communication and coordination between members. To my

knowledge, except for the research done by De Villiers and Spies, there exists no further literature specific to the jazz piano trio in the South African context.

Literature on North American jazz

There exists a broad spectrum of literature on North American jazz in terms of its history and development, different stylistic elements, important musicians and its inclusion in the education system. Henry Martin and Keith Waters write about the first one hundred years in the development of jazz as a style (2008). They mention key elements of the different eras as well as important musicians in each era, from the early jazz styles until 'modern' jazz since the 1980s. They discuss techniques and stylistic elements such as tempo, feel, melodic content and instrumentation of each era. Ira Gitler focusses on the history during a crucial period in the development of jazz, namely when swing transitioned to bebop (1985). He conducted interviews, where possible, with bebop musicians from the Parker era. This research is based on interviews and specific human opinions, which makes it is more difficult to sustain a coherent narrative (1985). Billy Taylor shifts the focus to the history and development of jazz piano as a style (1975). He examines different aspects of the eras in jazz and he includes musical examples of his written descriptions, in order to provide a detailed accurate history of the art form's development. Lilley (2006) also examines the jazz piano style, but he places specific focus on bebop, post-bebop and modern jazz through an analytical representation of key players. He includes transcriptions and analysis of Monk, Powell and Tyner's playing. Lilley notes that artistic lineage in jazz is important and that musicians are influenced by other musicians. For example, Tyner is influenced by Powell and Monk (2006: 5).

There is ample availability of literature about the North American pianists included in this dissertation. Robin Kelley's book, *Thelonious Monk: The Life and Times of an North American Original*, serves as an extensive biography on the pianist's life, musical development and professional career (2009). Gabriel Solis discusses Monk's musical contributions to jazz in the form of biographies and musical analysis (2007). Scott DeVeaux focusses on the popular recordings Monk made during his career (1999). Benjamin Givan focused on Monk's pianistic techniques and the musical elements present in his playing (2009). David DeMotta focusses on Bud Powell's contribution to jazz as a whole while also noting his specific contributions to jazz piano (2015). His research circles around the harmonic and rhythmic contributions Powell made, especially those that are present in his improvisations. Similar to my research, DeMotta used transcription, analysis and interviews as his primary data collection methods (2015). John Clark mentions that Bud Powell became a stylistic icon for jazz pianists after the swing era. He however doesn't discuss in detail how Powell changed the jazz piano style and only mentions certain elements briefly, such as Powell's approach to comping and melodic lines (2008). Guthrie Ramsey also devoted his research to Powell. His book examines

Powell's personal and musical histories (2013). Like Ramsey and DeMotta, Martin and Waters include a short biography of Powell and they mention his contributions to bebop (2008). Ramsey (2013) and Susan Muscarella (2015) both include transcriptions and analysis of Powell's performances. Ramsey uses brief transcriptions to explain his verbal discussions. He also includes transcriptions from various time periods in Powell's career, showcasing how his style developed and changed. Muscarella includes Powell's contribution to the jazz piano trio in her research, with focus on his individual contributions to jazz as well.

Paul Rinzler focusses on Tyner's approach to harmony, improvisation and the use of different rhythms (1983). He studied Tyner's improvisation over one song, 'Bessie's Blues', that was recorded with Coltrane in 1964. Rinzler includes a transcription of Tyner's full piano solo with a detailed analysis of the content. Sami Linna transcribed and analysed several McCoy Tyner recordings (2019). Linna examined Tyner's use of the dominant seventh chord as well as his contributions to the development of modal jazz. Linna also examined Tyner's collaborations with John Coltrane during the 1960s (2019). Gregory Satterthwaite also focused on Tyner's playing during the 1960s, with specific focus on his musical language between 1962 and 1963 (2020). He notes that there is extensive literature on Tyner's use of fourths and pentatonics, such as Mark Levine's *The Jazz Piano Book* (1989); Alton Merrell's (2013) dissertation 'The Life and Music of McCoy Tyner: An Examination of the Sociocultural Influences on McCoy Tyner and His Music' and John Valerio's 2005 book *Post-Bop Jazz Piano* (Satterthwaite, 2020: 3-5). Lilley mentions Tyner's stylistic contributions to jazz piano such as the use of quartal voicings, his touch and harmonic approach. He includes transcriptions with verbal discussions on certain elements present (2006). Rinzler's (1999) book, *The Quartal and Pentatonic Harmony of McCoy Tyner* (1999), contains detailed theoretical explanations of Tyner's use of dyads and how he utilised bass lines. Peter Elsdon's book, *Keith Jarrett's The Köln Concert*, examines Jarrett's musical development and the musical elements that are present in his playing. In discussing Jarrett's 'most famous record', Elsdon examines the music of this album (2012: 4, 7). Transcriptions with detailed analysis of certain musical elements are present throughout. Michael Schachter examines Jarrett's approach to playing jazz standards, by focusing on the recording 'Autumn Leaves' from his 1995 album, *Keith Jarrett at the Blue Note* (2016). He argues that there is a need for a more flexible conception of improvisation in jazz scholarship as Jarrett's playing suggests. He also analyses the trio's approach to playing standards. He includes a detailed transcription and analysis of 'Autumn Leaves'. Other literature on the above-mentioned pianists include Austin Gross (2011); Barry Kernfield (1983); Ian Carr (1992); Darius Terefenko (2010); Peter Pullman (2012) and Evan Sarzin (2000).

Muscarella discusses Jarrett's trio playing, observing how the trio started and developed and what both Jarrett and the group's contribution was to the trio as a form. She includes brief transcriptions on certain stylistic traits that are present in Jarrett's playing and a verbal discussion of each is given (2015). Staying within the trio environment, Phillip Strange examines the techniques Jarrett used when playing up-tempo jazz standards within the jazz piano trio environment (2003). Transcription and analysis of the trio's two performances of the song 'Just in Time' is included. Strange discusses Jarrett's use of motives, voice leading and rhythms in his improvisations. Muscarella discussed the evolution of the jazz piano trio, looking at how the form started and how it developed by focusing on important pianists (Powell, Evans and Jarrett). She provided a detailed description of the mechanics of the trio and how the roles of the instruments have evolved (2015). De Villiers also focussed on the trio, but she specifically examined the dynamics between trio members. She discussed the division of role and material as well as the history of the trio (2021). Ingrid Monson aims to achieve a better understanding of the interaction that occurs between performing musicians and she examines how this interaction takes place within the trio format as well. Monson conducted interviews with various musicians as well (1996). Ned Judy elaborates on the history of the trio as a musical form, noting how the role of the piano within the trio changed (2004). Judy explains how the trio developed from its earliest recordings and how the format and roles of the musicians changed throughout the different time periods as well (2004). Mark Doffman performs a study of jazz musicians grooving together, with the goal to understand 'timing' and 'groove' better. He uses live performances of three jazz trios to formulate his conclusions (2008). Two jazz piano trios (Oscar Peterson's and Bill Evans') were used as the basis for Paul Haidet and Wendy Madigosky's (2020) healthcare research where the goal was to gather a clear idea of interprofessional relationships. They analysed the two trios performing the same song, 'Waltz for Debby' and determined what change occurred in the relationships between trio members, pre and post the transformation of the division of roles within the jazz piano trio. They concluded that, similar to the Bill Evans trio, teams within medical science have been more successful when leadership was distributed and when all members of the teams input is valued (2020: 2176).

Transcription, analysis and interviews

The definition and goals of transcription vary from individual to individual. For jazz performers, it can be understood as 'the traditional practice of memorizing and reproducing a recorded improvisation without necessarily notating it' (Schnabel, 2021: 2). This refers to learning and playing music through listening and imitating what one hears. Schnabel further notes that the main goal of transcription is to 'apply the transcribed material within one's own playing' (2021: 3) whereas Howard Rye describes it as 'the process of copying sound from one source to another' (2002).

Makhathini views transcription as an important practice for safeguarding memory (2024). The role of transcription in music varies. Earl McDonald (2024) and Greg O'Rourke (2017) both state that transcription can help musicians to expand their musical vocabulary. Lilley noted that transcription is an essential part of learning the jazz language and he mentioned that analysis naturally occurs during the process of transcription (2006: 17). Tim Fischer mentions that the jazz vocabulary is mainly transferred aurally, through recordings and live performances. He notes that transcription plays a vital role in preserving and learning the vocabulary (1973). Much research also exists on the role that transcriptions play in jazz music specifically. Adrien Re (2004) concluded that jazz musicians traditionally learn to improvise through transcribing performances of other jazz musicians. Shepherd states that: 'transcription is an absolute requirement for any jazz musician. It is vital' (2024). Transcriptions also become tools for stylistic studies and they assist with learning techniques such as phrasing, articulation and tone (Acevedo, 2014: 29-30).

Transcription can thus occur in the form of physically notating or simply memorizing a specific musical passage. Jazz performers have different approaches and purposes for transcribing. Many jazz performers' only goal is to be able to perform a certain melodic line or to execute a certain technique on their instrument and to improve their skills as a jazz musician. Therefore, content is often learned by ear, without the need to notate. During our interview, Shepherd (2024) noted that this is the method he prefers. Shepherd mentioned that transcription can take on many forms, from listening to a passage repeatedly and then notating it to listening to a passage and memorizing it by ear. Shepherd expressed his appreciation for the availability of transcriptions on YouTube, noting that he favours these transcriptions because he can 'listen to a solo while looking at the notation'. Shepherd mentioned that he chooses what parts of the performance he wants to learn and that he examines the theory behind it. This can all happen without even being in front of an instrument. Schnabel (2021) examined the different viewpoints regarding transcription by interviewing three jazz saxophonists and asking each what their perspective on transcribing is. The results varied. One musician felt that there is a need to notate passages when transcribing whereas another felt that simply learning a passage by ear was enough (2021). For the purpose of my research, I will be notating the transcribed passages. The importance of having access to transcriptions as a music student is discussed by Andre Acevedo (2014). Philip Small (2006) also explored transcription within the scholarly realm by examining the methods and steps involved in transcribing and analysing works as part of the education system in the United States.

The goal of transcription also varies. Some transcribers focus on a single musician's style, techniques and vocabulary. Thomas Owens' 'Charlie Parker: Techniques of Improvisation' (1974), organizes common motives Parker used, with an analysis of the stylistic elements present in Parker's playing. David Baker (1990) also focusses on individual musicians in his *Giants of Jazz* book series. These books are dedicated to the playing styles of Miles Davis, Clifford Brown, Fats Navarro, John Coltrane, Charlie Parker and Cannonball Adderley. Daniel Duke (1971), Brent Edstrom (2003) and Elsdon (2012) all focus on an individual musician in their research. Edstrom focusses on the techniques Bill Evans incorporated within his playing (2003) whereas Duke analysed songs by Chick Corea on his album *Piano Improvisations Volume One* (1971). Duke examined the techniques present within Corea's playing. Elsdon transcribed and analysed pianist Keith Jarrett's approach to rhythms, voicings and melodic lines in his book *Keith Jarrett: The Köln Concert* (2012).

The interpretation of a certain song by different artists is another popular approach to transcribing and analysing. Eric Allen looks at how a single song, 'Body and Soul' is played and interpreted by different musicians (2015). Pianists Herbie Hancock and Keith Jarrett's approaches to improvising over the jazz standard 'Autumn Leaves' is transcribed and analysed by Keith Waters (2002) and Ryan Johnson (2020) focusses on how musicians such as Bill Evans, Miles Davis, Herbie Hancock and Paul Desmond approached jazz standards. Johnson focussed on three standards, namely 'Autumn Leaves', 'Someday My Prince will Come' and 'Cantaloupe Island'. He analysed the approach to melody and improvisation by each of the above-mentioned musicians (2020). Paul Berliner focused his transcription on improvised solos alone, doing an in-depth analysis and study of several improvised solos (1994). In his book, Berliner aims to describe the process of becoming a jazz improviser by doing interviews, transcription and analyses and through having an understanding of jazz history (1994). Berliner's book also makes extensive use of interviews, where he seeks to understand jazz musicians' approach to improvising. Owens transcribed and analysed Charlie Parker's solos, highlighting the common motives, the use of swing, rhythmical figures as well as articulation and dynamics (1974). It is clear that transcription plays an important part in learning jazz, in both the professional and scholarly environments.

Arthur Taylor conducted interviews with 29 jazz musicians and provides a compilation of these interviews in his book. The topics covered in these interviews range from exploitation in the music industry, racism, musical development and musical identity (1993). Bruce Mishkit conducted interviews with saxophonists with the aim of determining their practising, approach to tone and rhythm as well as what saxophone equipment they preferred (1994). Diane Biunno highlights important sections found in the film, 'The Francis Paudras Collection on Bud Powell' (2022). In addition to raw footage of Powell's everyday life, this collection also contains interviews with musicians who worked with Powell. Pullman conducted interviews with family members, friends and

fellow musicians of Powell, determining his approach to life and music (2012). Other works that made use of interviews as a data collection method include Spies (2022); Lin (2011); Herzig (1997); Small (2006); Goldman (2010) and Jordan-Miller (2010).

The literature review outlined topic areas that lacked research while showcasing topics that have been researched by various academics. The connection between North American and South African jazz is clearly established. This connection is discussed in broad terms (such as the two histories and the impact of recordings) by Ansell (2005); Dlamini (2019); Sepuru (2019) and De Villiers (2021). Other researchers such as Lucia (2002); Thorpe (2018); Cousins (2020) and Lilley (2020), have placed their focus on specific musical elements. Analytical studies of South African jazz is rare, although researchers such as Makhathini (2018); Thorpe (2018); Cousins (2020) and De Villiers (2021) have conducted research regarding this. Despite the work of the above-mentioned researchers, most of the research regarding South African jazz is still largely focused towards the social history of the jazz culture and/or the biographies of important musicians. The work of Devroop and Walton (2007) and Ansell (2012) showcases this. The exists a broad spectrum of research regarding North American jazz where focus is placed on the history, musical elements present in the music as well as the biographies of musicians. The literature review also showcased that there exists different approaches and goals of transcription and it establishes interviews as a popular data collection method. The next Chapter will include a short biography of each selected pianist as well as an overview of the history and development of the jazz piano trio as a format.

Chapter 3

Background and Biographies

This chapter begins with an outline of the jazz piano trio's history. I examine the trio as a format by discussing how the setting changed throughout the different eras of jazz music and who the important role players were in each era. I also include a short biography of the selected pianists.

The history and development of the North American jazz piano trio

The term trio is widely defined as 'a musical composition for three instruments or voices, or a group of three performers' (DeVoto, 2007). A jazz piano trio is most commonly referred to as 'a group that consists of a pianist, a double bass player and a drummer' (Tivis, n.d.). The first jazz piano trios didn't have the standard piano-bass-drums format (Judy, 2004). For example, pianist Jerry Roll Morton (1890-1941) formed a trio consisting of piano, bass and clarinet during the 1920s. In his trio, Morton took on a supporting role, switching between stride and block chord comping. The interaction between the instruments seemed to be due to Morton's written-out arrangements, with no spontaneous interaction between the musicians (Muscarella, 2015: 51). These trios were highly stride-influenced. The pianist played a strict stride style left hand (root notes on the strong beats followed by a chord voicing on the weaker beats) that often limited the other instruments rhythmically and melodically (Judy, 2004). During the swing era (1935-1945), jazz piano as a genre had to adapt from ragtime and stride styles, especially within the context of the big band (Muscarella, 2015: 118). New band formats such as the trio, quartet and quintet became popular, and this required the pianist to adjust by becoming more flexible in their melodic and harmonic styles, as well as in their jazz vocabulary (Taylor 1975: 88). During the late 1930s, piano-bass-guitar trios developed. Pianist Clarence Profit (1912-1944) formed his trio in 1936 with guitarist Billy Moore and bassist Ben Brown (Judy, 2004). Nat King Cole (1919-1965) formed his piano-bass-guitar trio in 1937 with Oscar Moore on guitar and Wesley Prince on bass. The success that Cole's trio reached contributed to the trio becoming an acceptable format within jazz music (Judy, 2004). Cole moved away from the strict stride style and his playing included relaxed comping in the left hand. The more open style of piano playing resulted in the bassist having more variety in terms of note choices and rhythmic options (Judy, 2004). Pianist Art Tatum led another famous piano-bass-guitar trio. James Lester highlights Tatum's harmonic and rhythmic innovations within the trio format and mentions that it affected the whole context of jazz playing (1994: 11). The standard piano-bass-drums format developed in the late 1940s and quickly grew in popularity. Erroll Garner became the substitute pianist for Art Tatum in New York during the 1940s. Garner preferred having his left-hand playing block chords, thus taking on the role of the

rhythm guitarist. This prevented the music from becoming too chaotic and cluttered. During the bebop era in the late 1940s, Bud Powell (1924-1966) emerged as a leading figure within the trio format. Susan Muscarella states that 'Powell served as the progenitor of the piano-bass-drums-comprised modern jazz paradigm' (2015: 5). His album, *The Bud Powell Trio* (1995), is viewed as the 'stylistic wellspring of the modern piano-bass-drums-comprised trio' (Muscarella, 2015: 220).

The biggest change to the trio format as we know it, occurred during the 1950s with pianist Bill Evans. In his documentary, *Bill Evans Time Remembered*, Bruce Spiegel (2015) refers to Evans as a 'genius' and mentions that he is remembered amongst America's greatest pianists. Evans shared the spotlight with the other musicians in his trio, allowing bass and drum solos as well as more melodic lines for the bassist (De Villiers, 2021: 15-16). During the 1960s, free jazz emerged as a rejection of conventional harmony, form, instrumentation and melody. The Cambridge dictionary defines free jazz as 'as type of music in which the players do not follow any written structure' ('Free Jazz', 2024). As its name suggests, free jazz allowed musicians to have complete harmonic and rhythmic freedom. Notable musicians during the free jazz period included Ornette Coleman, Cecil Taylor, John Coltrane and Sun Ra and the style moved into the trio setting with pianists such as Herbie Hancock and McCoy Tyner (Fripp, 2023). Tyner and Hancock provided another change to the trio, namely, incorporating electronic instruments such as the keyboard, keytar and electric bass guitar (De Villers, 2021: 17). During the 1970s and 1980s, pianists such as Chick Corea and Keith Jarret increased the virtuosic aspect of their playing within the trio setting, incorporating western classical music elements and repertoire.

Biographical sketches of North American jazz pianists

Lee Hermione (2009) uses two definitions to describe the term 'biography'. Firstly, a biography is 'a written record of the life of an individual' and secondly it can be described as a 'story of a person's life told by someone else' (2009: 5). Jessica Dukes also describes a biography as a story about someone's life (n.d.). She lists different types of biographies, including contemporary biographies; historical biographies; group biographies; autobiographies; memoirs; and fictional biographies. The biographies included in this dissertation fall underneath contemporary biographies. Dukes describes contemporary biographies as a modern biography where the person is still alive or has recently passed (n.d.). Hermione uses the metaphors of a portrait and an autopsy to describe a biography, mentioning that both of these metaphors describe an investigation of the subject where the writer has to pay attention to detail in both approaches (2009: 2-3). Hermione also notes that biographies have different roles: the story told should be true; the content should cover the person's entire life; nothing must be omitted or concealed; and the biographer has to remain objective (2009: 6-14).

Thelonious Sphere Monk (1917-1982)

Born in North Carolina, Monk was surrounded by music throughout his childhood. He started to play piano around the age of five and his parents moved to New York during his childhood years (Encyclopaedia Britannica, n.d.). In New York, stride pianist James P. Johnson was Monk's neighbour. Having Johnson as his neighbour had a big impact on Monk's early development as a pianist. Monk's professional career began when he joined Coleman Hawkins' group in the early 1940s (Encyclopaedia Britannica, n.d.). During the later 1940s, Monk became the house pianist at Minton's Playhouse in Harlem and his popularity increased ('Learn about Thelonious Monk's Life and Influences', 2021; 'Thelonious Monk', 2024). Monk's presence in saxophonist John Coltrane's ensemble during the 1950s allowed the saxophonist to experiment with an 'outside' and free sound (Martin and Waters, 2008: 191). Monk addressed the problem of how to 'imbue each pitch – out of the few pitches available – with special significance and still create good music' (Martin and Waters, 2008: 148). Most of his compositions are in the 12-bar blues or the 32-bar ballad form and many of these became jazz standards including 'Round Midnight', 'Straight no Chaser' and 'Blue Monk' ('Thelonious Monk', 2024).

Monk's sound was initially described as harsh and percussive. This resulted in a negative response from both the public and his fellow musicians. Givan notes that Monk's technique was also different to the classical piano approach – he hit the keys with his fingers in a flat position, contrary to the traditional way of playing with the hand's natural curve. This technique contributed to the percussive and angular sound associated with his playing (Givan, 2009: 405-406; 'Thelonious Monk', 2024). Monk was known for incorporating dissonant harmonies and these harmonies were complimented by unusual intervals and open voicings (Martin and Waters, 2008: 135; Tenzer and Roeder, 2011: 176; Linna, 2019: 254; Cousins, 2020: 49; 'Thelonious Monk', 2024). Monk would often apply tritone substitutions, chromatically descending ii-V's and extended dominant seventh cycles in his harmonic progressions (Tenzer and Roeder, 2011: 162, Linna, 2019: 214; Cousins, 2020: 47). His right hand incorporated the use of the whole tone scale, parallel octaves and syncopations (Martin and Waters, 2008: 146, 149; Tenzer and Roeder, 2011: 174, 177; Cousins, 2020: 49). Monk influenced various jazz musicians including John Coltrane (Taylor, 1975: 176; Martin and Waters, 2008: 191); Bud Powell (Muscarella, 2015: 199); Chick Corea (Martin and Waters, 2008: 150) and McCoy Tyner (Linna, 2019: 16). Pianists Mary Lou Williams and Duke Ellington are amongst some of his main influences (Taylor, 1975: 103; Muscarella, 2015: 199; Hall, 2021; Rosie, n.d.).

Earl Rudolph 'Bud' Powell (1924-1966)

Earl Rudolph Powell was born in 1924 in Harlem, New York into a musical family. His father initially gave him piano lessons and by the age of fifteen, he dropped out of school to become a professional jazz musician. Clark mentions that Bud Powell became a stylistic icon for jazz pianists after the swing era, especially due to his approach to comping and melodic lines (2008). This will be discussed further below. Powell landed his first major job with trumpeter Charles Williams in 1943, and he released his first recording as a leader with the album *The Bud Powell Trio* in 1947 (Muscarella, 2015: 196). The 1940s saw the dawning of the bebop era – and bebop set a new standard for jazz music (Muscarella, 2015: 210). Powell quickly became swept up in this new style of jazz and his approach is often referred to as the 'transferring of Charlie Parker and Dizzy Gillespie's bebop techniques to the piano' (Martin and Waters, 2008: 147). During 1945, after a performance Powell wandered around the streets drunk and he was beaten up by the railroad police. Due to this incident, he suffered severe head injuries. This resulted in a mental disability, which Powell lived with until his death in 1966 (Martin and Waters, 2008: 147). Powell's compositions are abundant in formal complexity. Songs such as 'Celia', 'Bouncin' with Bud' and 'Hallucinations' all share the core bebop elements: medium to fast tempos, chromatically rich melodies and diatonic and chromatic ii-V progressions (DeMotta, 2015: 41-42). Powell's main influences include pianists Art Tatum (Lester, 1994: 172; Muscarella, 2015: 218); Mary Lou Williams and Thelonious Monk (Muscarella, 2015: 154,199); Nat King Cole's left-hand technique (Muscarella, 2015: 383); Fats Waller and Earl Hines (Muscarella, 2015: 218). Powell influenced a number of jazz pianists including Keith Jarrett (Muscarella, 2015: 294); Bill Evans (Muscarella, 2015: 140, 146) and McCoy Tyner (Barnett, 1997).

The Bud Powell Trio

Powell changed the way in which jazz pianists used their left hand. Before Powell, the left hand was responsible for rhythm and harmony, and the pianist mainly played in a stride style. Powell pioneered a left-hand technique that served as a catalyst for individual expression among his bassists and drummers. For example, bass players were allowed to alternate between rhythmic, harmonic and melodic roles (Muscarella, 2015:51-53, 64, 213). Powell made his first trio album in 1947 and according to Muscarella, his biggest contribution to the trio setting was response-based comping. He showcased a more open comping style, in contrast to the strict ragtime and stride piano rhythms (2015: 3, 16). He left sonic room for the bass and the drums and he gave them room to develop as soloists.[2] Powell's left-hand voicings are often referred to as 'shell voicings'. These voicings usually

[2] Although Powell changed the role of the pianists' left hand, it is important to remember that Bill Evans is credited with developing a democratic jazz trio (Muscarella, 2015: 40).

contain the root note, seventh and third of the chord. These voicings were played as a response to the right hand's melodic lines (see Figure 1).

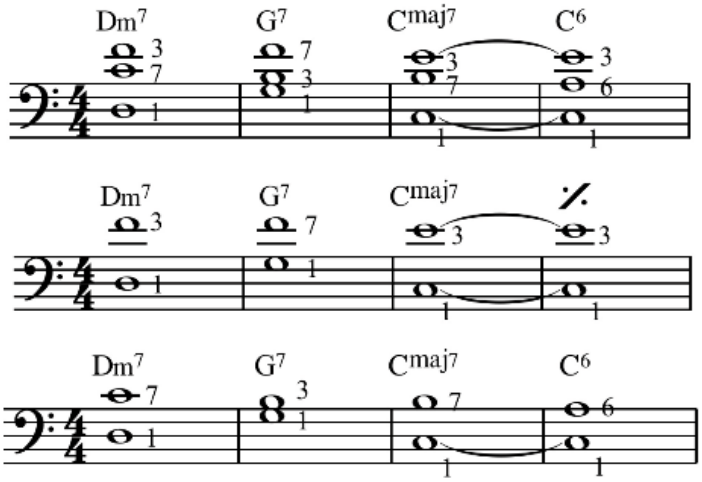


Figure 1: Bud Powell 'shell voicing' (Muscarella, 2015: 213)

The absence of the continuous quarter-note rhythm heard in earlier jazz piano trios, set The Bud Powell trio apart from its peers and they became known for interdependency (Muscarella, 2015: 216). Members became reliant on each other's ability to alternately shoulder rhythmic, melodic and harmonic roles while serving as both soloists and accompanists (Muscarella, 2015: 38, 211-214, 220-221). As a result of the interplay within Powell's trio, the musicians playing in it became technically and artistically capable of trading rhythmic, harmonic and melodic roles (Muscarella, 2015: 221). Some of their famous albums include *The Bud Powell Trio* (1947) and *A Portrait of Thelonious* (1961). His biggest contributions to the trio as a format include revolutionizing the role of the left hand while incorporating complex eighth note runs in his right hand as well as polymeter and polyrhythm (Muscarella, 2015: 383). Powell also focused on the virtuosity of all the players in his trio (Judy, 2004).

McCoy Tyner (1938-2020)

Tyner was born in 1938 in Philadelphia, and he began taking piano lessons at the age of thirteen. While at school, he studied classical music theory and harmony at the West Philadelphia Music School as well as the Granoff School of Music (Mikell, 2020; 'McCoy Tyner', 2025). His professional career started shortly after at the age of only sixteen. Tyner's career grew rapidly, and he joined saxophonist John Coltrane's famous quartet in 1960, when he was just 21 years old. He recorded and toured with Coltrane until the end of 1965 (Ratliff, 2020). His relationship with Coltrane produced some of the most influential music in jazz ('McCoy Tyner', 2025). After leaving Coltrane's quartet, Tyner released his first album, *The Real McCoy*, with Blue Note Records in 1967 ('Shaping

modern jazz', n.d.). Tyner's playing is described as a 'slick high energy ride' (Barnett, 1997), and it is characterised by chords built in fourths and tonal clusters (Taylor 1975: 178; Martin and Waters, 2008: 212). Aside from becoming a Steinway artist in 1977, Tyner won the first of five Grammy awards in 1988 and he was awarded a honorary Doctor of Music degree from Berklee College of Music in 2005 (Mikell, 2020). He passed away in 2020 and the cause of his death remains private.

Tyner's trio playing reflected the sound of the modern jazz piano trio alongside Bill Evans, Chick Corea and Keith Jarrett from the 1960s onwards ('McCoy Tyner', n.d.). De Villiers notes that his trio with Jimmy Garrison and Elvin Jones was one of the most influential trios during the 1960s, building on the innovations on Evans' trio (2021: 17). During the late 1960s, with the emergence of free jazz, pianists McCoy Tyner and Herbie Hancock started to change the instrumentation within the trio. They incorporated electronic instruments such as the keyboard, keytar and electric bass guitar (De Villiers, 2021: 17). Tyner's bass player would improvise using the double bass' bow (Barnett, 1997). Famous trio albums include *Inception* (1962), *Bon Voyage* (1991) and *Solar* (1993). His main jazz influences included Bud Powell, Thelonius Monk and Art Tatum (Barnett, 1997; Chinen, 2020; 'McCoy Tyner, n.d.). Tyner dedicated a composition, The High Priest' to Monk (Linna, 2019: 226). Tyner influenced many jazz pianists including Chick Corea (Martin and Waters, 2008: 212); Kenny Baroon (Thompson, 2009) and Robert Glasper ('Robert Glasper on Piano Jazz', 2006).

Keith Jarrett (b. 1945)

Born in Pennsylvania, Jarrett started to play piano at the age of three and by the time he was seven, he was already familiar with composing, improvising and performing. Jarrett started to perform as a professional musician while he was still in elementary school (Tikkanen, 2003). In 1963, he moved to Boston where he briefly studied at Berklee College of Music after receiving a scholarship (Martin and Waters, 2008: 213; Muscarella, 2015: 292). Jarrett moved to New York in 1965 where he joined Art Blakey's New Jazz Messengers (Martin and Waters, 2008: 214; Muscarella, 2015: 292), but he rose to prominence in 1969 when he joined Davis's band, playing electric piano and organ (Tikkanen, 2003). Jarrett held the first of many solo concerts in 1973 and his solo concerts were generally comprised of freely improvised works (Martin and Waters, 2008: 215). He is known for combing elements from various musical styles into his playing. This includes elements from traditional jazz, free jazz, classical music, folk and gospel music (Martin and Waters, 2008: 213). Jarrett is also a respected classical pianist, and he is known for performing works from the likes of Bach, Handel and Bartók (Sandner, 2020). Amongst many classical performances and recordings, Jarrett also released a recording of Book 1 from Bach's *Well-Tempered Clavier* in 1987 (Fuller, 2019). In 2018, Jarrett suffered from two strokes and it is unlikely that he will never be able to perform again (Chinen, 2022). Some of his main jazz influences include Bud Powell, Bill Evans and Ahmad Jamal

(Muscarella, 2015: 49, 294). Jarrett influenced numerous jazz musicians including Brad Mehldau (Litweiler, 2014) and Robert Glasper ('Robert Glasper on Piano Jazz', n.d.).

Jarrett is known for favouring collective improvisation within his trio performances (Muscarella, 2015: 303). In 1983, he formed his Standards Trio with Gary Peacock on bass and Jack DeJohnette on drums. The trio devoted their performances to jazz standards (Martin and Waters, 2008: 215) and they took Evans' democratic concept to a new level, one that can be measured qualitatively and quantitively (Muscarella, 2015: 324). This was achieved through eliminating any pre-conceived road maps within the trio's performances while embodying collective improvisation. This resulted in his trio members having an opportunity to individually express themselves. His trio embodied collective jazz improvisation and the musicians had roles as both soloists and accompanists (Muscarella, 2015: 323-324). The Standards Trio is often referred to as being the 'purest trio'. Jarrett gave equal opportunity to all instruments regarding rhythmic and melodic choices (Muscarella, 2015: 384). The Standards Trio is also the longest running group of its kind in jazz history, spanning from 1983 until 2014 (Gelb, 2008: 16). Well-known trio albums include *Inside Out* (2001), *Yesterdays* (2009) and *After the Fall* (2018).

Biographical sketches of South African jazz pianists

This section will contain brief biographies of Bheki Mseleku, Nduduzo Makhathini and Kyle Shepherd. As mentioned above, these pianists were chosen based on results from existing research that proved their connections to North American jazz pianists. These pianists have all made significant contributions to the South African jazz idiom as well.

Bheki Mseleku (1955-2008)

The impact of Mseleku's music is widely recognised. In the abstract of his thesis, Cousins describes him as an iconic South African jazz composer and multi-instrumentalist' (2020) and Lilley recalls that 'Mseleku remains one of South Africa's most iconic jazz masters' (2020: vii). This self-taught jazz musician was born into a musical family on 3 March 1955 in Durban, South Africa. His father was a saxophonist, guitarist, violinist, choir leader and composer and out of the six children, three (including Mseleku) became professional musicians (Makhathini, 2018: 23). As a young child, Mseleku was exposed to a variety of different musical styles including Zulu music, jazz, RnB and Indian classical music. During his school years, Mseleku lost the first joints of his right hand's fourth and fifth fingers in a go-karting accident (Mahkathini, 2018: 24). Mseleku's professional career started in 1975 when he moved to Johannesburg and in 1977 he toured to New York for the first time. This tour proved to play an important role in his life seeing that he met pianists McCoy Tyner and Alice Coltrane during

this time. In 1980, Mseleku decided to move into exile to London when the apartheid situation in South Africa became too oppressive (Makhathini, 2018: 26-27). He passed away due to diabetes in 2008.

Mseleku's playing was deeply spiritual and this is evident in his album titles, for example *Meditations* (1992) and *Timelessness* (1994) (Makhathini, 2018: 5, 51). Mseleku performed in various different ensemble settings and although he didn't focus on trio formats alone, there is still much to take from his ensemble playing. Makhathini notes that Mseleku's ensemble playing often contained more structure than his solo playing (2018: 5) and that his ensembles presented a communal space for exploration (Makhathini, 2018: 29). Classical elements can also be heard in Mseleku's compositions, for example in the song 'Meditation Suite' from the 1992 album *Meditations*. 'Meditation Suite' follows a classical chaconne structure and the left hand plays an ostinato pattern while the right hand improvises over it (Makhathini, 2018: 72). Mseleku utilises syncopation, melodic embellishments and arpeggios. The feel of the song also changes throughout. This showcases his connection with North American jazz practices (Makhathini, 2018: 72). Some of his famous albums include *Celebration* (1991), *Star Seeding* (1995) and *Beauty of Sunrise* (1997). Mseleku's main influences include John Coltrane (Makhathini, 2018: 43; Cousins 2020: 67; Lilley, 2020: 13, 34); Thelonious Monk (Makhathini, 2018: 79; Cousins, 2020: 42-43; Lilley, 2020: 24); Bud Powell (Makhathini, 2018: 32, 43, 79, 102; Cousins, 2020: 52; Lilley, 2020) and McCoy Tyner (Makhathini, 2018: 43; Cousins, 2020: 79-80; Lilley, 2020: 107). In return, Mseleku influence many other jazz musicians. These include pianists Afrika Mkhize, Bokani Dyer, Nduduzo Makhathini and André Peterson (Makhathini, 2018: 4; Lilley, 2020).

Nduduzo Makhathini (b. 1982)

Makhathini was exposed to music from a young age with his mother being a pianist and his father a guitarist and vocalist. He was brought up with traditional Zulu music, church music and choral music (De Villiers, 2021: 64). Makhathini went to study jazz under the supervision of pianist Neil Gonzalves at the Durban Institute of Technology in 2001. During his time at the university, he met Bheki Mseleku who became his mentor (De Villiers, 2021: 64). He signed with Universal Music South Africa in 2017, with this relationship ultimately leading him to become the first South African musician to sign with the legendary jazz label Blue Note Records (Deutsch, 2023). Makhathini completed his PhD at Stellenbosch University in 2023. He is currently a music educator at the University of KwaZulu Natal's music department and has released eleven albums up to date ('Nduduzo Makhathini', n.d.; Deutsch, 2023). His main jazz influences are Bheki Mseleku ('Nduduzo Makhathini', n.d.; De Villiers, 2021: 68); Abdullah Ibrahim ('Nduduzo Makhathini', n.d.; De Villiers, 2021: 73); John Coltrane and McCoy Tyner ('Nduduzo Makhathini', n.d.; De Villiers, 2021: 68).

Makhathini is known for spiritual music, cyclical harmonic progressions and combining traditional African elements in his music (De Villiers, 2021: 70; Wilkinson, n.d.). De Villiers notes that Makhathini's spirituality is a key feature within his music (2021: 68). Makhathini recalled that, being an initiated sangoma, his music 'provides a medium through which he connects with ancestral figures' and that it brings healing (De Villiers, 2021: 68). Makhathini's music combines African rhythmic figures and textures with post-bop elements from North American jazz (Luuurien, 2022). Well known albums include *Mother Tongue* (2014), *Sketches of Tomorrow* (2014) and *Reflections* (2017). In our interview, Makhathini recalls that he is mainly connected to North American jazz via the idea of improvisation (De Villiers, 2021: 72). Makhathini further mentioned that North American music inspires him, but that it also reminds him of shared histories. On their website, Stellenbosch University describes Makhathini as a 'leading figure in the South African jazz scene' and De Villiers refers to him as a 'visionary South African pianist' (2021: 64).

Kyle Shepherd (b. 1987)

Shepherd is regarded as one of South Africa's leading progressive pianists with his music often described as being cutting-edge (De Villiers, 2021: 28). Born in Cape Town in 1987, Shepherd studied classical violin from the age of five and he started playing jazz piano when he was sixteen (De Villiers, 2021: 28; Shepherd, 2018: 48). Through his mother's work as a violinist, Shepherd became familiar with different genres of music. His mother also collaborated with Abdullah Ibrahim which exposed Shepherd to Ibrahim's music. In his own words: 'I really fell in love with his music' (Shepherd, 2024). Through Ibrahim, Shepherd became aware of Thelonious Monk, contemporary classical music and traditional South African music. Shepherd favours the trio format, mentioning that it is the environment in which he most frequently performs (Shepherd, 2018: 57). Bassist and fellow trio member Shane Cooper noted that Shepherd believes in creating a democratic environment within the trio where all members are involved to 'create a journey for the listener' (Shepherd, 2018: 62). In his Master's dissertation, Shepherd himself describes his trio members as 'equal' (2018: 31, 36). Shepherd sees one's approach to the jazz piano trio in two ways namely, trios playing jazz standards and trios playing music that is specifically written for the jazz piano trio format (Shepherd, 2024). Trios that play jazz standards usually have the bass and piano taking on more traditional roles and Shepherd notes that his trio 'sometimes does that', but that they mainly play music that he composed for the trio. When asked how he viewed the individual instruments within the trio, Shepherd stated that he sees the piano as having a left hand and having a right hand, but when looking at the bass, a third voice becomes available (2024). In his trio, Shepherd takes the bass 'quite seriously' and his trio music is composed in a way that allows the bassist more options than just playing root notes. The drums are seen as a tool to add colour to the music and Jonno Sweetman, Shepherd's drummer,

frequently adds different objects on the drums to alter the sound. Shepherd recalls that he wants the drummer 'to play around the piano's frequencies, especially during the solos' (Shepherd, 2024).

Shepherd mentions that he became exposed to North American jazz through listening to recordings by Keith Jarrett, Pat Metheny and John Scofield at a friend's house (Shepherd, 2024). He further discussed the impact of North American jazz on South African jazz in our interview. Shepherd highlighted the Coltrane effect on South African musicians such as Bheki Mseleku and Nduduzo Makhathini. The Coltrane effect refers to the impact of saxophonist John Coltrane's exploration of the use of substitute chord progressions. This became known as Coltrane Changes and it changed jazz music and musicians' approaches to harmony ('Coltrane Changes Explained', n.d.). The Coltrane effect had an impact on Tyner's music as well (Griggs, n.d.). Shepherd recalls that it is important to be aware of the cross influence within jazz. For example: Tyner influenced Mseleku and Makhathini, but Tyner himself has been influenced by African and other music from around the world (2024). Shepherd uses Jarrett as another example of cross influencing in jazz: 'Keith Jarrett's playing captures the entire history of jazz in one solo. It comes out in a way that is unique to Jarrett, but he still learned it from other musicians and genres of music' (2024). Shepherd noted that it is important to note cross influencing between classical music and jazz as well, mentioning that it not only exists in his own playing, but also in the playing of other jazz pianists' such as Brad Mehldau, Vijay Iyer and Jason Moran. As Shepherd explained in our interview: 'Everything in the jazz world is connected and cross influenced. Jazz has always been about cross influencing; it's part of the DNA of the music. Jazz, I think in its DNA, is a music that incorporates other influences and distils it and synthesizes it in a way that's very specifically jazz music' (2024). He also mentions the importance of artistic lineage in jazz, as a mode of knowledge transmission, learning techniques and finding one's artistic voice (Shepherd, 2018: 8).

Most recently, Shepherd has become a sought-after film music composer, and he has composed music for films such as *Noem my Skollie* (2016), *Fiela se Kind* (2019) and *Vlugtig* (2021) amongst others (Shepherd, 2018: 31; 'Kyle Shepherd', n.d.). He completed his master's degree at Stellenbosch University in 2018. Other trio albums include *FineART* (2008), *A Portrait of Home* (2010) and *South African History !X* (2012). Shepherd fuses the music of not only South Africa, but also other African countries, with North American jazz masters such as Duke Ellington, Thelonious Monk and Keith Jarrett. His current focus is the connection between historical and contemporary practices and his trio music includes input from every player, showcasing the Bill Evans trio change ('Kyle Shepherd', n.d.).

Shepherd's main jazz influences include Abdullah Ibrahim (Shepherd, 2018: 7; De Villiers, 2021: 35; Shepherd, 2024); Thelonious Monk; Keith Jarrett and Bud Powell (Shepherd, 2018: 31; De Villiers, 2021: 42; Shepherd, 2024). Shepherd recalled that he has also been influenced by McCoy Tyner and although it may not be audible in his playing, Tyner is a massive pillar to him in terms of listening (2024). When I asked Shepherd what North American jazz albums or songs have had an impact on his playing, he named a few, including:

- Keith Jarrett's *Standards Volume 1* (1983) and *Standards Volume 2* (1985)
- Herbie Hancock's playing on Wayne Shorter's 'Speak no Evil'
- John Coltrane's *Crescent* (1964) and *A Love Supreme* (1965)
- 'All Bud Powell's compilation albums'
- *Thelonious Monk with John Coltrane* (1961)
- McCoy Tyner's *Passion Dance* (1978)

Shepherd mentioned Bheki Mseleku's *Star Seeding* (1995) and Abdullah Ibrahim's *African Sketchbook* (1969), *Water from An Ancient Well* (1986) and trio album *Cape Town Flower* (1997) as influential South African jazz albums.

The trio as a format developed throughout the different eras of jazz. In addition to the changes in the basic instrumentation, the roles of the musicians changed as well. Ultimately, the trio became a democratic environment. The short biographies of each selected pianist as discussed in this chapter, underline the network of connections between the selected North American and South African pianists as well as their contributions to the trio format. The next chapter will determine to what extent these connections can be demonstrated with the use of transcription and analysis of selected recordings. Focus will be placed on melodic interpretation, approach to improvisation and use of chord voicings.

Chapter 4

Transcription, analysis and comparison of results

This chapter seeks to determine to what extent can transcription and analysis identify specific elements that connect the selected North American and South African pianists. Through transcribing and analysing, I determined and examined what North American jazz pianistic elements are present within the trio playing of Bheki Mseleku, Nduduzo Makhathini and Kyle Shepherd. The South African compositions chosen for this study are based on existing links to North American jazz pianists. The titles of these compositions, as well as pre-liminary research conducted on them, suggest the connection between the pianists.

Thelonious Monk and Bheki Mseleku

Monk's influence on Mseleku's music is made clear in his composition 'Monk the Priest'. To establish what elements Mseleku included in his composition, I choose Monk's ballad, 'Reflections'. 'Reflections' was released on the 1954 album *Thelonious Monk Trio* and it features Max Roach on drums and bassist Gary Mapp. This is a 32-bar ballad in AABA form, in the key of Ab Major. Lilley notes that Monk favoured the AABA form for his ballads, mentioning 'Ruby my Dear' and 'Monk's Mood' as examples (2020: 24). 'Monk the Priest' is composed in an AABA form as well – this is the first tribute Mseleku pays to Monk. 'Monk the Priest' has a 32-bar form, with the addition of the coda. For the purposes of this dissertation, I used Realalec's transcription of 'Reflections' (see Appendix Two). For 'Monk the Priest', I used both David Cousins (2020) and Andrew Lilley's (2020) transcriptions (see Appendices Three and Four).

Reflections

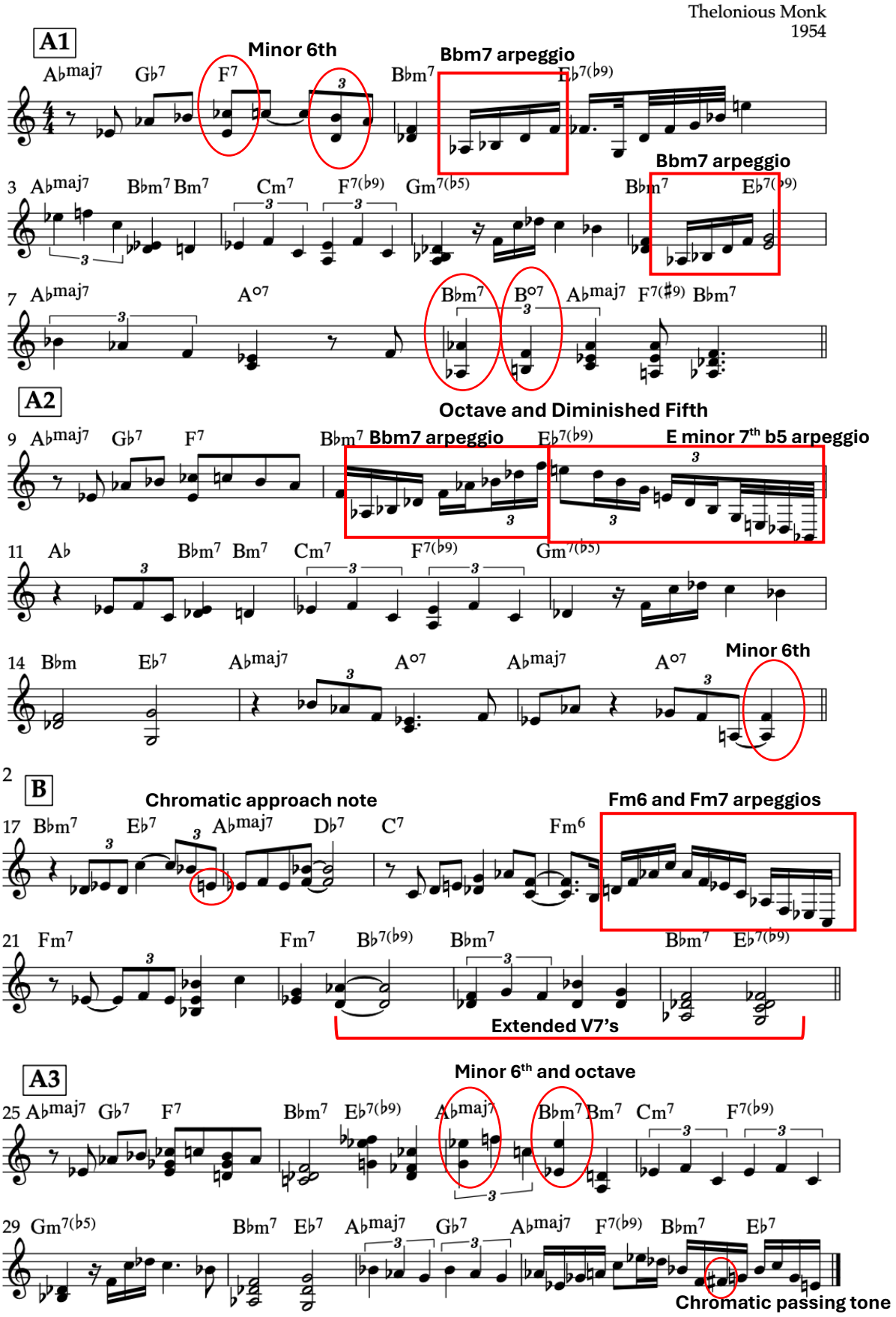
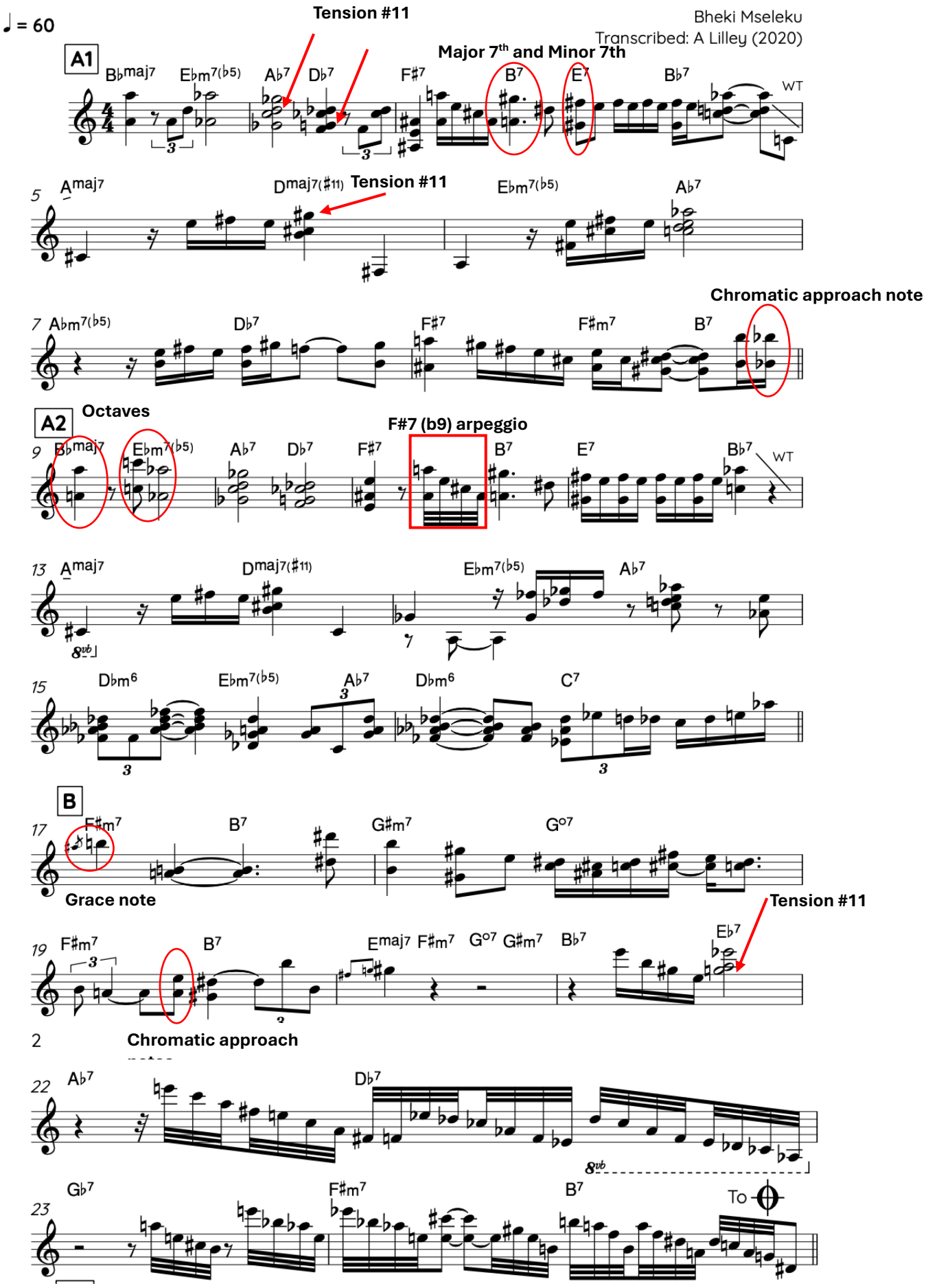


Figure 2: 'Reflections' (Realalec, 2020)

Monk the Priest



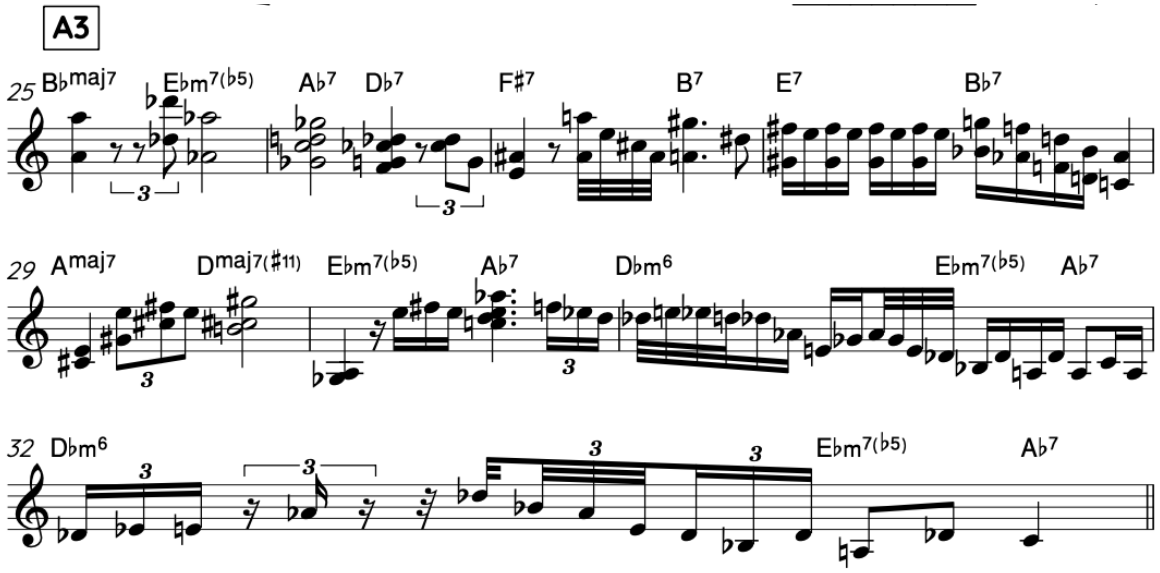


Figure 3: 'Monk the Priest', head-in (Lilley, 2020)

Monk is known for his percussive and dissonant sound and his use of larger intervals contribute to this. In Figure 2, bar 1, Monk plays intervals of a minor sixth in his right hand. An octave and perfect fifth are also present in bar 8. More minor sixths intervals can be found in bars 16 and 27, with bar 27 containing an octave. On 'Monk the Priest', Mseleku includes these larger intervals as well (Cousins, 2020: 49; Lilley, 2020: 24). In Figure 3, Mseleku plays a major seventh in bar 3, a minor seventh in bar 4 and various octaves in bar 9.

As mentioned above, the use of the whole tone scale is another pianistic element that is present in Monk's playing (Cousins, 2020: 45, 49; Lilley 2020: 26). Mseleku can be seen incorporating the whole tone scale in 'Monk the Priest' as seen in bars 4 and 12 of Figure 3. Adding to the dissonant sound associated with his playing, Monk includes various tensions in his melodic lines. These tensions include tension flat nine (see bar 17) and tension sharp 11 (see Figures 4 and 5). Cousins notes that Monk favoured using tension sharp 11 over dominant seventh and major seventh chords (2020: 43, 48). Mseleku used tension sharp 11 over dominant seventh and major seventh chords as well (see bars 2, 5 and 21 of Figure 3).

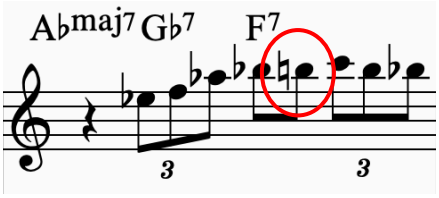


Figure 4: 'Reflections', *Thelonious Monk Trio,* 1954, 01:40-01:42, bar 44 (Realalec, 2020)

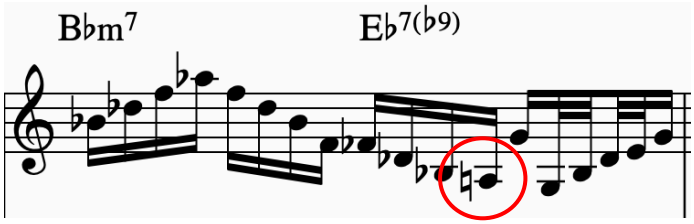


Figure 5: 'Reflections', *Thelonious Monk Trio,* 1954, 01:52-01:54, bar 49 (Realalec, 2020)

Monk incorporated arpeggios in his melodic lines (Lilley, 2020: 25). This can be seen with the use of various ascending Bb minor seventh arpeggios (bars 2, 6 and 10), a descending E minor seventh flat five arpeggio in bar 10, an ascending F minor sixth arpeggio in bar 20 and a descending F minor seventh arpeggio in bar 20 as well. Mseleku's use of arpeggios can be seen in bar 11 where he plays a descending F# dominant seventh flat nine arpeggio.

Monk often incorporated tremolos as well. Figure 6 showcases Monk incorporating a tremolo over the recording 'Trinkle Tinkle' on the 1961 album *Thelonious Monk with John Coltrane*. Mseleku's use of the tremolo can be seen in Figures 7 and 8.

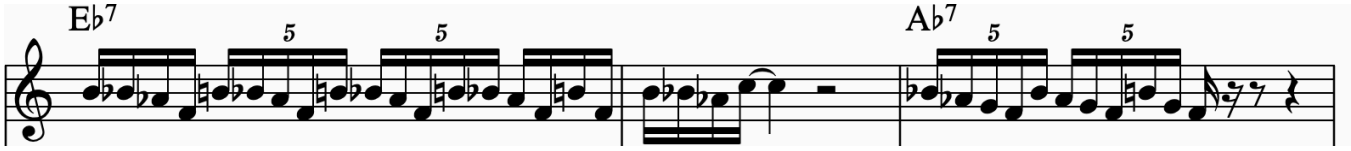


Figure 6: 'Trinkle Tinkle', *Thelonious Monk with John Coltrane*, 1961 (Cousins, 2020: 49)

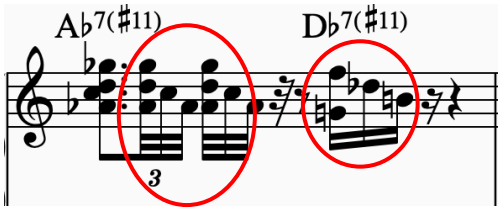


Figure 7: 'Monk the Priest', *Home at Last*, 2003, 00:40-00:44, bar 10 (Cousins, 2020)

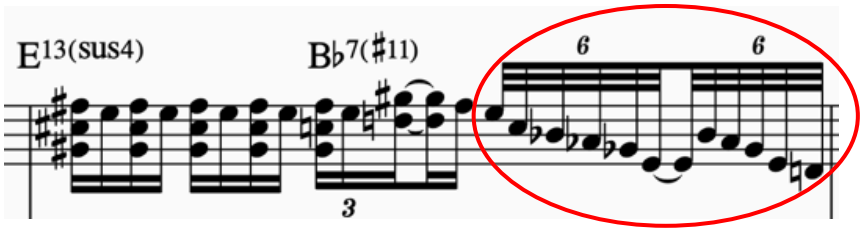


Figure 8: 'Monk the Priest', *Home at Last*, 2003, 04:21-04:26, bar 60 (Cousins, 2020)

Grace notes are notes of a very short time value and their goal is to act as ornaments for the principal melody note (‘Grace Notes Guide’, 2021). Because they are a prominent ornamental figure used in jazz and other musical styles, I will not include a micro analysis of grace notes used by the selected pianists. An example can however be seen in bar 17 of Figure 3 where Mseleku plays a grace note. A chromatic approach note is any note that approaches a target note or chord tone by a step – either above or below. They are an integral part of jazz (‘Chromatic Approach Notes Minor ii V I’). In Figure 2, Monk uses a chromatic approach note in bar 17 (E natural approaching Eb), as well as a chromatic passing tone in bar 32 (F# between the F and G). Mseleku applies chromatic approach notes in bar 8 (Bb to A) and in bar 19 (E and A approaching D# and G#). See Figure 3.

Extended dominant sevenths (V7s) occur when the root note of the chords move down by a fifth. This harmonic movement is common in Monk’s playing (Cousins, 2020: 47; Lilley, 2020: 24, 27). See bars 22-24 of Figure 2 (Bb7 moves to Eb7). The harmony of ‘Monk the Priest’ is based on various extended dominant seventh progressions. The following bars contain extended dominant sevenths in ‘Monk the Priest’: 2-4; 8; 21-24; and 26-28 (see Figure 3).

Cluster voicings (or voicings in seconds) are known for their dissonant sound, mainly due to how dense the voicing is. Cluster voicings contain at least one interval of a second. Minor seconds create even more dissonance than major seconds (Lowell and Pullig, 2003: 95). Monk’s use of cluster voicings can be seen in Figures 9 and 10. Cousins notes that Monk often included these dissonant intervals (Cousins, 2020: 49). Mseleku uses two cluster voicings in Figure 11.

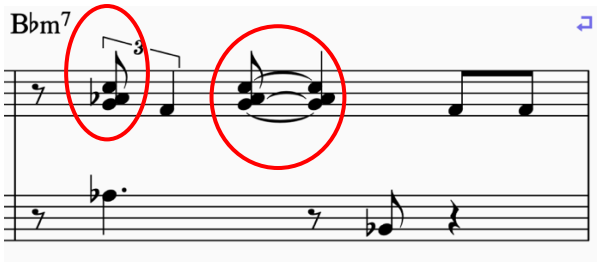


Figure 9: ‘Reflections’, *Thelonious Monk Trio,* 1954, 00:02-00:04, bar 2 (Realalec, 2020)

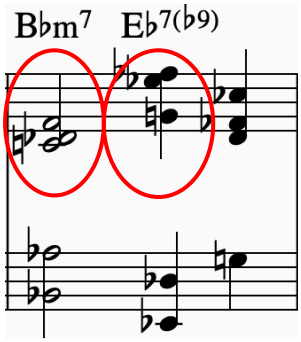


Figure 10: ‘Reflections’, *Thelonious Monk Trio,* 1954, 01:05-01:07, bar 29 (Realalec, 2020)

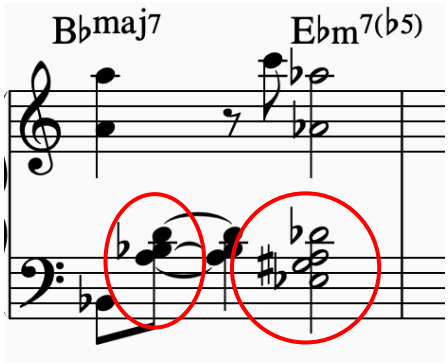


Figure 11: ‘Monk the Priest’, *Home at Last*, 2003, 00:36-00:40, bar 9 (Lilley, 2020)

Monk’s left hand in ‘Reflections’ mainly consist of simple voicings, with the most them consisting of the root and seventh only (see Figures 10, 12, 13 and 14. These voicings are also known as ‘stride style’ voicings and they contribute to the percussive sound created by Monk. A similar use of the root-seven voicing is present in ‘Monk the Priest’ (see Figures 15-17).

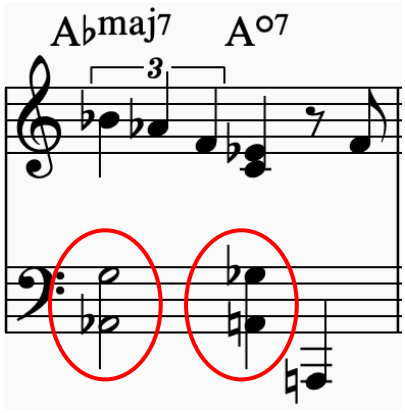


Figure 12: ‘Reflections’, *Thelonious Monk Trio,* 1954, 00:21-00:23, bar 10 (Realalec, 2020)

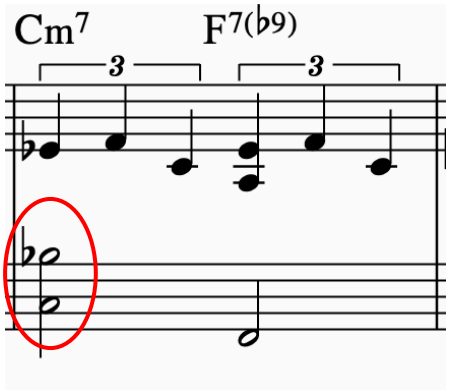


Figure 13: ‘Reflections’, *Thelonious Monk Trio,* 1954, 00:32-00:34, bar 15 (Realalec, 2020)

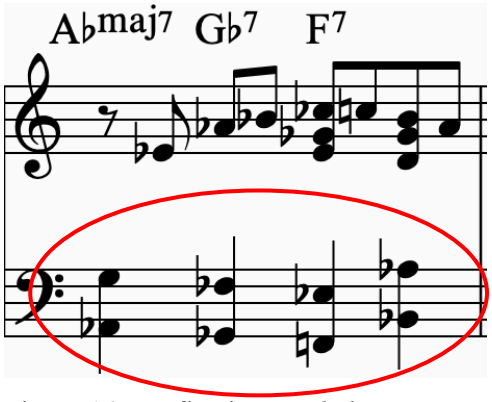


Figure 14: ‘Reflections’, *Thelonious Monk Trio,* 1954, 01:03-01:05, bar 28 (Realalec, 2020)

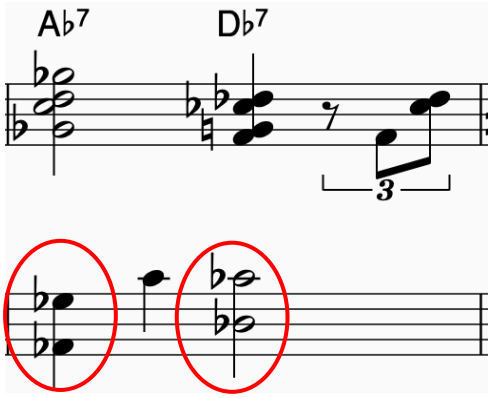


Figure 15: ‘Monk the Priest’, *Home at Last*, 2003, 00:04-00:09, bar 2 (Lilley, 2020)

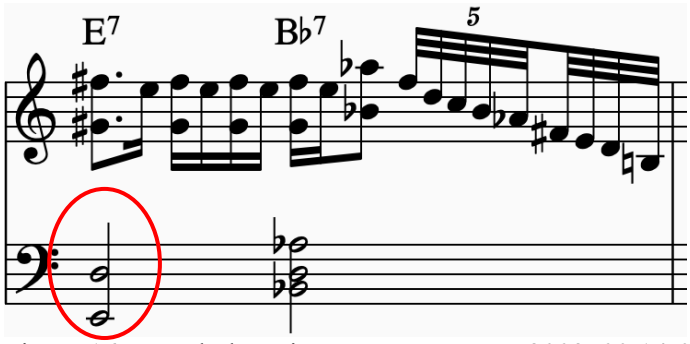


Figure 16: ‘Monk the Priest’, *Home at Last*, 2003, 00:14-00:17, bar 4 (Lilley, 2020)

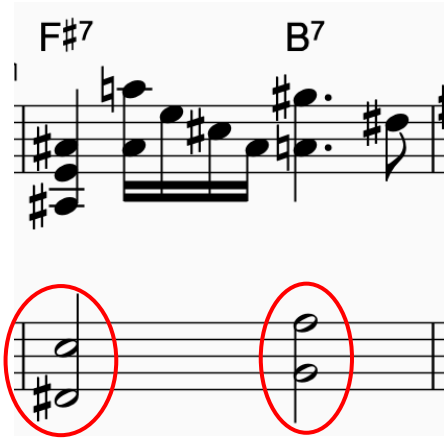


Figure 17: ‘Monk the Priest’, *Home at Last*, 2003, 01:57-02:01, bar 27 (Lilley, 2020)

Although Monk’s left hand mainly plays on the beat during his performance of ‘Reflections’, there are certain moments where the left hand plays on the offbeats. This also occurs in the right hand’s melodic lines, and it is referred to as syncopation and anticipation. Syncopation occurs when the normal rhythmic flow in music is disrupted, usually by accenting an offbeat. Suspension or delay and anticipation are two common forms of syncopation (Matt, 2022). Anticipation refers to when notes are played ahead of time. For example, if a note is written on beat two, the musician can anticipate it by playing it on beat one’s offbeat (‘Syncopation and Anticipation’, 2013). Anticipation also refers to when the harmony of a strong beat is stated on the preceding weaker beat (Drabkin, 2001). This creates interest and it contributes to the swing feel. The following bars in Figure 2 showcase Monk’s right hand melodic lines starting on offbeats: 1, 9, 19, 21 and 25. Figures 18-20 also showcases phrases starting on the offbeats. Marc Duby mentions that Monk was fond of using irregular phrase lengths in his improvisations (1987: 84). In Figure 21, Monk starts the new melodic phrase on the offbeat of beat four and it ends on beat one. Mseleku also applies irregular phrasing and his melodic lines often extend over bar lines with long phrases throughout (see bars 23-24 and 30-32 of Figure 3).

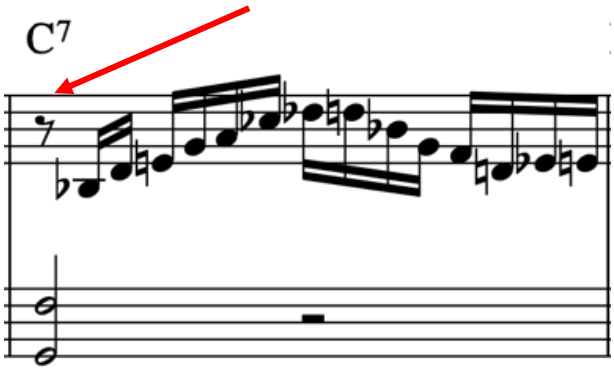


Figure 18: ‘Reflections’, *Thelonious Monk Trio,* 1954, 02:03-02:06, bar 54 (Realalec, 2020)

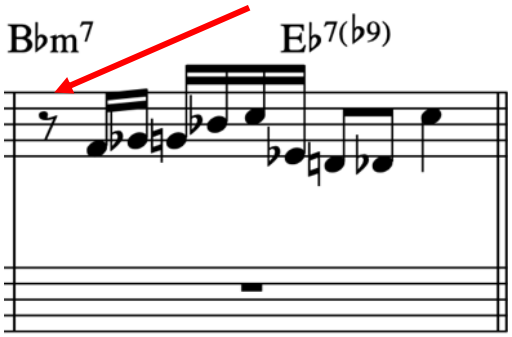


Figure 19: ‘Reflections’, *Thelonious Monk Trio,* 1954, 02:15-02:17, bar 59 (Realalec, 2020)

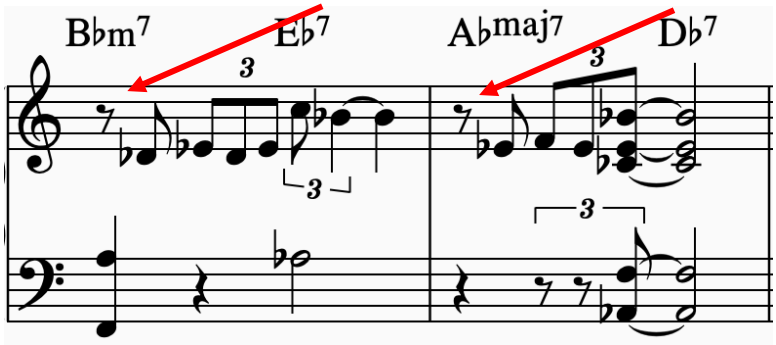


Figure 20: ‘Reflections’, *Thelonious Monk Trio,* 1954, 01:59-02:03, bars 52 and 53 (Realalec, 2020)

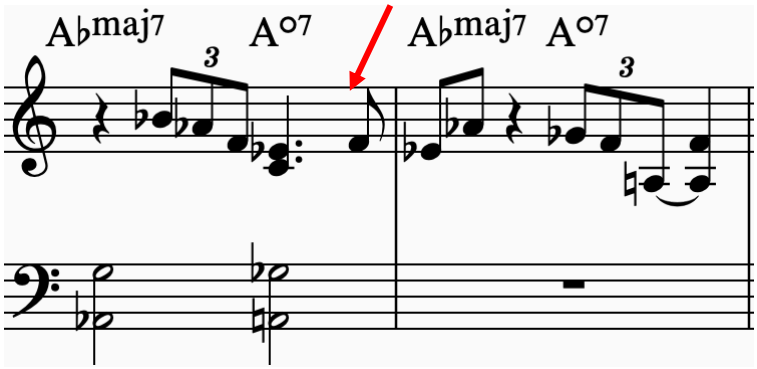


Figure 21: ‘Reflections’, *Thelonious Monk Trio,* 1954, 00:39-00:44, bars 18 and 19 (Realalec, 2020)

Monk mainly uses eighth notes throughout the solo, with the variation of fast sixteenths. He also includes quarter note triplets (bars 3-4 and 7-8); eighth note triplets (bars 15 and 17) and sixteenth note triplets (bar 10). Mseleku plays various complicated rhythms in ‘Monk the Priest’ as well. In Figure 3, he includes eighth note triplets (bars 1, 2 and 15); sixteenth note triplets (bars 30 and 32) and thirty second note triplets (bar 32).

In ‘Reflections’, the drums and bass have traditional roles. The drums are responsible for a swing rhythm, and this remains the same throughout the performance. Due to the nature of the piano’s strict left-hand style, the bassist has limited choices in the pitches he can play, and his rhythm is limited as well. Therefore, a normal walking bass line is played throughout. Throughout ‘Monk the Priest’, the interplay and communication between the piano, bass and drums can be heard clearly. The three musicians constantly listen to each other and this results in the same execution of dynamics and intensity. For example, when the piano becomes more active and intense, the drums and bass also increase their frequency of playing and their dynamics. An example of this can be heard from 01:46, 02:08 and 02:22. The bassist has an ‘open’ role, meaning that he has freedom in note choices, frequency and rhythms. There are also bass fills and he plays these fills when the piano has silence or longer notes. However, the piano still remains the main focus with Mseleku being responsible for the melody as well as the only improvisation.

Bud Powell and Bheki Mseleku

As mentioned above, Mseleku was influenced by Powell (Makhathini, 2018: 79; Cousins, 2020: 52). Mseleku dedicated his composition, ‘The Messenger’, to Powell (Cousins, 2020: 52). Lilley stated that although ‘The Messenger’ isn’t a direct copy of Powell’s techniques, its goal is to be a respectful acknowledgement of Powell (2020: 32). The recording was released on the 1992 album *Celebration*. This up-tempo swing is in AABA form and characterised by its rhythmic and syncopated melody (Cousins, 2020: 52). I chose to analyse Powell’s bebop standard ‘Celia’ from the 1950 album, *Jazz Giant*, for the purposes of this dissertation (see Appendix Five) Drummer Max Roach and bassist Ray Brown accompanied Powell on the track. I used Lilley’s transcription of ‘The Messenger’ for my analysis (see Appendix Six).

The development of bebop marked the shift from jazz as entertainment music to jazz as an art form (‘What is Bebop?, 2021). Bebop musicians were required to combine their advanced music theory knowledge with supreme technical ability to play their instrument (Waring, 2023). Although there are numerous recordings, I choose ‘Celia’ because it is regarded as one of his many essential compositions, amongst others such as ‘Bouncing with Bud’, ‘Hallucinations’ and ‘Un Poco Loco’ (‘Bud Powell’, n.d.; DeMotta, 2015: 2). ‘Celia’ also features amongst top jazz standards in the *Real Book Volume III*. I also have a personal connection with ‘Celia’. Alongside ‘Hallucinations’, it is one of my favourite Powell compositions and I played it during my participation in the Unisa National Piano Competition in 2023. Celia has an 8-bar intro, followed by the 40-bar repeated head-in. Drums, bass and piano are all in from the start. The head-in ends with a 2-bar solo break leading into the piano solo. There is only one 32-bar solo on the recording. After the piano solo, the trio plays the head out.

Celia

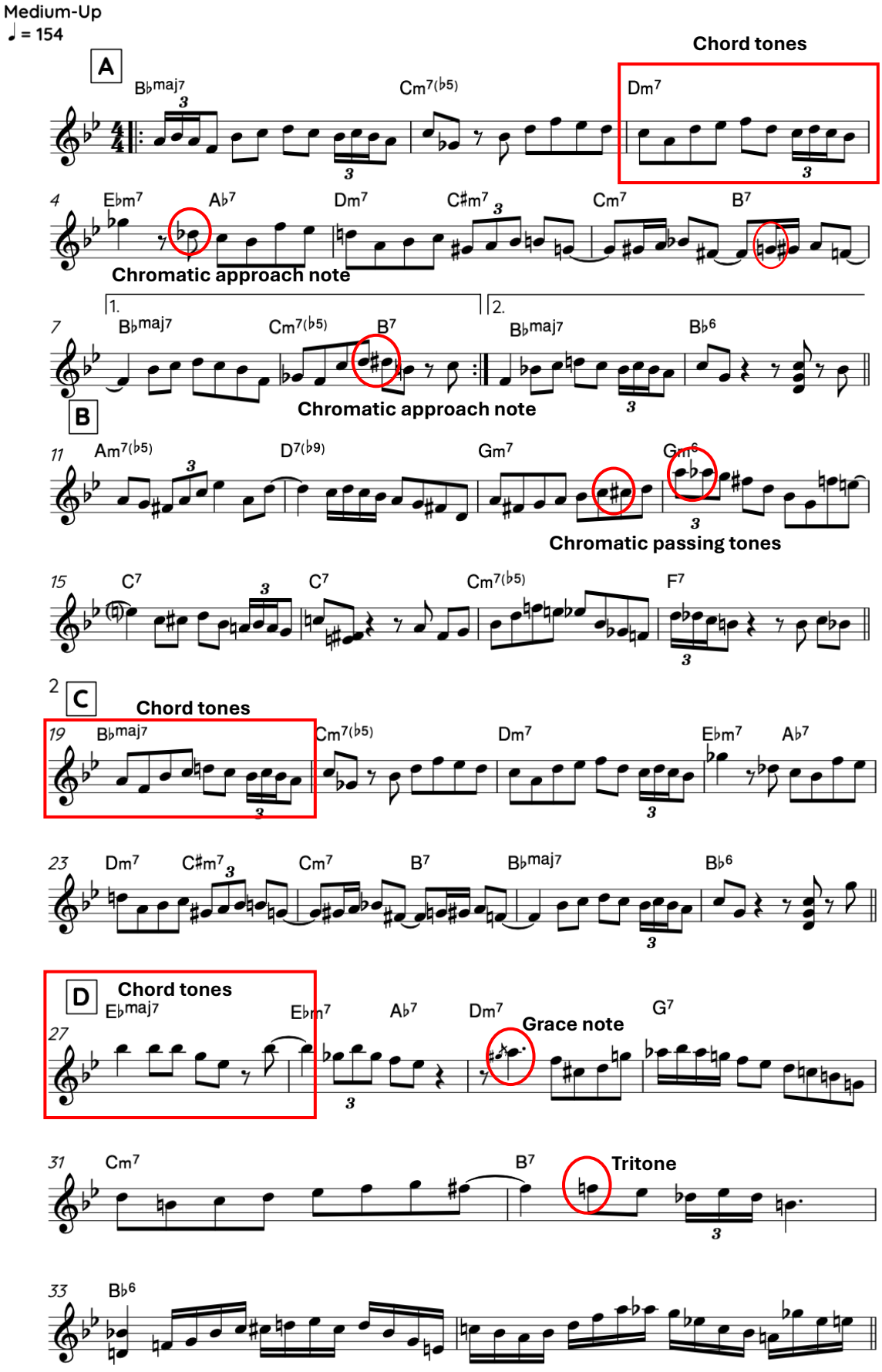
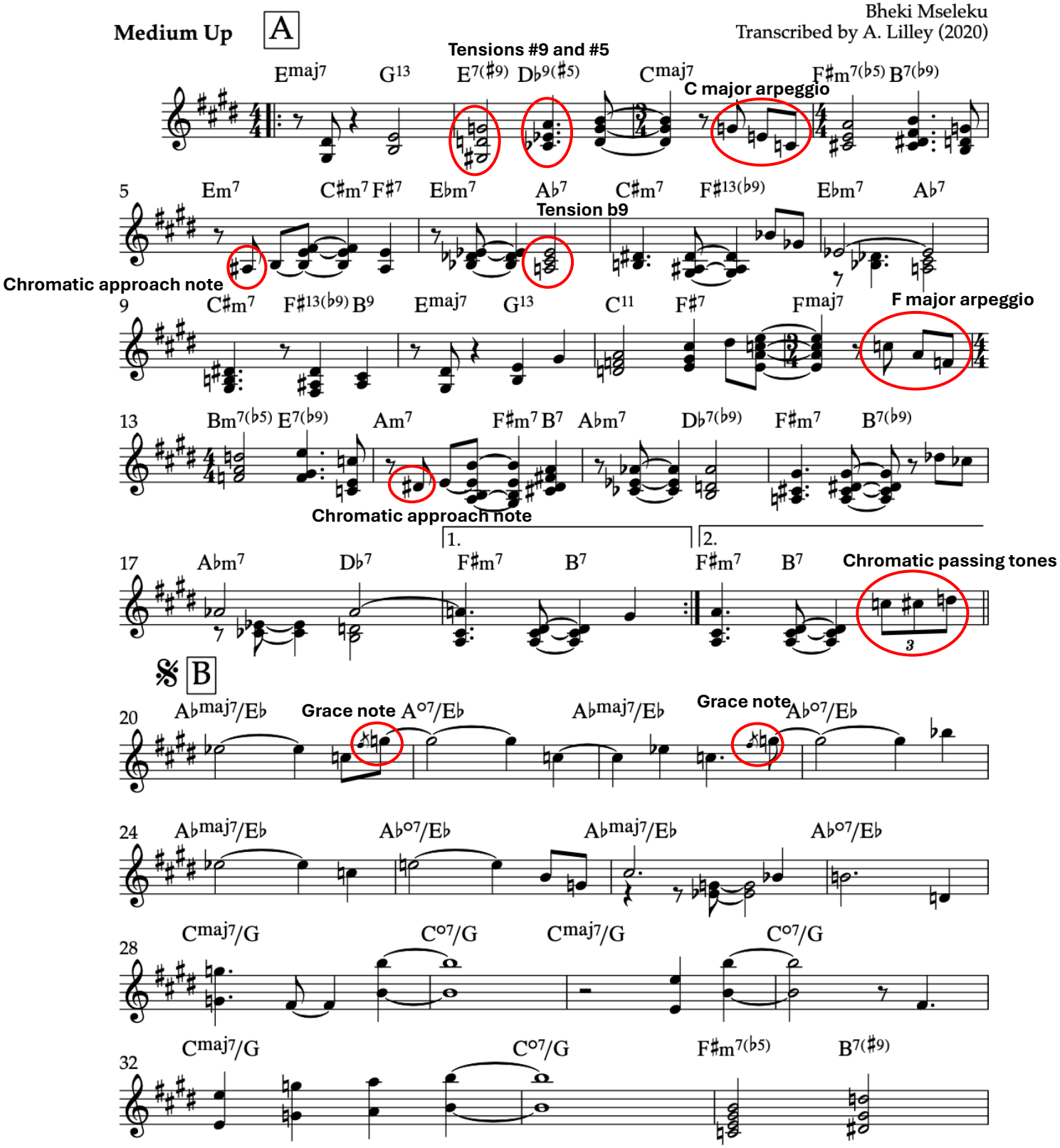


Figure 22: ‘Celia’, head-in (Tuttorbene, 1998)

The Messenger

Bheki Mseleku
Transcribed by A. Lilley (2020)



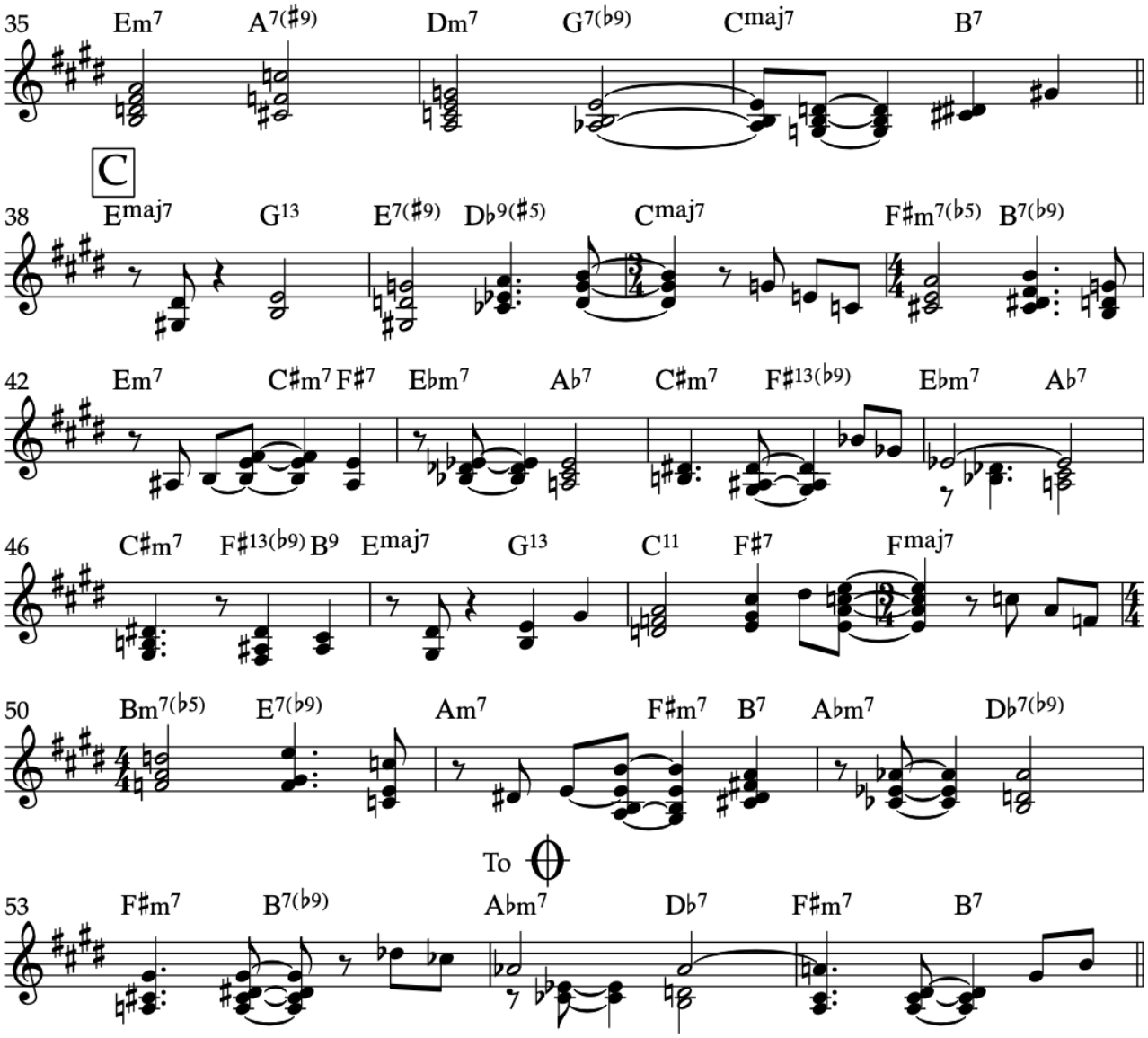


Figure 23: ‘The Messenger’, head-in (Lilley, 2020)

Bebop melodies are built on strong attacks, legato lines and they are dense with almost no rests (Martin and Waters, 2008: 155). The bebop era saw melodies mainly comprised of chord tones (Martin and Waters, 2008: 133). Musicians connected the guide tones of the chords (notes three and seven) by using the remaining chord tones (the tonic and the dominant) in combination with chromatic passing notes (DeMotta, 2015: 128). In 'Celia', Powell builds the melody out of chord tones, and he only adds chromatic notes and tensions in to contribute to melodic flow. In Figure 22, bar 3, he outlines the chord tones of the Dm7. Bar 19 sees Bbmaj7's chord tones being utilised and bar 27 showcases the Ebmaj7's chord tones. Powell includes chromatic approach notes in bar 4 (Db to C) and 8 (D to D#) of Figure 22 with chromatic passing tones being present in bars 13 and 14 of Figure 22.

Although the melody of 'The Messenger' doesn't have the typical dense texture like 'Celia' and other bebop compositions, Mseleku still included bebop elements in this composition. Mseleku plays a chromatic approach note in bar 5 (A# to B), bar 14 (D# to E) and a brief chromatic passage in bar 19 (see Figure 23). Mseleku highlights chord tones by playing arpeggios as well. In Figure 23, bar 3, he plays a descending C major arpeggio. Bar 12 contains a descending F major arpeggio. The melody of 'The Messenger' is mainly built on chord tones. In the B section, Mseleku focusses only on including chord tones, with no chromatic notes in between (see Figure 23, bars 20-33). Grace notes, that also serve as chromatic approach notes, can be found in both 'Celia' and 'The Messenger'. Powell incorporates a grace note in bar 29 of Figure 22, whereas Mseleku uses grace notes in bars 20 and 22 (see Figure 23).

The use of tensions within melodies increased during the bebop era and Powell added tensions such as the ninth and thirteenth (DeMotta, 2015: 112, 146). In Figure 24, he uses both tension flat and sharp nine, as well as tension flat thirteen over the G dominant seventh chord. The use of the tritone became popular during the bebop era and Powell incorporated the tritone both harmonically and melodically (DeMotta, 2015: 112, 180). In bar 32 (Figure 22), the tritone is used as part of the right hand's melodic line (F natural over the B dominant seventh chord). Mseleku also included various tensions, typical of the bebop era, in his playing. in Figure 23, bar 2, he plays tension sharp nine over the E7, as well as both tensions nine and sharp five over the Db7 chord. In bar 6 he includes tension flat nine over the Ab7 chord (see Figure 23).

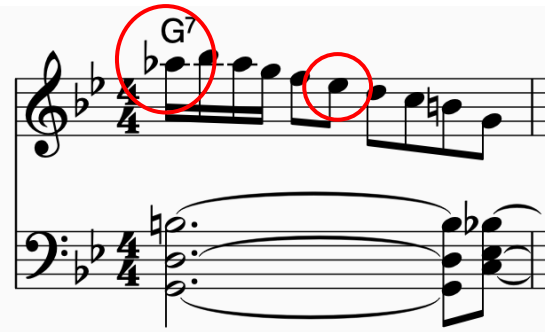


Figure 24: ‘Celia’, *Jazz Giant,* 1950, 00:53-00:54, 01:04-01:06, bar 36 (Tuttorbene, 1998)

Powell favoured phrasing over bar lines and starting melodic phrases on the offbeats. This is prominent in his solo over ‘Celia’. In Figures 25 and 26, he starts the phrases on the offbeat and they extend over into the next bar.

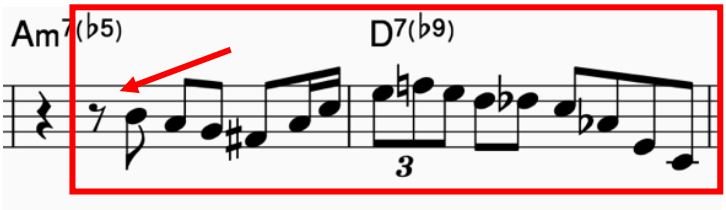


Figure 25: ‘Celia’, *Jazz Giant,* 1950, 01:46-01:40, bars 57 and 58 (Tuttorbene, 1998)

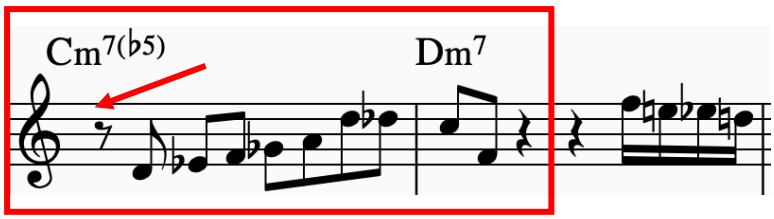


Figure 26: ‘Celia’, *Jazz Giant,* 1950, 01:50-01:54, bars 66 and 67 (Tuttorbene, 1998)

Mseleku was influenced by Powell’s eighth note phrasing techniques, his use of extended phrases and the playing on offbeats (Cousins, 2020: 59, 80). Mseleku also often incorporates syncopations in both his hands, a technique taken from Powell (Cousins, 2020: 53). In ‘The Messenger’, various melodic phrases begin on the offbeat (see bars 3, 5, 12 and 14 of Figure 23). Mseleku includes long irregular phrases as well (see bars 2-3 and 36-37).

Powell incorporated motivic development in his improvisation on ‘Celia’. Figure 27 showcases Powell including a call and response motive as well as a rhythmic sequence. Figure 28 showcases the motive (stated in the first bar) being developed by adding in a variation (in the second bar). Figure 29 includes a rhythmic sequence.

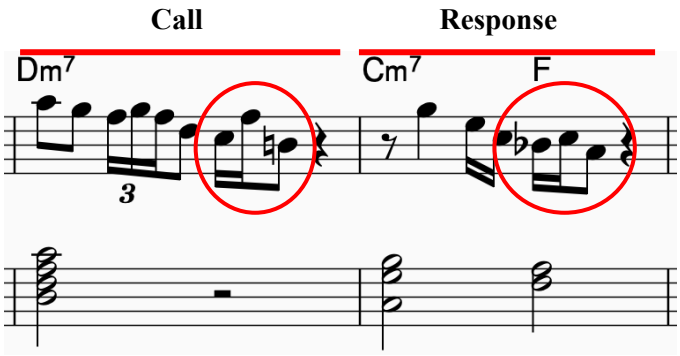


Figure 27: ‘Celia’, *Jazz Giant,* 1950, 01:18-01:21, bars 45 and 46 (Tuttorbene, 1998)

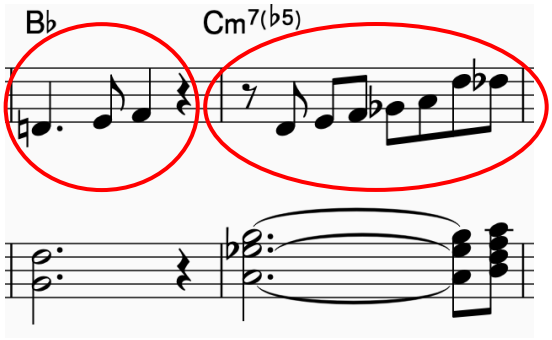


Figure 28: ‘Celia’, *Jazz Giant,* 1950, 01:49-01:52, bars 65 and 66 (Tuttorbene, 1998)

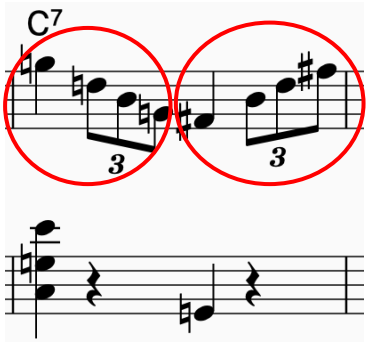


Figure 29: ‘Celia’, *Jazz Giant,* 1950, 01:43-01:44, bar 61 (Tuttorbene, 1998)

In Figure 30, Mseleku applies a call and response motive that includes various responses.

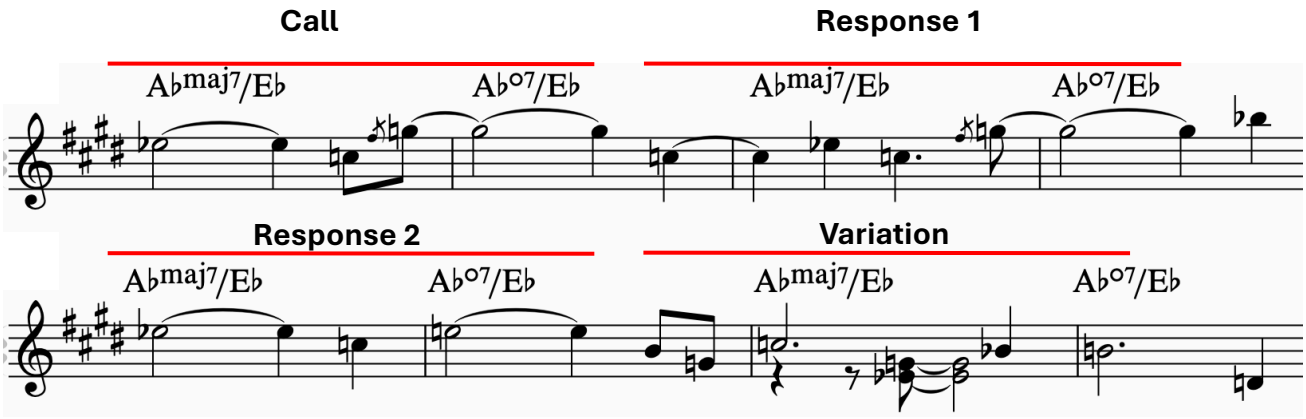


Figure 30: 'The Messenger', *Celebration*, 1992, 00:42-00:51, bars 24-31 (Lilley, 2020)

As mentioned above, Powell's approach to the left hand changed the role of the piano in the trio. DeMotta notes that Powell's left hand served as a 'commentator' to the right hand (2015: 33). The head-in of 'Celia' is a great example of the left hand acting in a supporting role to the right hand and this role is continued throughout the piano solo. Powell only plays chord tones, allowing the right hand to utilise tensions freely. Powell was fond of the dominant seventh tenth shell voicing (DeMotta, 2015: 115-116). Shell voicings are explained in Chapter Three (see Figure 1). Although Powell is credited with developing the shell voicing, it is important to note Art Tatum's influence on this development. Tatum introduced the use of the tenth interval in the stride piano left hand ('Art Tatum – Musician', 2017). Powell varies this voicing between only playing the root and an interval of a tenth above it and playing the root, dominant/fifth and tenth voicing (see Figure 31). Mseleku incorporated various left-hand voicing techniques from Powell (Lilley, 2020: 102). This includes the root-seven voicing (see Figure 32) as well as a tenth voicing (see Figure 33).

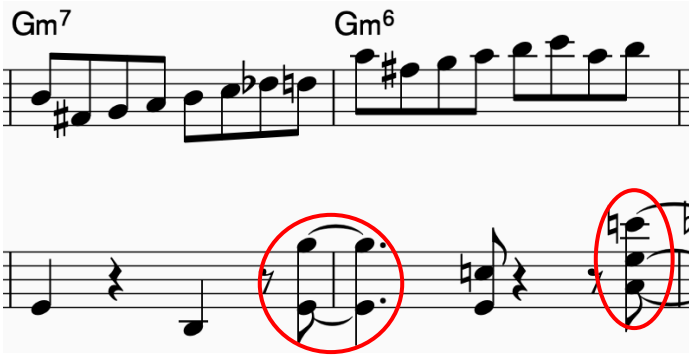


Figure 31: 'Celia', *Jazz Giant,* 1950, 01:40-01:43, bars 59 and 60 (Tuttorbene, 1998)

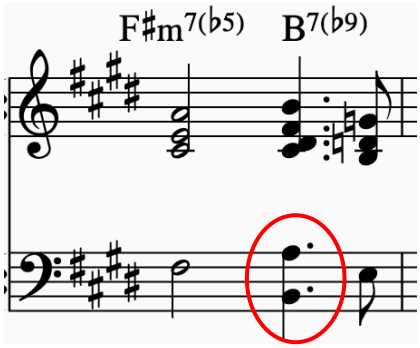


Figure 32: ‘The Messenger’, *Celebration*, 1992, 00:07-00:09, bar 8 (Lilley, 2020)

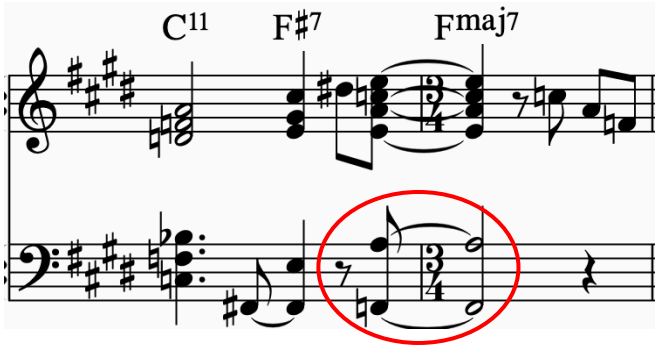


Figure 33: ‘The Messenger’, *Celebration*, 1992, 00:15-00:17, bars 15 and 16 (Lilley, 2020)

Powell incorporated cluster voicings in his left hand as well (see Figure 34). Figures 35-37 showcase Mseleku’s use of cluster voicings.

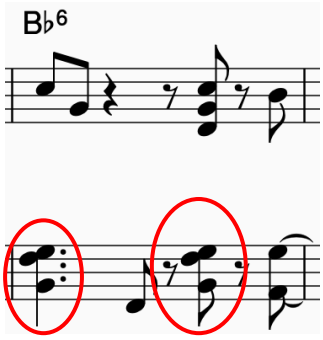


Figure 34: ‘Celia’, *Jazz Giant,* 1950, 00:33-00:35, bar 16 (Tuttorbene, 1998)

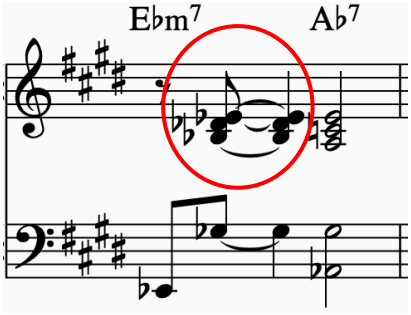


Figure 35: ‘The Messenger’, *Celebration*, 1992, 00:10-00:11, bar 10 (Lilley, 2020)

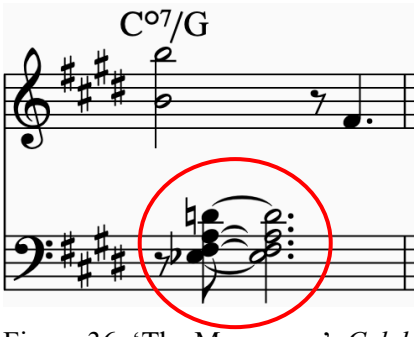


Figure 36: ‘The Messenger’, *Celebration*, 1992, 00:54-00:55, bar 35 (Lilley, 2020)

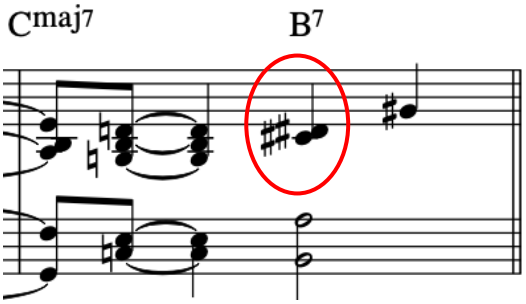


Figure 37: ‘The Messenger’, *Celebration*, 1992, 01:01-01:02, bar 41 (Lilley, 2020)

During the swing era, Tatum started to introduce the use of upper extensions such as ninths, elevenths and thirteenths. The bebop era favoured these extensions with saxophonist Charlie Parker popularizing them. Pianists such as Monk and Powell explored these tensions. Harmonies of songs emphasized the upper parts of the chords such as the ninths, elevenths and thirteenths (Martin and Waters, 2008: 133) and Powell favoured the use of these extended harmonies (DeMotta, 2015: 46-47). Powell included the diatonic and chromatic ii-V chord progression, a key harmonic innovation in the bebop era (DeMotta, 2015: 41-42). The ii-V progression is used in both a fast and slow harmonic rhythm on ‘Celia’. The harmonic rhythm of a song is described as ‘the rate at which the harmony moves’ (DeMotta, 2015:65). For a faster harmonic rhythm (meaning that the chords are of shorter duration), Powell typically combines the minor second and the dominant chord in the same bar, giving each chord a duration of two beats. For example, in bars 4 and 28 he has a Ebm7 and Ab7 in the same

bar (see Figure 22). In bars 6 and 7, Powell plays a ii - SubV7- I progression. Instead of playing the V7, he replaces it with the SubV7 (B7). This repeated in bars 8 and 9. 'Celia' also contains the ii-V progression in a slower harmonic rhythm, where the minor and dominant each have their own full bar. In bars 11-13 he includes a minor ii-V7-i progression (Am7b5 – D7b9 – Gm) and in bars 17 and 18 (Figure 22) he uses another minor ii-V7, without resolving it to the tonic chord (Cm7b5 – F7). Bars 29 and 30 have major ii-V7 (Dm7 – G7) that doesn't resolve to the tonic (Figure 22). 'The Messenger' also contains many major and minor ii-V7s as well as SubV7s, mostly in a fast harmonic rhythm. In bars 4, 13 and 14 a minor ii-V7 progression can be found. Bars 5-9 and 17-18 contain various major ii-V7s (see Figure 23).

Powell made important changes to the role of the piano in the trio. Pianists were no longer expected to play a strict stride rhythm and this allowed the left hand to become more open. In return, the bass received more freedom in note choices. In 'Celia', the bass and drums adhere to their original roles. The bass plays a fast walking bass line throughout and the drums keep time. There is only one solo and it is given to the pianist. Mseleku gave his fellow musicians much more harmonic, melodic and rhythmic freedom and the communication between the instruments is clear. 'The Messenger' starts with a drum solo and the bassist is also given a solo after Mseleku's improvisation. During the bass solo, the piano is simple and sparse whereas the drums also become less active. The communication between the trio members is audible through hearing how they change their dynamics and level of intensity throughout, for example from 00:10-00:14. Both the drums and bass also play the accents with the piano during the head-in and out, as heard from 00:04-00:07.

McCoy Tyner and Nduduzo Makhathini

As the title suggests, Makhathini pays tribute to Tyner with 'Tyner's Visit' ('Nduduzo Makhathini', n.d.; De Villiers, 2021: 68). 'Tyner's visit' takes on a traditional jazz form (ABAC) and Makhathini references Tyner throughout with the use of fourth voicings and fourth intervals in his melodic lines (De Villiers, 2021: 79). Makhathini mentions that Mseleku initially introduced him to the music of McCoy Tyner and that, in his opinion, 'Tyner is the closest North American pianist to African piano' (2024). He recalled that it was compositions from Tyner such as 'Passion Dance', as well as 'Resolution' from John Coltrane that formed the DNA of 'Tyner's Visit'. I choose to analyse 'Passion Dance' from Tyner's 1967 album *The Real McCoy*. Although *The Real McCoy* isn't a trio album, but rather a quartet album, this remains one of Tyner's best-known compositions and has been performed in the trio format numerous times. Drummer Elvin Jones and bassist Ron Carter join Tyner on this intense recording. 'Passion Dance' is a 32-bar song in AABC form. The harmony is based on a F pedal point (A section), Bb pedal point (B section) and Eb pedal point (C section). The solos occur over a F7sus4 chord, creating another vamp. Tyner often used pedal point vamps, for example on the

1961 recordings of ‘My Favourite Things’, ‘Africa’ and ‘Greensleeves’ (Linna, 2019: 74, 109, 112). The harmony also moves in fourths – from F to Bb to Eb. For this dissertation I referenced a transcription of ‘Passion Dance’ by Soltys (2014) (see Appendices Seven and Eighth). ‘Passion Dance’ is a 32-bar song in AABC form. All transcriptions regarding ‘Tyner’s Visit’ are done by the author (see Appendix Nine).



Figure 38: 'Passion Dance', lead sheet (https://pdfcoffee.com/mccoy-tyner-passion-dance-pdf-free.html)

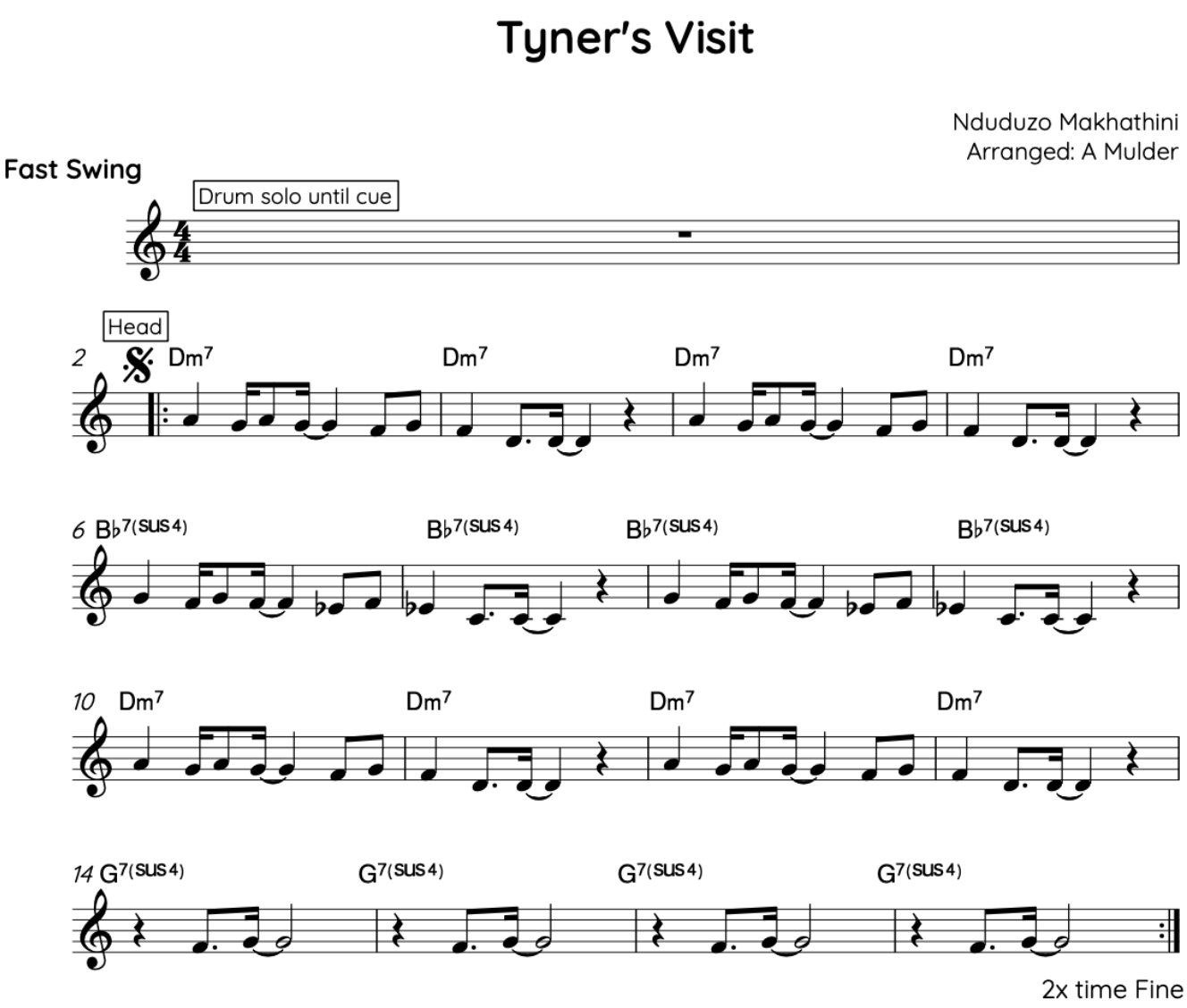


Figure 39: ‘Tyner’s Visit’, lead sheet (Nduduzo Makhathini)

Tyner became known for his dissonant playing sound when he joined Coltrane's group in the early 1960s (Linna, 2019: 33). As mentioned above, Tyner expanded the concept of playing in fourths. He incorporated fourths in both his right and left hand. In Figure 40, Tyner includes fourths in his left hand voicings. Figures 41-43 showcase fourths in both the right hand melodic lines as well as the left hand chord voicings.

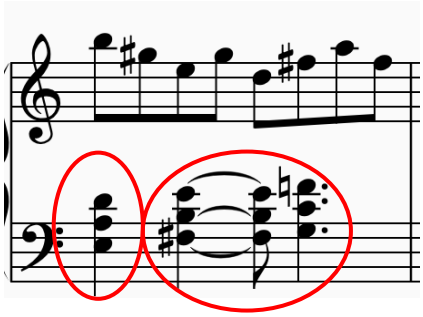


Figure 40: 'Passion Dance', *The Real McCoy,* 1967, 02:09-02:10, bar 60 (Soltys, 2014)

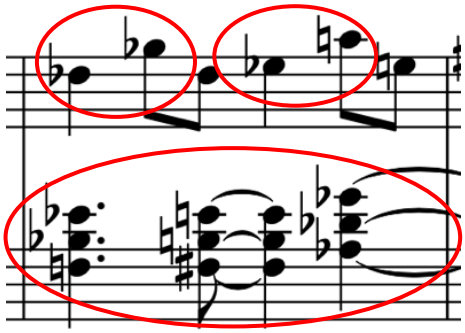


Figure 41: 'Passion Dance', *The Real McCoy,* 1967, 01:56-01:57, bar 47 (Soltys, 2014)

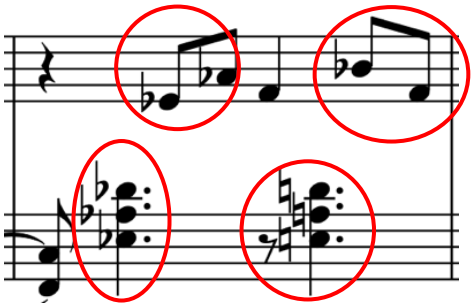


Figure 42: 'Passion Dance', *The Real McCoy,* 1967, 02:38-02:39, bar 89 (Soltys, 2014)

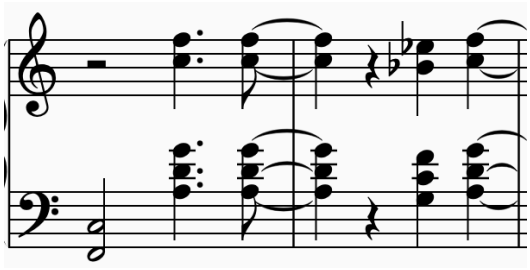


Figure 43: 'Passion Dance', *The Real McCoy,* 1967, 03:34-03:35, bar 145 (Soltys, 2014)

Makhathini incorporates fourths in 'Tyner's Visit', especially during his improvisation. In Figures 44-46, the interval of a fourth can be found in the right hand, as well as voicings in fourths in the left hand.

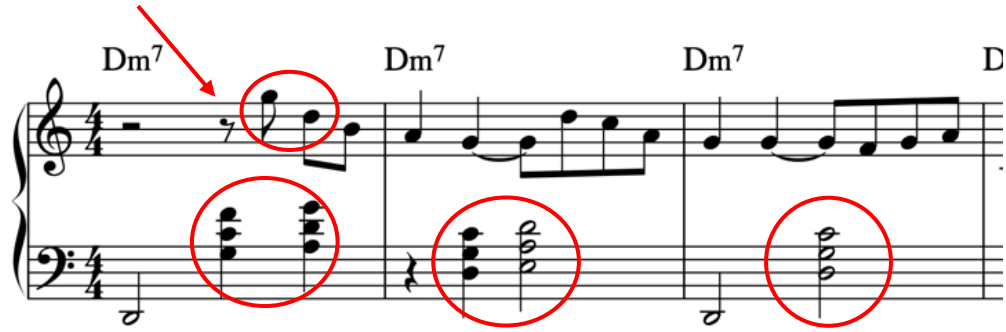


Figure 44: 'Tyner's Visit', *Matunda Ya Kwanza Vol.1*, 2015, 02:37-02:42, bars 1-3

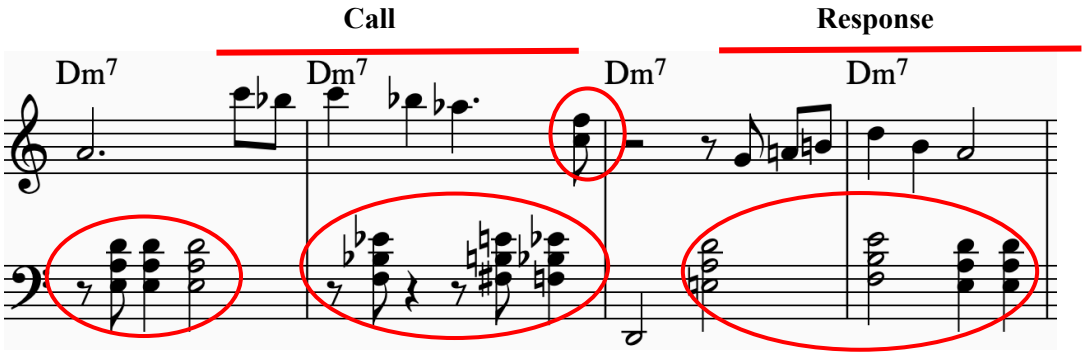


Figure 45: 'Tyner's Visit', *Matunda Ya Kwanza Vol.1*, 2015, 03:37-03:44, bars 33-36

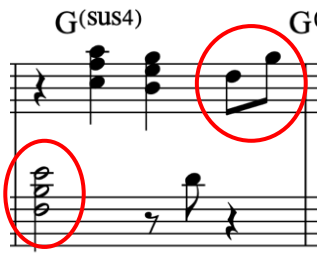


Figure 46: 'Tyner's Visit', *Matunda Ya Kwanza Vol.1*, 2015, 03:03-03:05, bar 15

Tyner includes call and response motive in his solo on ‘Passion Dance’. In Figure 47, he plays a call motive followed by a response. He develops the motive further by adding another variation after the first response. Rhythmic sequences can be found in Figures 48-50.

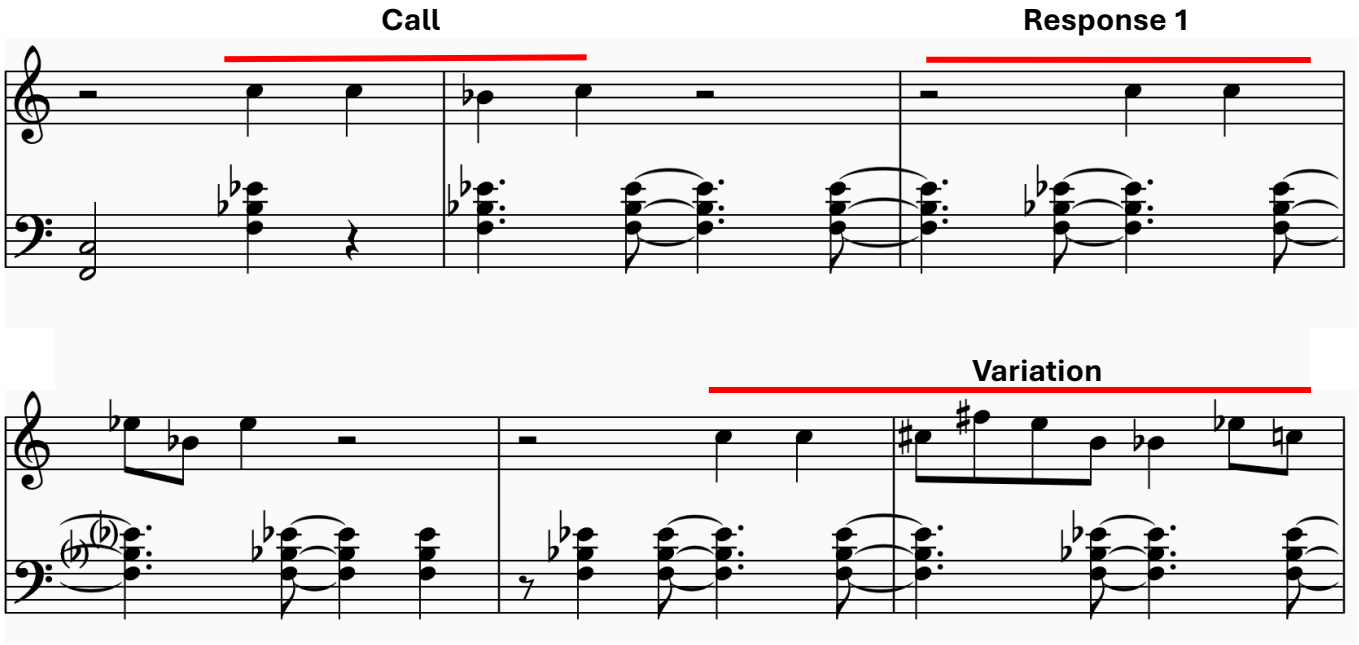


Figure 47: ‘Passion Dance’, *The Real McCoy,* 1967, 02:30-02:36, bars 81-86 (Soltys, 2014)

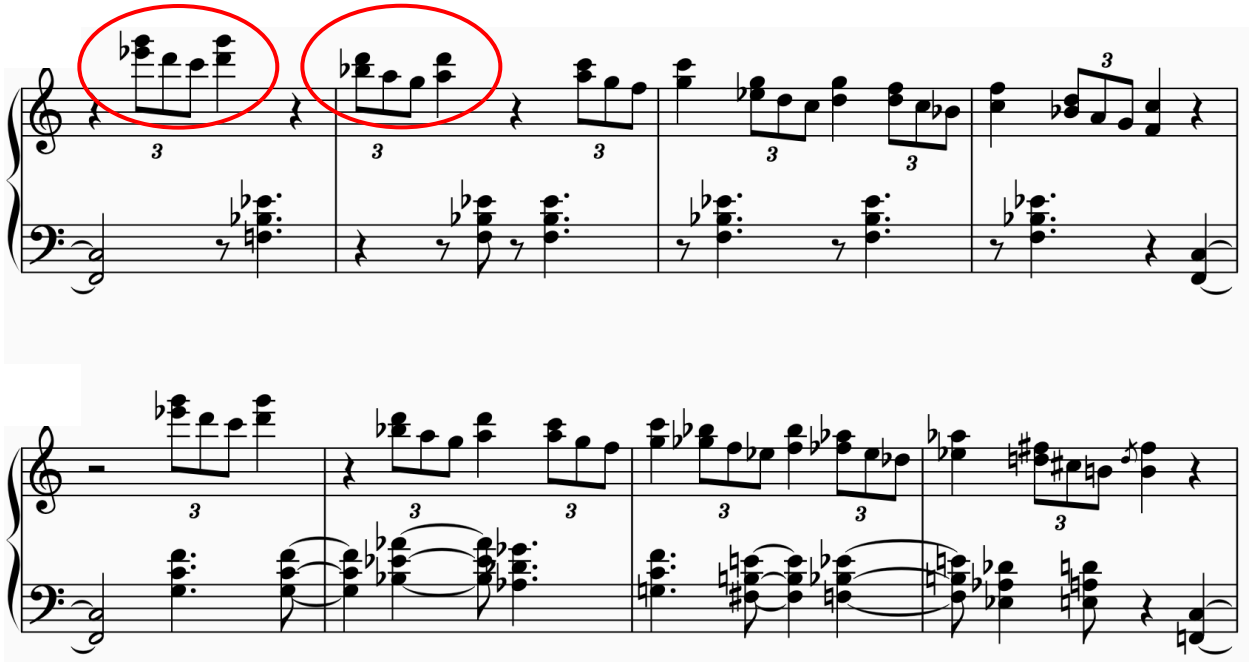


Figure 48: ‘Passion Dance’, *The Real McCoy,* 1967, 02:47-02:54, bars 97-104 (Soltys, 2014)

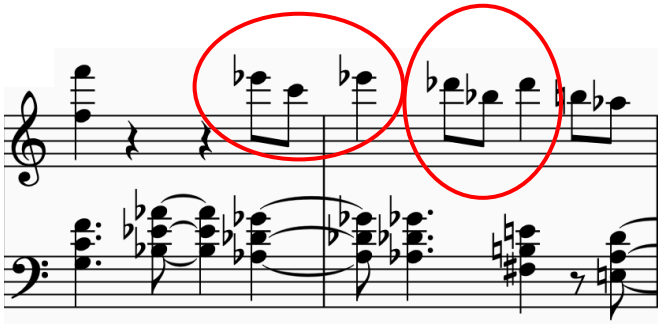


Figure 49: ‘Passion Dance’, *The Real McCoy,* 1967, 02:07-02:09, bars 58 and 59 (Soltys, 2014)

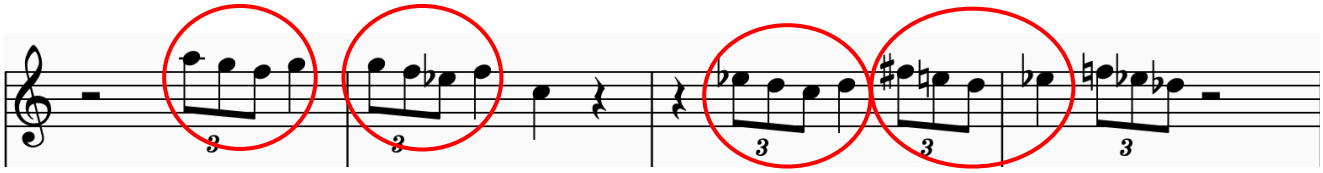


Figure 50: ‘Passion Dance’, *The Real McCoy,* 1967, 01:19-01:23, bars 11-14 (Soltys, 2014)

Throughout the piano solo, Makhathini applies various sequences and call and response figures. Examples of rhythmic sequences can be seen in Figures 51, 52 and 53. In Figure 45, a call and response motive can be found.

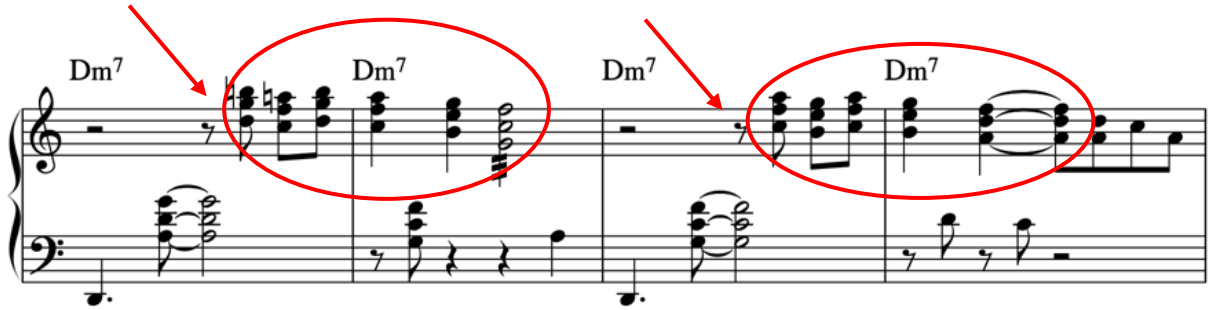


Figure 51: ‘Tyner’s Visit’, *Matunda Ya Kwanza Vol.1*, 2015, 02:52-02:59, bars 9-12

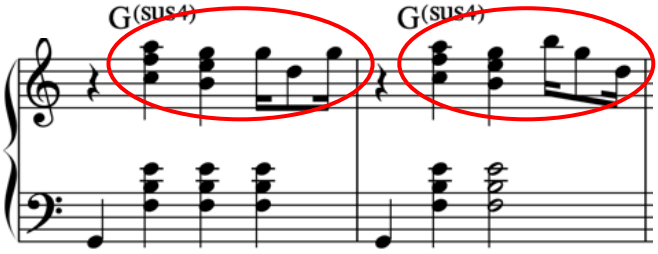


Figure 52: ‘Tyner’s Visit’, *Matunda Ya Kwanza Vol.1*, 2015, 02:59-03:03, bars 13 and 14

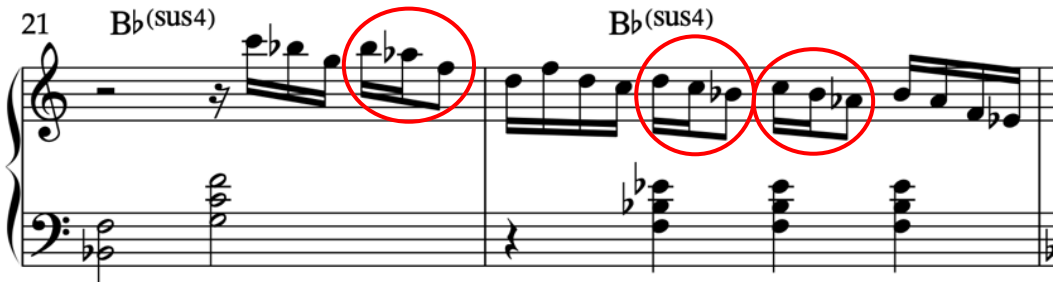


Figure 53: 'Tyner's Visit', *Matunda Ya Kwanza Vol.1*, 2015, 03:14-03:17, bars 21-22

Tyner's solo over 'Passion Dance' incorporates various different rhythms. He uses eighth notes, sixteenth notes and includes various triplet figures (see Figures 48, 50 and 54). Tyner also starts his right hand's phrases on offbeats as seen in Figure 56. Rhythmic displacement can be seen in Tyner's left-hand rhythms. In Figures 40 and 42, he delays the chords by playing them after the beat. Figures 47 and 54 showcases various anticipations and Figure 48 contains rhythmic displacement.

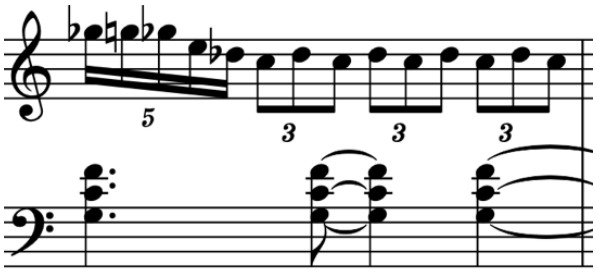


Figure 54: 'Passion Dance', *The Real McCoy,* 1967, 02:01-02:02, bar 52 (Soltys, 2014)

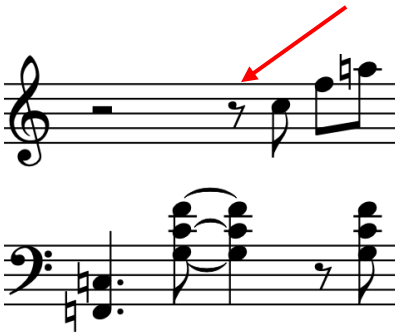


Figure 55: 'Passion Dance', *The Real McCoy,* 1967, 01:26-01:27, bar 17 (Soltys, 2014)

Makhathini starts some of his melodic phrases on offbeats and often extends a phrase over a bar line. Figures 44, 51 and 56 showcase melodic phrases that start on offbeats and that extend over bar lines. In Figure 45, Makhathini plays his left hand on the offbeats. For the most part of his accompaniment however, Makahthini plays the left hand on the beat as seen in Figures 44, 52, 53 and 56.

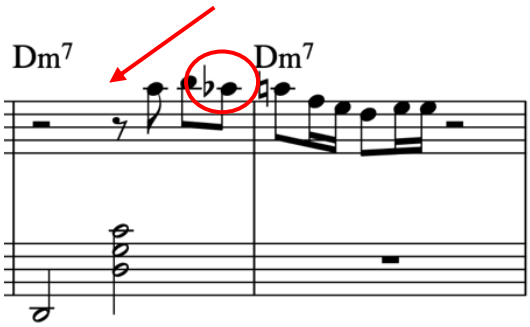


Figure 56: ‘Tyner’s Visit’, *Matunda Ya Kwanza Vol.1*, 2015, 03:25-03:28, bars 27 and 28

Tension sharp eleven, especially over a dominant seventh chord is frequent in Tyner’s playing. This contributes to his altered sound (Linna, 2019: 214). An example of Tyner’s use of tension sharp eleven (B over F7) can be found in Figure 57. Makhathini applied the diminished fifth interval on a minor seventh chord (Ab on Dm7) (see Figure 56).

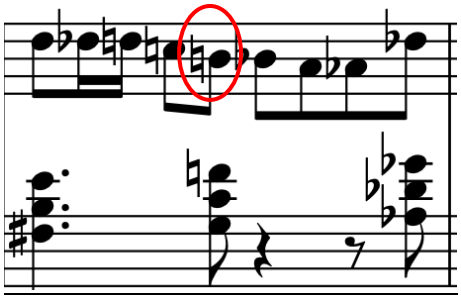


Figure 57: ‘Passion Dance’, *The Real McCoy,* 1967, 01:53-01:54, bar 44 (Soltys, 2014)

‘Passion Dance’ is intense and rich in textures. The piano, bass and drums are all equally busy throughout the song and the trio members communicate well together to establish the different textures desired. The song starts with a brief drum solo before the full group enters. As they move through different sections, the bass and drums also adjust their playing style. After the saxophone solo, Tyner gives the drums the opportunity to solo once again. ‘Tyner’s Visit’ follows a similar structure as it starts with a drum solo as well. All three instruments have the same intensity throughout, and the drums and bass follow the accents played by the piano.

Keith Jarrett and Kyle Shepherd

For the purposes of this dissertation, I will be analysing Jarrett's rendition of the famous jazz standard, 'All the Things You Are' as performed on his trio album, *Live in Tokyo* (1996). 'All the Things You Are' was originally composed by Jerome Kern in 1939 and it remains one of the most popular jazz standards (Laukens, n.d.). It is a 36-bar swing composition with an ABCD form. Jarrett plays a classically-inspired solo intro and the drums and bass only enter when the head-in starts (at 00:53). I used Daramguri's transcription for my analysis (see Appendix Ten). After careful considerations with my practical tutor and an interview with Shepherd, I have decided to include two of his compositions in this dissertation, namely, 'Dream State' and 'Flying Without Leaving the Ground'. The sheet music for 'Flying Without Leaving the Ground' was provided by Shepherd himself (see Appendix Eleven). All transcriptions regarding 'Dream State' are done by the author (see Appendix Twelve).

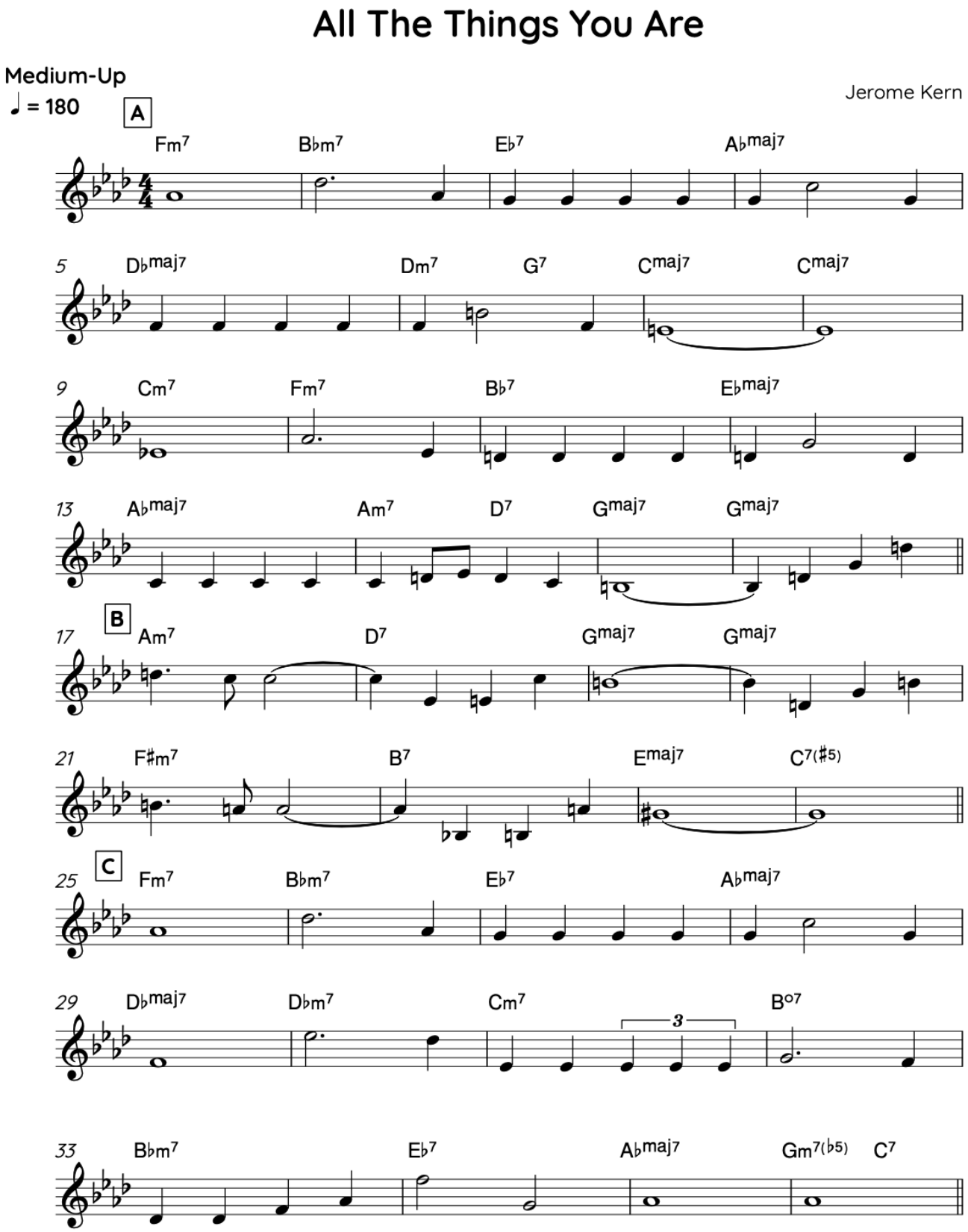
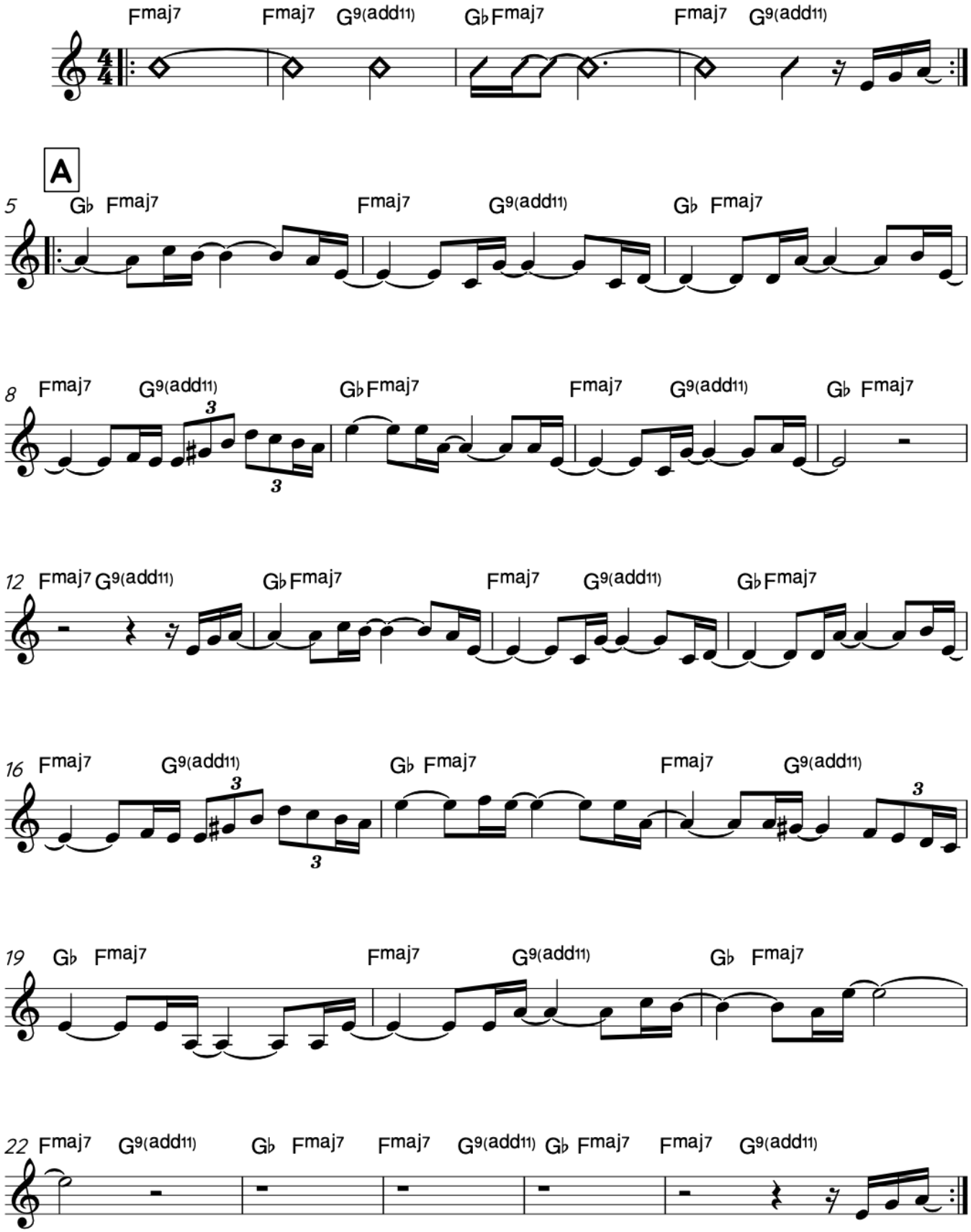


Figure 58: 'All the Things You Are', lead sheet (https://www.swiss-jazz.ch/standards-jazz/AlTheThngs.pdf)

Dream State

Kyle Shepherd



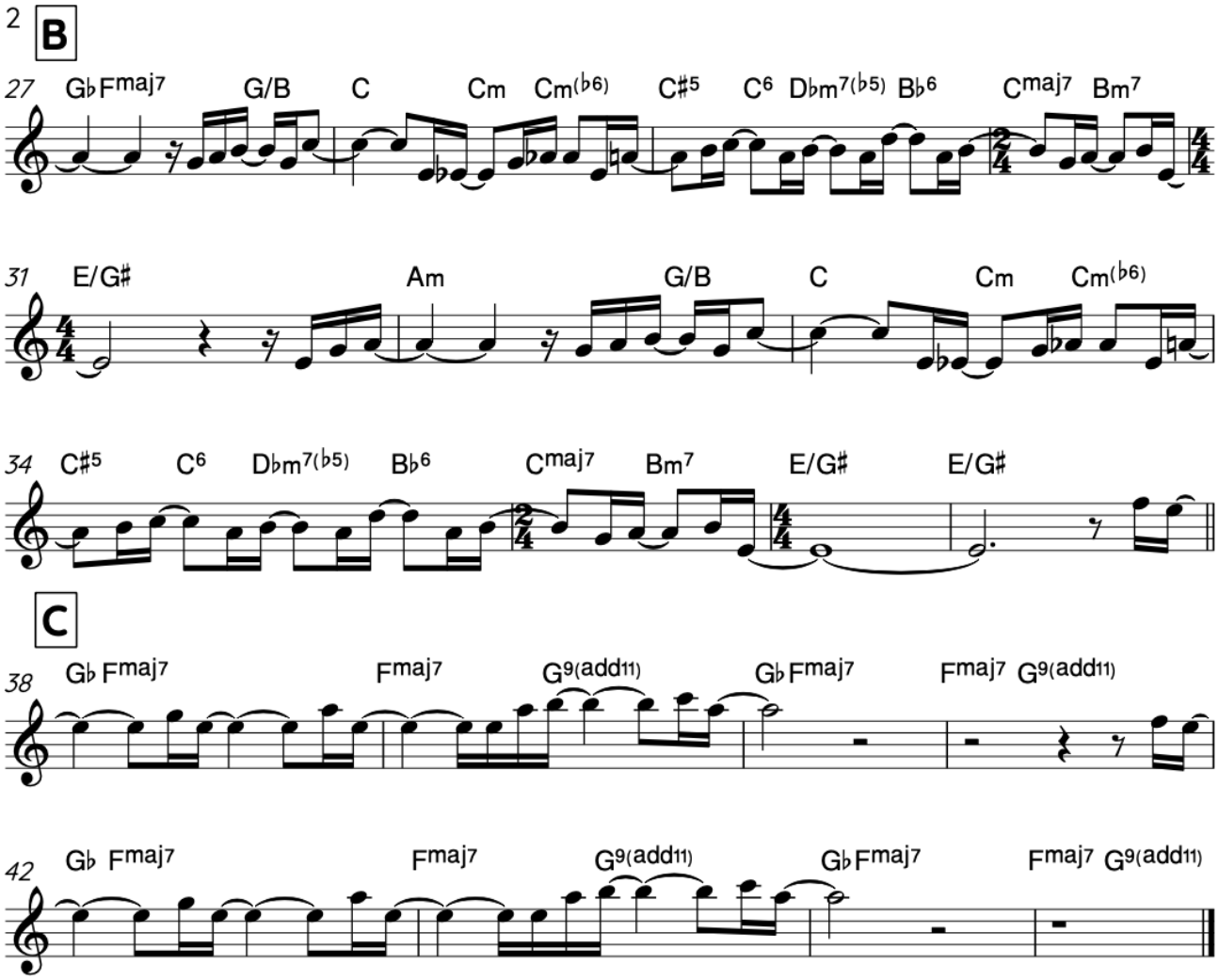
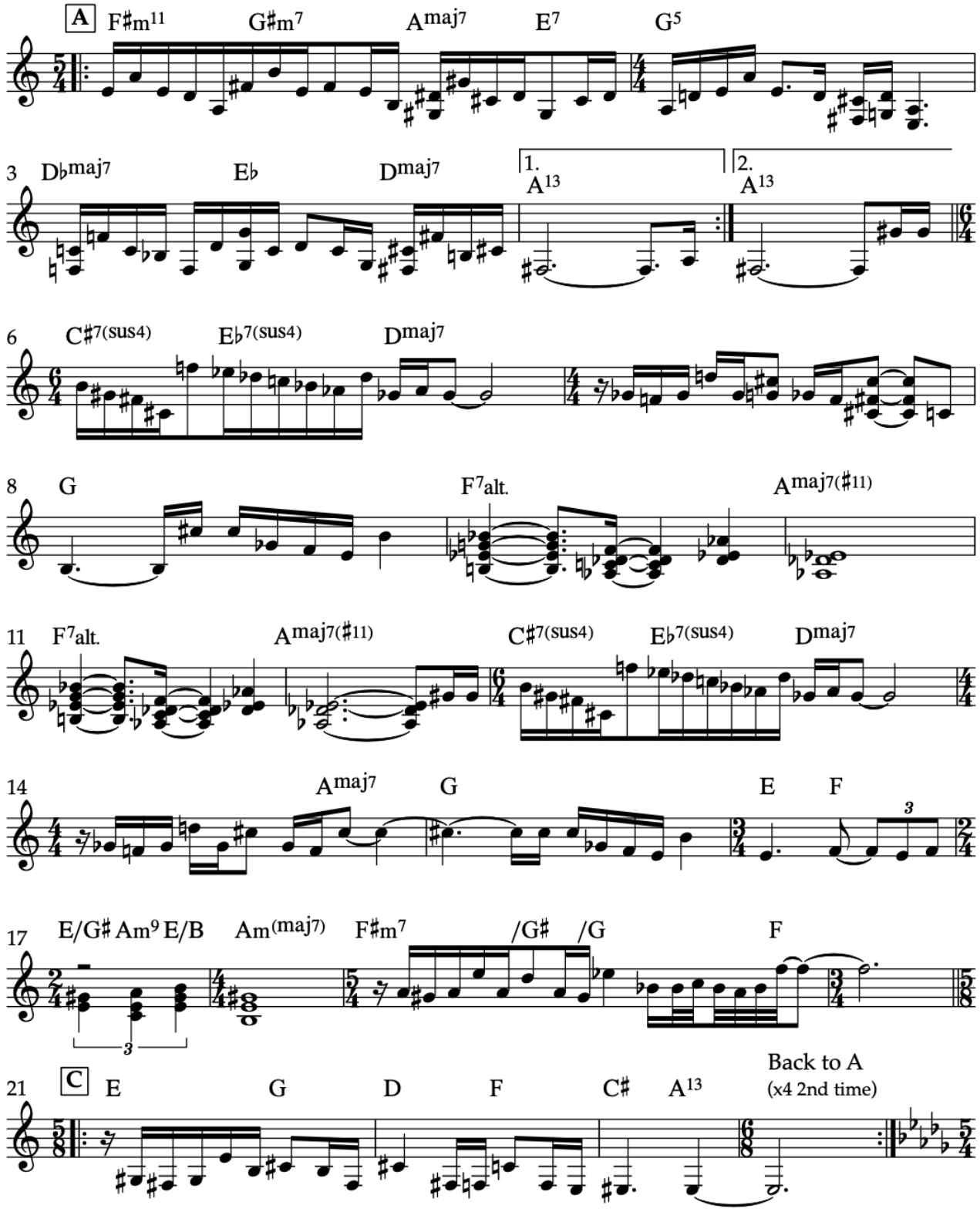


Figure 59: ‘Dream State’, lead sheet (Kyle Shepherd)

Flying Without Leaving The Ground

Fusion ♩ = 90

Kyle Shepherd



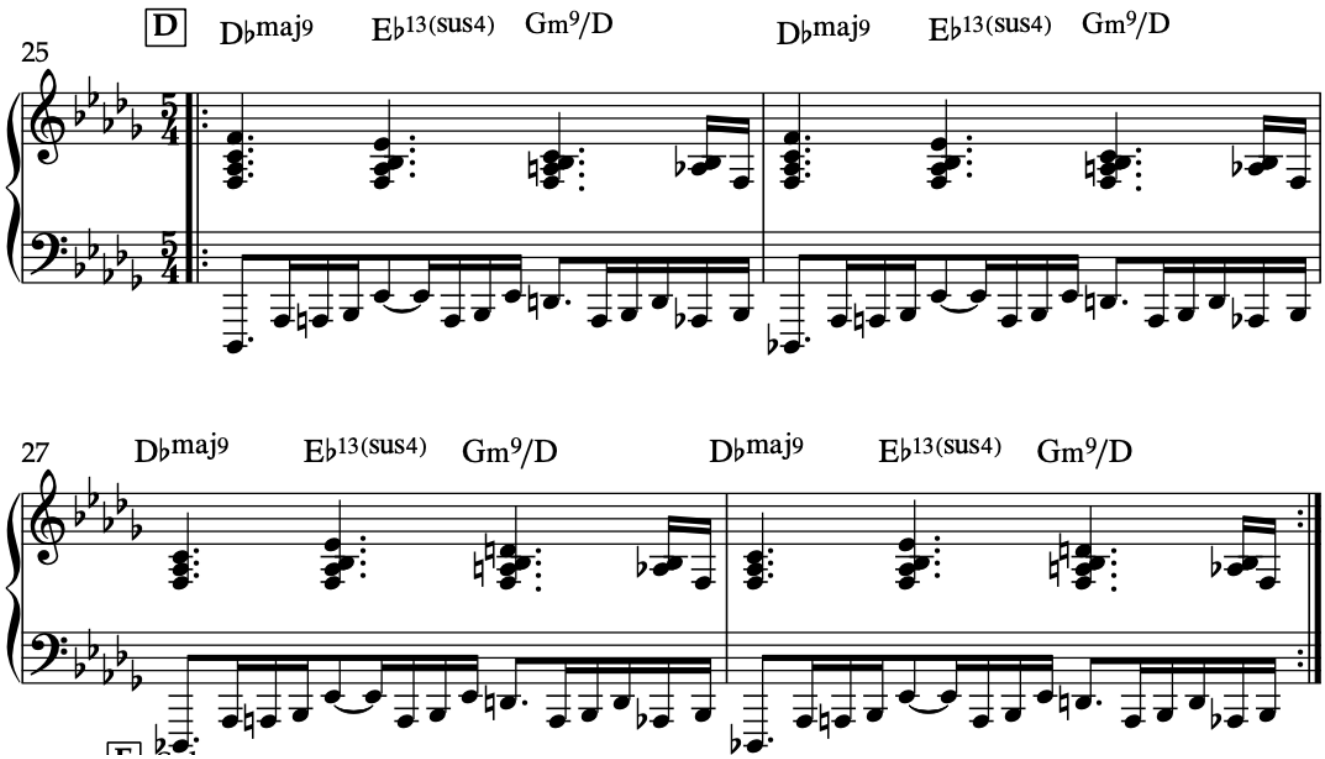


Figure 60: ‘Flying Without Leaving the Ground’, lead sheet (Kyle Shepherd)

Jarrett's performances are known for combining elements from classical and jazz music (Terefenko, 2010) and this can be seen in the intro of 'All the Things You Are'. The complicated and dense melodic lines not only create a virtuosic sound, but they are also technically demanding. The intro is fast and full of intricate rhythms. 'Flying without leaving the ground' evokes the same rich, dense and complicated sound with technically challenging aspects as well. Although Jarrett's rendition of 'All the Things You Are' does not contain any vamps, Muscarella notes that Jarrett is known for his frequent use of vamps (2015: 63). A vamp is a musical 'device that consists of an open-ended repeated phrase' (Muscarella, 2015: 318). Shepherd incorporates vamps on both 'Dream State' and 'Flying Without Leaving the Ground'. The intro vamp over 'Dream State' creates a triplet feel that helps to establish the meditation-like idea of the song. Even though Shepherd varies it throughout the song, hints of it remain in every aspect of the form (see Figure 61). Shepherd also includes a vamp in the D section of 'Flying Without Leaving the Ground' (see Figure 62).

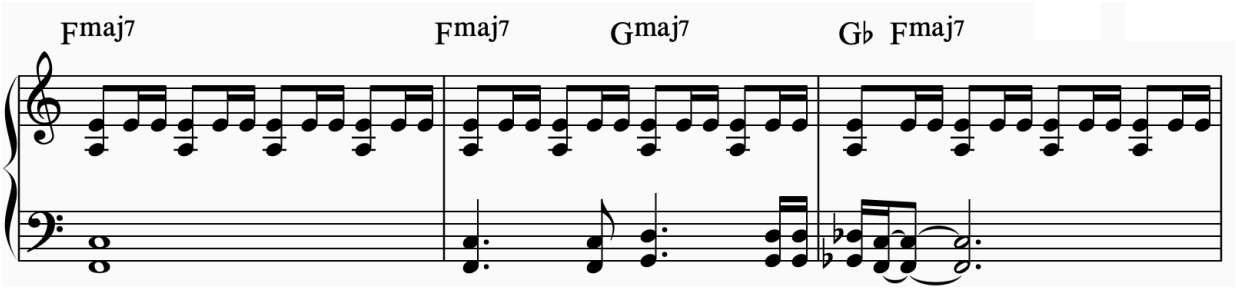


Figure 61: 'Dream State', *Dream State*, 2014, vamp, transcription by author

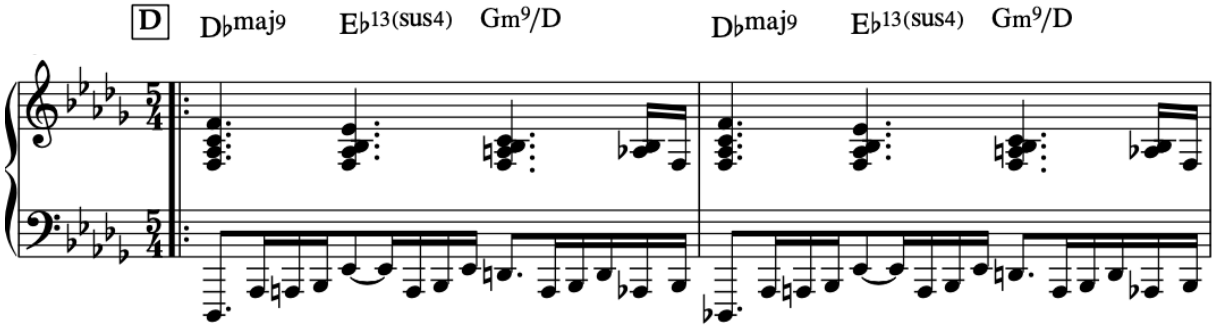


Figure 62: 'Flying Without Leaving the Ground', *Dream State*, 2014, 02:55-03:01, bars 25 and 26

Jarrett changes the meter continuously throughout his solo piano intro on 'All the Things You Are'. Altogether, he moves through the following meters: 2/4, 3/4, 4/4, 6/4, 9/8, 17/18 and 15/16. The meter of 'Flying Without Leaving the Ground' also changes frequently, similar to the intro of 'All the Things You Are'. Shepherd moves through 2/4, 3/4, 4/4, 5/4, 6/4, 5/8 and 6/8.

Muscarella states that Jarrett included bebop inspired elements in his playing, especially the use of chromatic approach notes (2015: 311). In Figure 63, Jarrett plays a chromatic passing tone (B between the Bb and C). Figure 64 sees a chromatic approach note from above (Eb to D). In Figure 65, Jarrett plays a chromatic approach note from above (B to Bb) as well as a chromatic passing tone (G between Ab and Gb). Figure 66 showcases various chromatic passing tones.

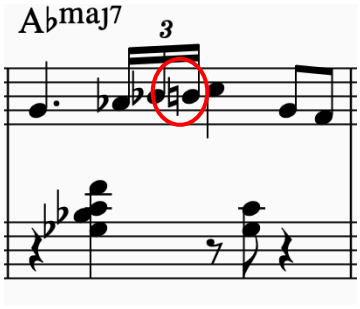


Figure 63: 'All the Things You Are', *Live in Tokyo*, 1996, 00:55-00:56, bar 50 (Daramguri, 2020)

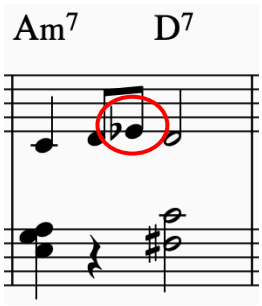


Figure 64: 'All the Things You Are', *Live in Tokyo*, 1996, 01:05-01:06, bar 60 (Daramguri, 2020)

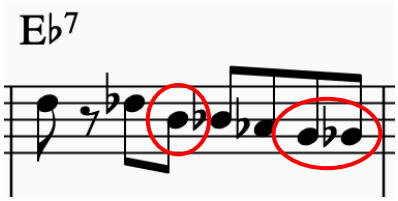


Figure 65: 'All the Things You Are', *Live in Tokyo*, 1996, 01:23-01:25, bar 80 (Daramguri, 2020)

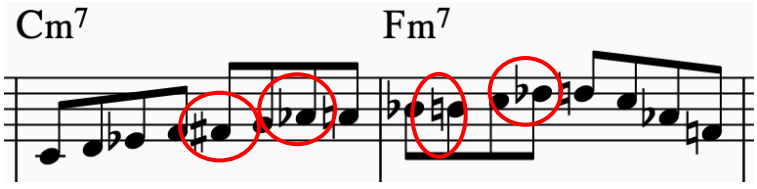


Figure 66: 'All the Things You Are', *Live in Tokyo*, 1996, 02:08-02:10, bars 127-128 (Daramguri, 2020)

In Figure 67, Shepherd plays a chromatic approach note (B to C) is his solo on ‘Dream State’. Figure 68 showcases the same movement (F to E). In ‘Flying Without Leaving the Ground’, Shepherd uses chromatism and dissonant intervals with complicated and fast rhythms. This all contributes to the intense sound and it is a characteristic of Jarrett’s playing as well. As mentioned above, the chromatic approach note from below was a favourite in Jarrett’s playing and it is also included in ‘Flying Without Leaving the Ground’ (see Figure 69).

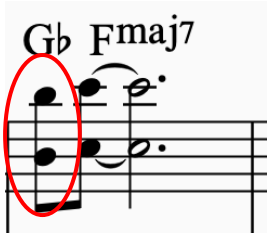


Figure 67: ‘Dream State’, *Dream State*, 2014, 03:19-03:22, bar 1

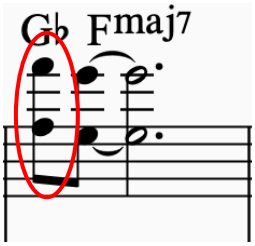


Figure 68: ‘Dream State’, *Dream State*, 2014, 04:07-04:10, bar 15 (see piano solo transcription)

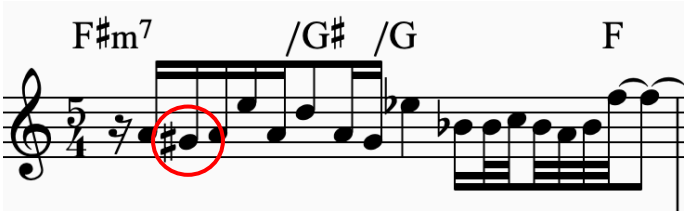


Figure 69: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 01:06-01:09, bar 19

Jarrett applies motivic development, specifically in the form of rhythmic sequences. This can be seen in Figures 70-72. A rhythmic sequence can also be found in Shepherd’s solo over ‘Dream State’ (see Figure 73).

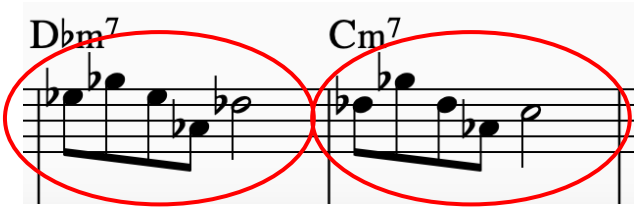


Figure 70: ‘All the Things You Are’, *Live in Tokyo*, 1996, 01:20-01:22, bars 76-77 (Daramguri, 2020)

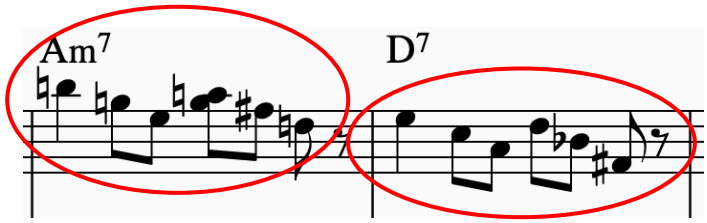


Figure 71: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:16-02:18, bars 135-136 (Daramguri, 2020)

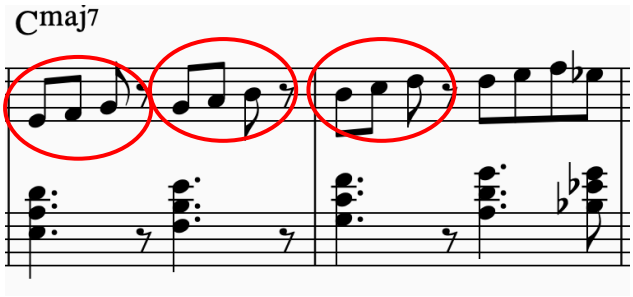


Figure 72: ‘All the Things You Are’, *Live in Tokyo*, 1996, 04:55-04:57, bars 301-302 (Daramguri, 2020)

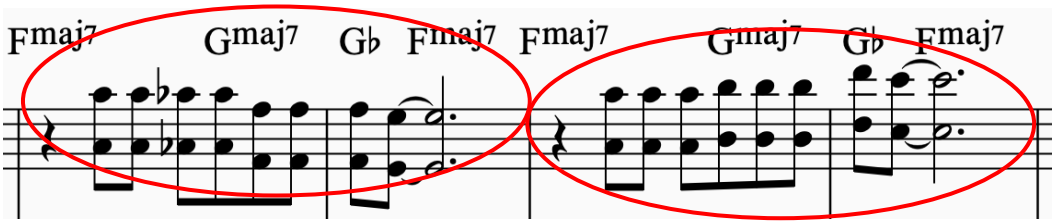


Figure 73: ‘Dream State’, *Dream State*, 2014, 03:57-04:10, bars 12-15

Tensions formed an important part of Jarrett’s melodic lines. In Figure 74, he incorporates tensions flat nine (E natural), sharp nine (F#), sharp eleven (A natural) and sharp five (B natural). In Figure 75 he plays tension nine over the Am7 (B), as well as tensions sharp 9 and flat thirteen over the D7 (F natural and Bb). Figure 76 and 77 both include tensions flat and sharp nine as well as tension sharp eleven (E, F# and A over Eb7). Jarrett also includes tensions in his left hand voicings. Figure 75 sees tension flat nine over the D7 (Eb) and Figure 78 sees tension thirteen over the B7 (G#) and tensions nine, sharp eleven and thirteen over the E Major seventh (C#, A# and F#). In ‘Dream State’, Shepherd uses tensions sharp eleven and thirteen. In Figure 79, Shepherd plays the sharp eleven (B) over the

FMaj7 chord and in Figure 80 he plays tension thirteen (E) over the GMaj7. In ‘Flying Without Leaving the Ground’, Shepherd also includes tension sharp 11 (see Figure 81).

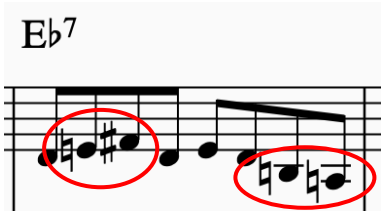


Figure 74: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:03-02:04, bar 121 (Daramguri, 2020)

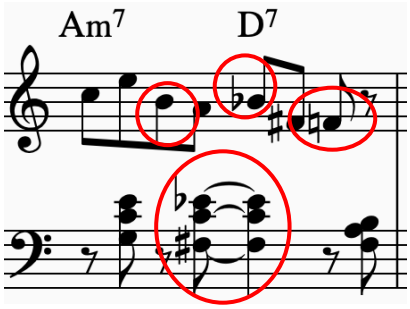


Figure 75: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:13-02:14, bar 132 (Daramguri, 2020)

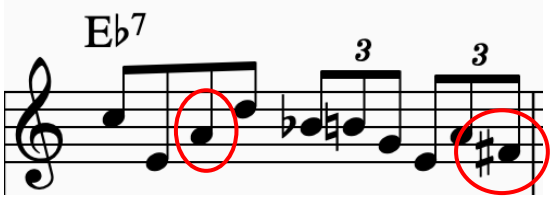


Figure 76: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:32-02:33, bar 152 (Daramguri, 2020)

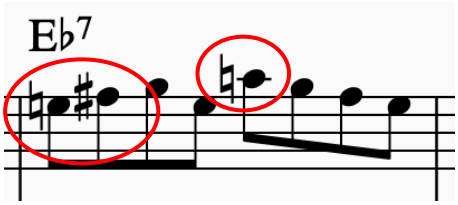


Figure 77: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:37-02:38, bar 157 (Daramguri, 2020)

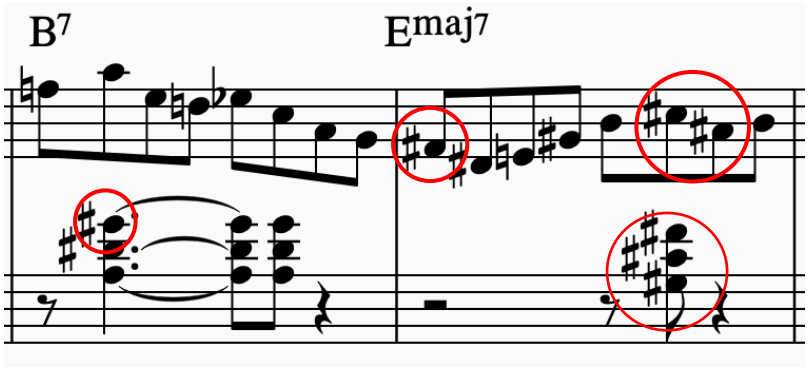


Figure 78: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:20-02:22, bars 140-141 (Daramguri, 2020)

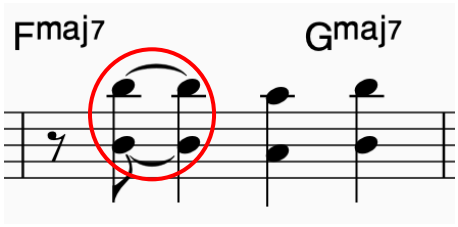


Figure 79: ‘Dream State’, *Dream State*, 2014, 03:50-03:53, bar 10

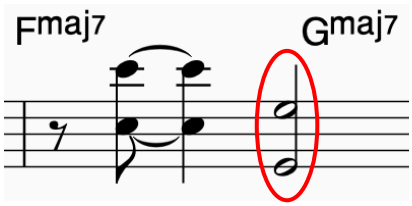


Figure 80: ‘Dream State’, *Dream State*, 2014, 04:10-04:13, bar 16

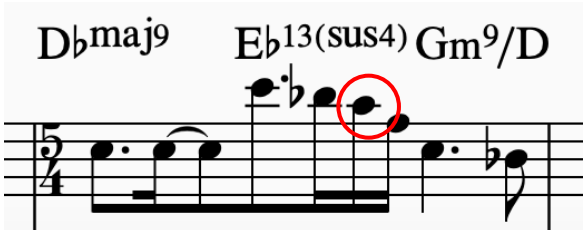


Figure 81: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 03:26-03:29, bar 31

In Figure 82, Jarrett plays the melody in octaves. Shepherd uses octaves in ‘Dream State’ as seen in Figures 83 and 84.

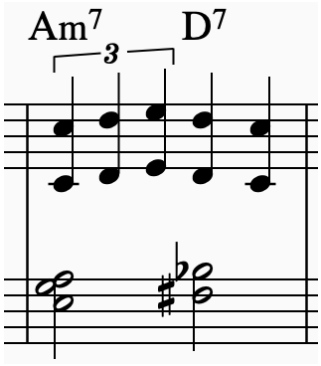


Figure 82: ‘All the Things You Are’, *Live in Tokyo*, 1996, 05:02-05:03, bar 308 (Daramguri, 2020)

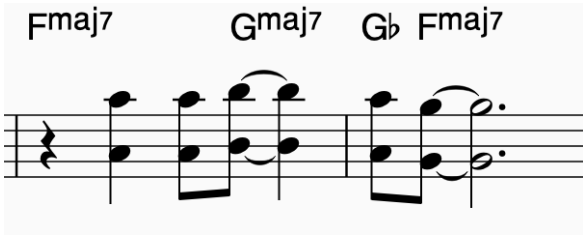


Figure 83: ‘Dream State’, *Dream State*, 2014, 03:22-03:29, bars 2 and 3

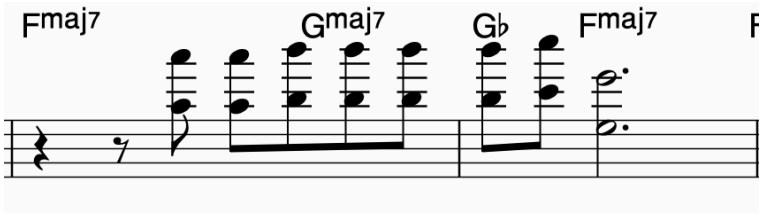


Figure 84: ‘Dream State’, *Dream State*, 2014, 03:36-03:43, bars 6 and 7

Muscarella noted that Jarrett took the concept of rhythmic displacement to a new level (2015: 217, 314). Jarrett frequently anticipates the melody in the head-in of ‘All the Things You Are’. In Figures 85 and 86, he anticipates beat one. Originally, the melody is written to be played on the beat. Muscarella notes that Jarrett favoured anticipating beats one and three and that his melodic phrases and placement of chords often occurs on offbeats (2015: 317). In Figures 87 and 88, the left-hand plays chords on the offbeats. Figures 89 and 90 showcases right hand melodic lines starting on offbeats.

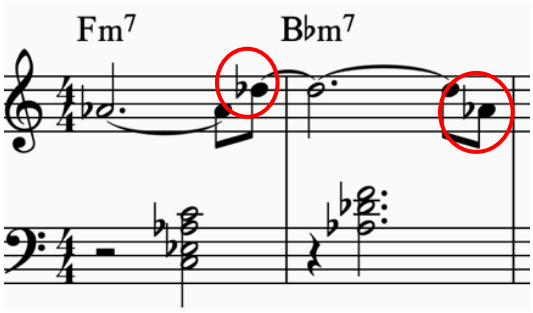


Figure 85: ‘All the Things You Are’, *Live in Tokyo*, 1996, 00:52-00:54, bars 47 and 48 (Daramguri, 2020)

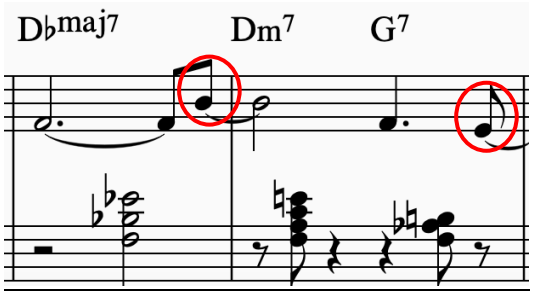


Figure 86: ‘All the Things You Are’, *Live in Tokyo*, 1996, 00:56-00:58, bars 51 and 52 (Daramguri, 2020)

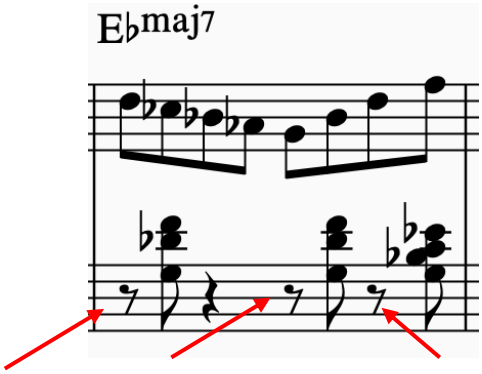


Figure 87: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:45-02:46, bar 166 (Daramguri, 2020)

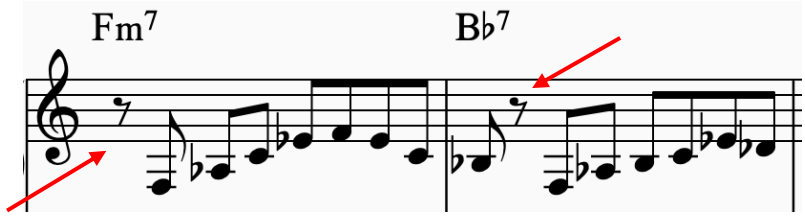


Figure 88: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:01-02:03 bars 119 and 120 (Daramguri, 2020)

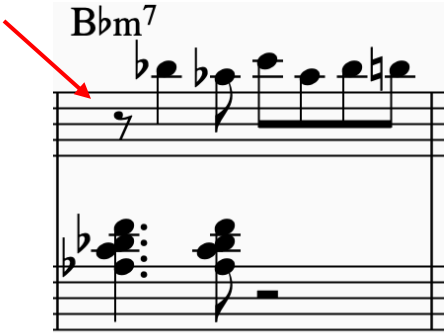


Figure 89: ‘All the Things You Are’, *Live in Tokyo*, 1996, 02:58-02:59, bar 180 (Daramguri, 2020)

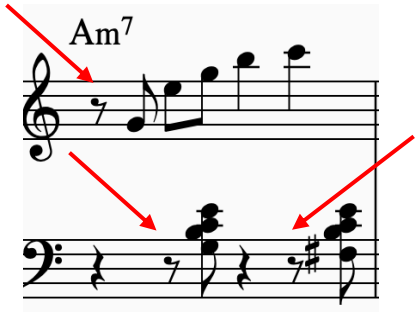


Figure 90: ‘All the Things You Are’, *Live in Tokyo*, 1996, 01:42-01:43, bar 99 (Daramguri, 2020)

Phrases starting on offbeats and extending over bar lines, taken from the bebop era, are also common in Shepherd’s piano solo over ‘Dream State’. In Figure 84, Shepherd begins his phrase on the offbeat of beat two and he ends it on beat four of the next bar. Jarrett incorporates complicated rhythms in his performances, from swinging and straight eighths to fast sixteenths and triplets. He also favours long single note melodic lines (Muscarella, 2015: 295, 315). This can be seen in his improvisation on ‘All the Things You Are’. Jarrett includes fast eighth and sixteenth note melodic lines and various eighth note and sixteenth note triplets, sextuplet and septuplets are present (see Figures 91-93).

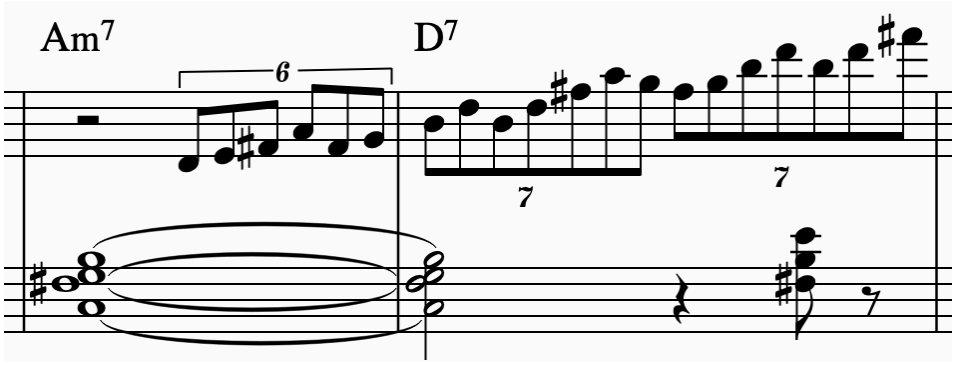


Figure 91: ‘All the Things You Are’, *Live in Tokyo*, 1996, 04:30-04:33, bars 276 and 277 (Daramguri, 2020)

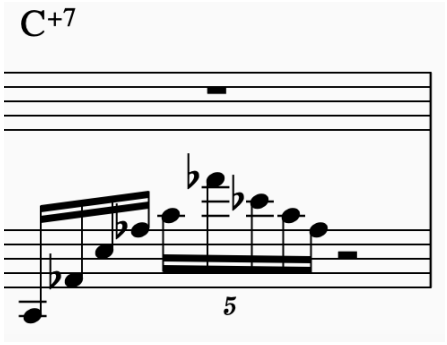


Figure 92: ‘All the Things You Are’, *Live in Tokyo*, 1996, 00:38-00:39, bar 33 (Daramguri, 2020)

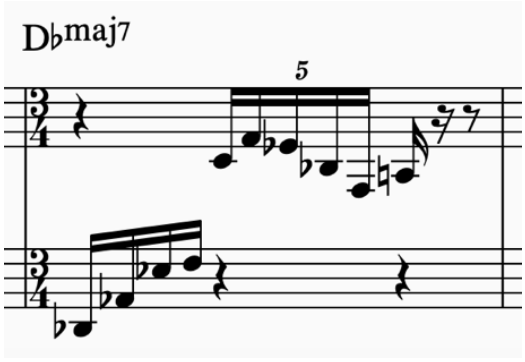


Figure 93: ‘All the Things You Are’, *Live in Tokyo*, 1996, 00:42-00:43, bar 38 (Daramguri, 2020)

Shepherd uses a variety of complex rhythms on ‘Flying Without Leaving the Ground’, with a very active left hand throughout. Although the song mainly consists of sixteenth notes, Shepherd includes quadruplets (see Figure 95) and triplets as well (Figure 96).

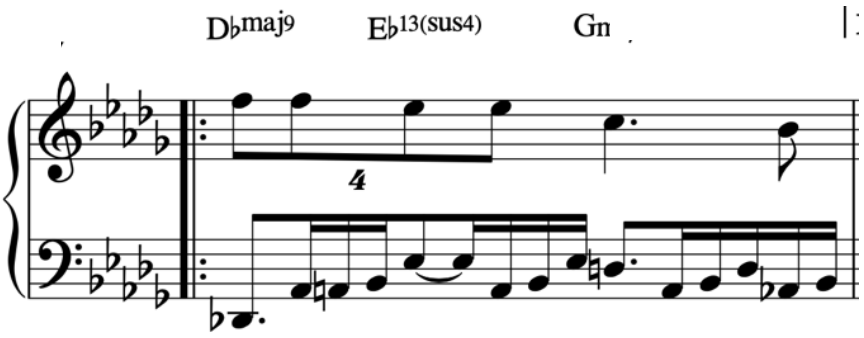


Figure 94: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 07:34-07:36, bar 37

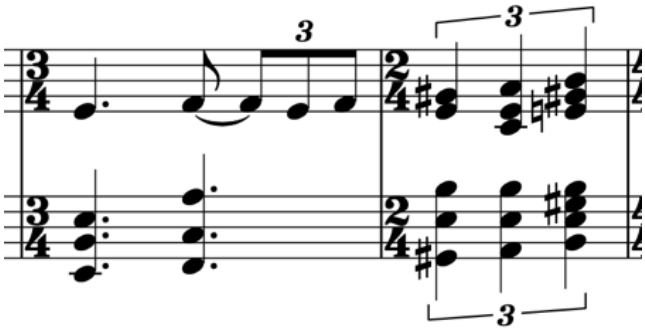


Figure 95: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 01:01-01:04, bars 16 and 17

Jarrett’s left hand incorporates different voicing techniques such as fourths, clusters and voicings in fifths. The use of fourths can be seen in Figures 63, 72, 78, 82, 86, 91, 96 and 97. Shepherd uses voicings in fourths on ‘Flying Without Leaving the Ground’ in Figure 99.

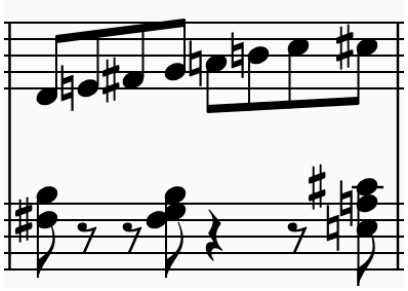


Figure 96: ‘All the Things You Are’, *Live in Tokyo*, 1996, 01:45-01:46, bar 102 (Daramguri, 2020)

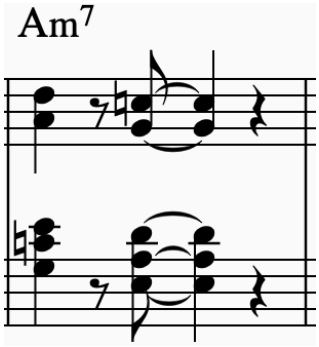


Figure 97: ‘All the Things You Are’, *Live in Tokyo*, 1996, 03:23-03:24, bar 207 (Daramguri, 2020)

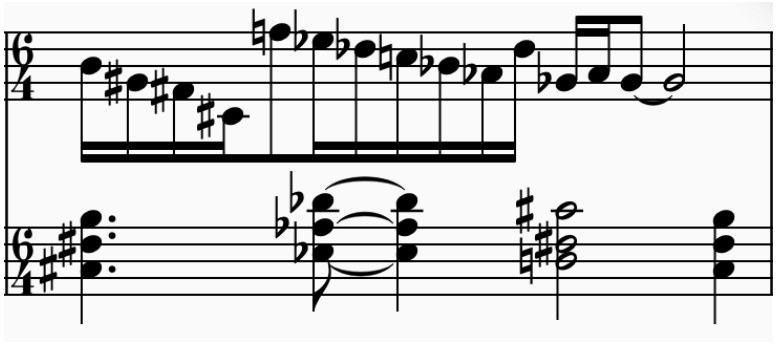


Figure 98: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 00:32-00:36, bar 6

Jarrett’s use of cluster voicings can be found in Figures 63, 64, 75, 82, 86, 91, 92 and 96. Shepherd also incorporates cluster voicings as seen in Figures 62, 99 and 100.

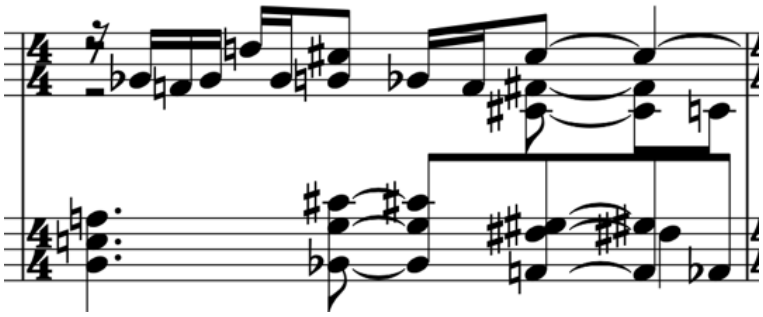


Figure 99: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 00:36-00:39, bar 7

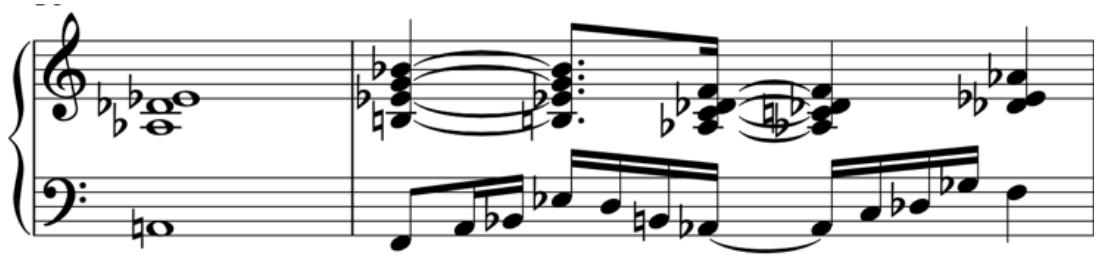


Figure 100: ‘Flying Without Leaving the Ground’, *Dream State*, 2014, 00:44-00:49, bars 10 and 11

In ‘All the Things You Are’, after Jarrett’s piano solo, the bassist receives an opportunity to solo over one chorus. The drums and piano then move into trading eighths before moving into the head out. The instruments also build and reduce intensity together and they are not restricted to certain roles. For example, the bassist has the freedom to play melodic lines in different rhythms as part of his basslines. Both the drums and bass also actively engage with the piano: when Jarrett’s piano part is calm and open, the drums and bass fill the gaps by adding various different rhythmic figures and melodic fills. This showcases how Jarrett gave his fellow trio members equal opportunity. In ‘Dream State’, as mentioned above, the bass and the piano both play the first part of the melody together in unison. The

instruments in Shepherd's trio also continuously work together to increase and release tension. When one instrument changes dynamics, the others follow. For example, from 01:44, the piano starts to adding more tension. This is answered by the drums also increasing volume and becoming more active from 01:46 until 02:16. During the piano solo, drums and bass also build up with the piano. As the piano increases volume and moves to a higher pitch from 03:30, drums and bass also become more active and intense. The trio starts to decrease dynamics and intensity down from 04:35, signalling the end of the piano solo. 'Flying Without Leaving the Ground' sees both the drums and bass having vital roles. During the head-in, the drums and bass both catch the accents with the piano. The bassist also performs the prominent bassline with the pianist.

In this chapter I have analysed transcriptions of the selected recordings. I briefly discussed the overall structure of each song and how the selected songs connect, whereafter I performed a micro analysis. Witihin this analysis, I aimed to determine what musical elements are present in the playing of the pianists and where needed, I provided an explanation of what a specific element or technique is. Focus was placed on the harmonic structure of a compostion, the pianists' approach to melodic lines, and chord voicings as well as rhythmic elements present within their playing. The pianists' approach to playing in the trio format is also discussed. I examined how the roles of the instruments were divided within the trio and I highlighed how the pianists developed their approach in alignment with the specific era of jazz. In the following chapter, I will provide a short summary of my findings followed by a conclusion.

Chapter 5

Conclusion and summary of results

As mentioned above, there exist two approaches to transcription. The first approach includes simply listening to a selected musical passage in order to memorize it. Once familiar with the passage, the musician will aim to imitate what the performer is doing on their own instrument. The second approach is when the transcriber listens to a musical passage followed by physically notating what is played. Cousins notes that a researcher must consider the purpose of the final notated score within the academic writing. He mentions that one must decide if the role of the transcription is to provide a detailed descriptive score (showcasing singular musical and performance aspects), or a more reductive prescriptive score (lead sheet notation) (2020: 15). I utilised the second approach to transcription for the purposes of my research: physically notating the selected musical work with the goal being to analyse the musical techniques and elements present in the passage. Therefore, I provided detailed descriptive scores of selected musical passages in order to conduct analysis. Although this reflected a more western scholarly approach, I do feel that it is best suitable as my research is analytically aimed. Because one of the purposes of this dissertation is to determine to what extent transcription and analysis can be used, I had to perform micro analysis of the selected musical passages. I did however also provide a prescriptive score (lead sheet) of each of the selected recordings at the start of the respected analysis section. A lead sheet is a 'summarised, condensed version of a melody with chord symbols above the staff' (Cousins, 2020: 15). This lead sheet provided an overall view of the song, and I was able to conduct analysis from it as well. Including the lead sheet along with small sections of notated musical passages (present in my micro analysis) showcased that there can exist different levels of perception with regards to the analysis of a selected musical passage as well. Firstly, a transcriber can conduct a micro analysis where small excerpts of the music are dissected and explained. This is prominent in my research because of the aim. However, there also exists a higher level of perception with regards to musical analysis. This refers to considering a selected recording as a whole by looking at elements such as the overall mood, the harmonic structure, the tempo and the structure of a song. This more holistic approach can be considered in future research.

Examples of research conducted in a similar way where micro analysis is utilised include Edstrom (2003) and Darragh's (2015) work on Evans; DeMotta's research on Powell (2015); Linna's writing on Tyner (2019) and De Villiers' work on Dyer, Shepherd and Makhathini (2021). Muscarella incorporated a micro and higher level of analysis in her research. She provided an overall view of the structure of selected musical works, highlighting the different sections of the performance (2015: 159), while also providing micro excerpts of certain musical passages performed by Powell, Evans

and Jarrett. Both Cousins (2020) and Lilley (2020) provide an overall score with micro analysis performed from the score as well as small musical excerpts. My research is presented in a similar way. At the start of each transcription section I provide a lead sheet of the performance. I then performed micro analysis from the lead sheet, with the inclusion of certain musical excerpts where more detail was required. I also included full transcriptions as appendices. After discussing it with my supervisor, I decided to use existing transcriptions in combination with my own transcriptions. The main reason for this is to ensure consistency within the notation and analysis and of the music. In the event where I used a transcription by another transcriber, I did however transcribe the selected passage by ear as well. I then compared what I heard to the notated transcription. There existed no previous transcriptions of 'Tyner's Visit' and 'Dream State', so I only included my own transcriptions in the research. Through using Cousins and Lilley's transcriptions, I ensured that my analysis and the presentation thereof is in line with other South African researchers as well. By having all my transcriptions notated in a similar way, I ensured that my analysis could be consistent and in line with other existing research papers.

DeMotta's research on Powell's harmonic and rhythmic contributions within his improvisations showcased that transcription, analysis and interviews can be used as effective methods in determining detailed elements present in the music. My research proved this as well. Through using transcription, analysis and interviews as data collection methods, I was able to identify specific pianistic elements within the playing of selected pianists. Having a detailed descriptive score of selected musical passages was in line with the aim of my research because I was able to analyse specific musical elements and techniques present in the playing of the selected pianists. This proved that the extent to which transcription and analysis can provide a description of musical elements present in a passage is detailed and on a micro level – therefore answering my research question. With that said, I do recognise the need for a more holistic approach in order to gather an overall sense of the performance and to view the performance as a whole. I also note that there may various social, political and historical influences that may be tied to a certain performance/performer. This can be explored in future research.

Before summarising my findings from Chapters Three and Four, I would like to discuss my experiences in playing the selected songs. As mentioned above, the creative component of this degree required me to do a presentation of my findings as well as a recital performance with a live band (jazz piano trio). The presentation consisted of a PowerPoint showcasing certain musical excerpts. After I explained the musical elements, and how they connected the pianists, these examples were performed live on stage by a jazz piano trio. The presentation required an academic approach, and therefore the musical examples had to be performed with precision. I approached the recital with a performance or 'gig' mindset. The songs were performed as I would approach a jazz gig: the band would play the

head-in, followed by solos and then the head-out. I stayed connected to my research by ensuring that I incorporated the elements found through transcription within my performance. For example, with 'Reflections' and 'Monk the Priest', I included the whole tone scale and similar voicings as used by Monk. I also tried to keep the trio's roles in line with the specific era in jazz. In 'Passion Dance' the trio members had more harmonic and rhythmic choices, with solos for the drums and bass, whereas 'Celia' only featured a piano solo with the bass and drums having restricted roles. Being able to perform these songs proved invaluable to my understanding of the music and it contributed to how I was able to formulate the dissertation.

A brief summary of my findings:

Figure 101: Table 1 - Pianistic elements present in Monk and Mseleku's playing:

	Monk	**Mseleku**
Dissonant percussive sound through the use of larger intervals	Figure 2	Figure 3
The use of the whole tone scale	Cousins, 2020: 45, 49; Lilley 2020: 26	Figure 3
The use of tensions, especially sharp eleven over major seventh and dominant seventh chords	Figures 4 and 5	Figure 3
The use of arpeggios	Figure 2	Figure 3
Tremolos	Figure 6	Figures 7 and 8
Harmonic movement	Moves in V7s, uses ii-V7s, Figure 2; Cousins, 2020: 47; Lilley, 2020: 24, 27	Moves in V7s, Figure 3, uses ii-V7s
Cluster voicings	Figures 9 and 10	Figure 11
Root-seventh voicing (stride style)	Figures 10-14	Figures 15-17
Irregular phrasing and starting phrases on offbeats	Figures 2 and 18-20	Figure 3

Figure 102: Table 2 - Pianistic elements present in Powell and Mseleku's playing:

	Powell	**Mseleku**
The use of arpeggios and chord tones with chromatic passing tones in between	Figure 22	Figure 23
Tensions	Figures 22 and 24	Figure 23
Long extended phrases that start on the offbeats	Figures 25 and 26	Figure 23
Motivic development	Figures 27-29	Figure 30
Voicing techniques (Dominant seventh-tenth voicing, rootless voicings and cluster voicings)	Figures 31 and 34	Figures 32-33 and 35-37
Complete use of the ii-V7 progression	Figure 22	Figure 23

Mseleku showcased Tyner's influence with two compositions, 'My Passion' and "Suluman Saud'. Makhathini composed 'Tyner's Visit' as a tribute to Tyner.

Figure 103: Table 3 - Pianistic elements present in Tyner and Makhathini's playing:

	Tyner	**Makhathini**
The use of fourths (in the left and right hand)	Figures 40-43	Figures 43-45
Motivic development	Figures 47-50	Figures 44 and 50-52
Fast complicated rhythms and the use of offbeats	Figures 40, 42, 47, 48, 50 and 54	Figures 44, 45, 51 and 56
Tension sharp eleven and/or diminished fifth	Figure 57	Figure 56

Figure 104: Table 4 - Pianistic elements present in Jarrett and Shepherd's playing:

	Jarrett	**Shepherd**
Virtuosic playing with an intense left hand melodic movement	Intro of 'All the Things You Are'	'Flying Without Leaving the Ground'
The use of vamps	Muscarella, 2015: 63	Figures 61 and 62
Different meters within one composition	Intro of 'All the Things You Are'	'Flying Without Leaving the Ground'
Motivic development	Figures 70-72	Figure 73
Tensions to contribute to dissonance	Figures 74-78	Figures 79-81
Octaves in the left and right hand	Figure 82	Figures 83 and 84
Rhythmic displacement in the form of anticipation and syncopation	Figures 85-90	Figures 84
Dense and complicated melodic lines	Figures 91-93	Figures 94-95
The use of fourths and clusters	Figures 63, 64, 72, 75, 78, 82, 86, 89-91 and 96-97	Figures 62 and 90-100
Chromatic approach notes	Figures 62-66	Figures 67-69

The trio experienced many changes throughout its development. Earlier trios saw the pianist receiving full attention. This later changed into a more democratic environment where all the instruments were equal and had multiple roles. Ultimately, the trio became a format where all the instruments featured. During our interview, Makhathini described trio and ensemble playing as a metaphor of what the world is looking for, meaning 'equality; a level of care; a level of sameness; a dissolving of singularity; and a production of pluriverses' (2024). He also views the trio as a beautiful way to make spontaneous musical decisions and mentions that it allows for elasticity and flexibility (2024). Through listening to recordings, I was able to hear how the trios became more interactive.
Both Monk and Mseleku's trios portray the traditional roles of the piano, bass and drums. The pianist remained the main focus, with the strict left-hand style, the responsibility of the melody and by being the only soloist. Powell was known for changing the role of the pianists' left hand. In 'Celia', his left hand is independent from the right hand. The same independence is portrayed by Mseleku on 'The Messenger' during his improvisation. Both Powell and Mseleku also moved away from the strict stride piano rhythm. The trios of Tyner and Makhathini both have an intense sound and a dense texture. The piano plays aggressively and the drums and bass complement this. All of the instruments have full, complex parts and they work together in creating and removing tension. Tyner and Makhathini allow the drums to have a solo opportunity, thus moving away from the strict 'piano solo

only' layout of earlier trios. In Jarrett's trio, the bass and drums have the opportunity to take a solo. These instruments also contribute to the dynamic levels, as well as the intensity of the performance. In 'Dream State', Shepherd provides the bassist with the opportunity to play the melody with him. His trio also reflects the bass and drums receiving prominent roles in the head-in, where they catch accents with the melody. There is also constant interplay that occurs during the solo section.

As Shepherd mentioned in our interview, cross influence in jazz is very important and this can be seen in the pianists I have examined in this dissertation. Monk took Art Tatum's use of chromatic notes and dissonance and developed this technique further into his own trio playing. Although Tatum originally started to include the 'shell voicing', Powell developed this concept to its fullest. Like Tatum and Monk, Powell also includes irregular phrases, melodic phrases and harmonic support starting on offbeats, as well as the use of chromatic notes. In contrast to Monk, Powell's playing is denser and more typical of the bebop era. It consists of constant eighth notes and incorporates phrases that often extend over bar lines. Powell explored the ii-V progression. Tyner developed the concept of playing in fourths. By including fourths in his playing, Tyner achieved a dissonant sound which was often percussive like Monk's playing. Tyner experimented with syncopation, anticipation and longer irregular phrasing. Tyner also explored modal vamps, especially in his intros and endings. Jarrett combined jazz and classical music within his performances and compositions. He utilized complicated rhythms with long phrases, and he adopted voicing techniques from Tatum, Powell and Tyner. Jarrett included chromatic notes in his improvisations, favoured using anticipations and constructed his long melodic lines out of complicated fast rhythms. The element of direct and indirect influencing is present as well. For example, Mseleku was directly impacted by Monk, Powell and Tyner. But, because Tatum's music played a role in both Monk and Powell's musical development, a traceable lineage for Tatum's influence in Mseleku's playing is also possible. The music of Tyner and Mseleku directly impacted Makhathini. In return, through cross influencing, Monk and Powell's music also affected Makhathini. Shepherd is directly influenced by Monk, Powell, Tyner and Jarrett. The element of cross influencing can provide space for further research in the future as it can become a broad topic of discussion.

After conducting interviews with Shepherd and Makhathini, I was able to obtain information directly from the source. This proved invaluable to my research, and I was also able to gather information that was not necessarily present in the research that I had to my disposal. Shepherd's feedback after reading the sections that examined his work was highly appreciated as well.

The main aim of my research was to determine to what extent transcription, analysis and interviews can be used to determine specific musical elements present in the playing of selected pianists. Because of the analytical nature of this dissertation, I chose to focus on analysing detailed transcriptions using staff notation. My research contributes to the jazz scholarly environment because it showcases the specific techniques and elements used by the selected pianists. Future scholars and researchers will be able to utilise my findings and the content in their own performing as well as for further research. This thesis furthermore not only creates the opportunity for wider research on other North American pianistic elements present in South African jazz, but also with regards to any other instrument as well. This research creates the opportunity to utilise transcription, analysis and interviews as valuable data collection methods. My research also recognises the need for further investigation into the jazz piano trio format.

Appendix One

Ethics Clearance Certificate

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Mulder

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H23/10/22**
PROJECT TITLE	Examining the legacy of the American jazz piano trio in the context of the South African jazz piano trio
INVESTIGATOR(S)	Ms A Mulder
SCHOOL/DEPARTMENT	Wits School of the Arts/
DATE CONSIDERED	20 October 2023
DECISION OF THE COMMITTEE	Approved Risk Level: Minimal
EXPIRY DATE	10 December 2026

DATE 11 December 2023 **CHAIRPERSON** _____
(Professor J Watermeyer)

cc: Supervisor : Dr M Jorritsma

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **A SIGNED COPY** returned to the Secretary electronically. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure be contemplated from the research procedure as approved I/we undertake to submit an amendment of the protocol to the Committee. **I/we agree to completion of a regular progress report. For Minimal and Low Risk studies, this is due annually on 31 December. For Medium and High Risk studies, this is due twice annually on 30 June and 31 December.**

_____ 11 / 12 / 2023
Signature **Date**

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES

Consent Form: Kyle Shepherd

To what extent is the American Jazz Trio legacy audible in the playing of pianists within the South African Jazz Piano Trio context?

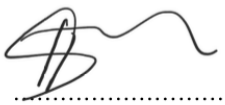
Angelique Mulder

I, KYLE SHEPHERD, agree to participate in this research project.

I agree to the following:

(Please circle the relevant options below)

The research study was explained to me. I understand what this study is about.	YES	NO
I understand that I can volunteer to take part in the study.	YES	NO
I agree that my name and direct quotations from my interview may be used by the researcher in their research report.	YES	NO
I agree that an audio recording of the interview may be taken	YES	NO
I understand that there is no direct personal or financial benefit from this study for me.	YES	NO
I understand that this study is minimal risk and that I can withdraw from it at any given time.	YES	NO



…… (signature)

KYLE SHEPHERD …… (Name of participant)

26/02/24 …… (date)



…… (signature)

Angelique Mulder …… (name of researcher/person seeking consent)

20/02/2024 …… (date)

Consent Form: Nduduzo Makhathini

To what extent is the American Jazz Trio legacy audible in the playing of pianists within the South African Jazz Piano Trio context?

Angelique Mulder

I, ……Dr N Makhathini……., agree to participate in this research project.

I agree to the following:

(Please circle the relevant options below)

The research study was explained to me. I understand what this study is about.	YES	NO
I understand that I can volunteer to take part in the study.	YES	NO
I agree that my name and direct quotations from my interview may be used by the researcher in their research report.	YES	NO
I agree that an audio recording of the interview may be taken	YES	NO
I understand that there is no direct personal or financial benefit from this study for me.	YES	NO
I understand that this study is minimal risk and that I can withdraw from it at any given time.	YES	NO

…… (signature)

Dr Nduduzo Makhathini
…… (Name of participant)

2 June 2024 …… (date)

…… (signature)

Angelique Mulder …… (name of researcher/person seeking consent)

30 May 2024 …… (date)

Participant Information Sheet



To what extent is the American Jazz Trio legacy audible in the playing of pianists within the South African Jazz Piano Trio context?

Dear Sir/Madam

My name is Angelique Mulder, and I am a master's student in music at the University of the Witwatersrand, Johannesburg. As part of my studies, I have to undertake a research project, and I am investigating the influence of the American jazz piano trio on the playing of South African jazz pianists within a trio format.

As part of this project, I would like to invite you to participate in a single interview where you will answer questions regarding the influence of American jazz in your playing, especially within the trio format. It will take around 60 minutes. With your permission, I would like to record the interview using a digital device. It is likely that quotes from the interview will be used in the final research report.

Participation in the interview will not cost you anything and you will not receive any direct benefits from participation. There are no disadvantages or penalties if you do not choose to participate or if you withdraw from the study. You may withdraw at any time or not answer any question if you do not want to. The information you give to me will be held confidentially and securely and not disclosed to anyone else. As far as possible, I can guarantee anonymity in the writing of my research project if you request the use of a pseudonym. However, as a public figure, your identity might become apparent through the mention of certain songs or performances. If you experience any distress or discomfort at any point in this process, we will stop the interview or resume another time.

Participation in this study is completely voluntary. You do not have to take part and you are allowed to withdraw at any time. You do not have to answer any questions if you do not want to. You will not get any direct benefits if you choose to join the research study. You will not be paid for being in this research study. The risks for this research study are minimal and no more than what happens in everyday life.

If you have any questions during or afterwards about this research, feel free to contact me or my supervisor on the details listed below. This study will be written up as a research report which will be available online through the university library website. If you wish to receive a summary of this report, I will be happy to send it to you. The data collected from this research project will be stored in a password protected computer and will be kept for ten years. With your permission the data collected from this research project may be used by other researchers. If you have any concerns or complaints regarding the ethical procedures of this study, you are welcome to contact the University Human Research Ethics Committee (Non-Medical), telephone +27(0) 11 717 1408, email hrecnon-medical@wits.ac.za

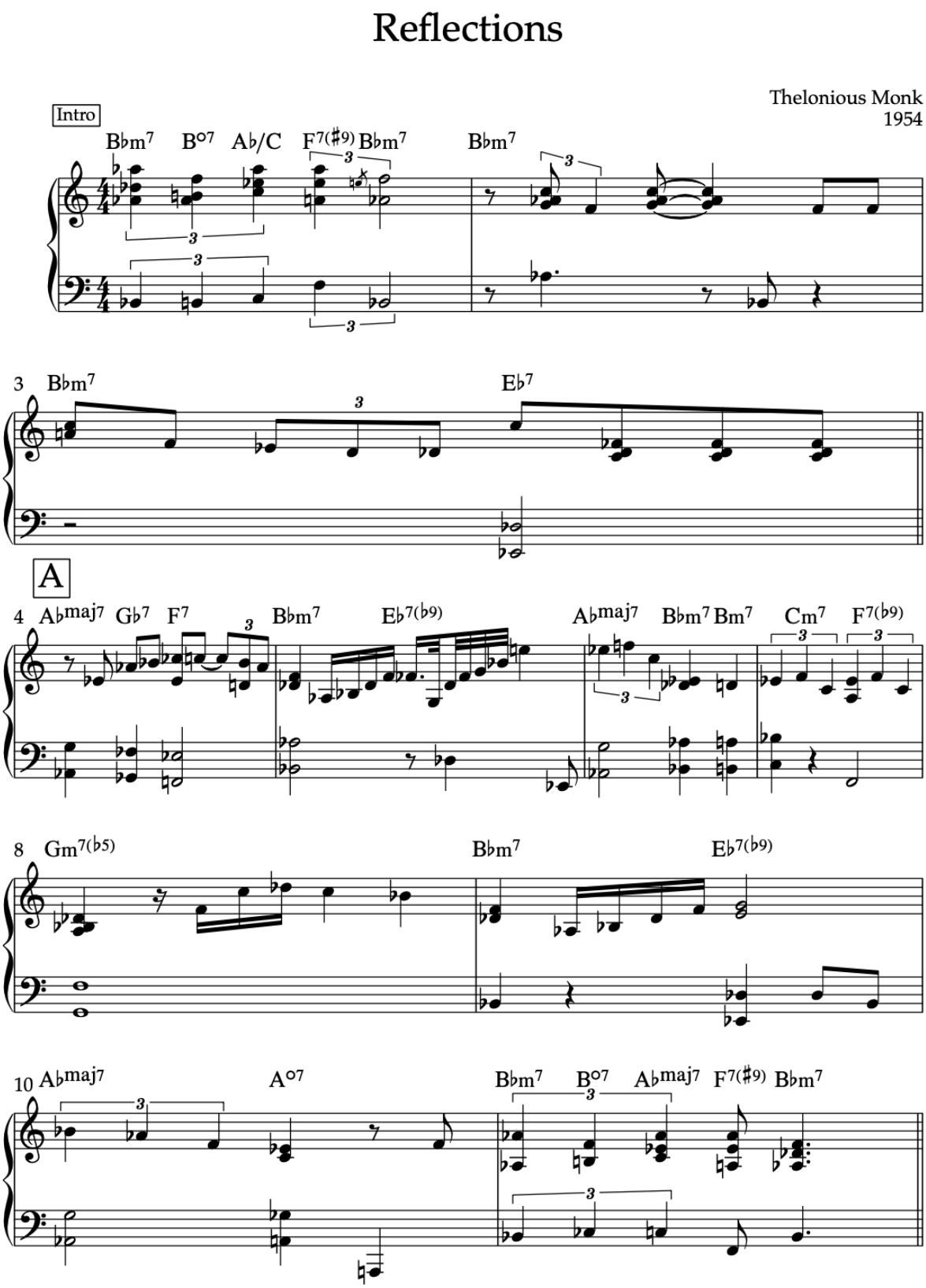
Yours sincerely,

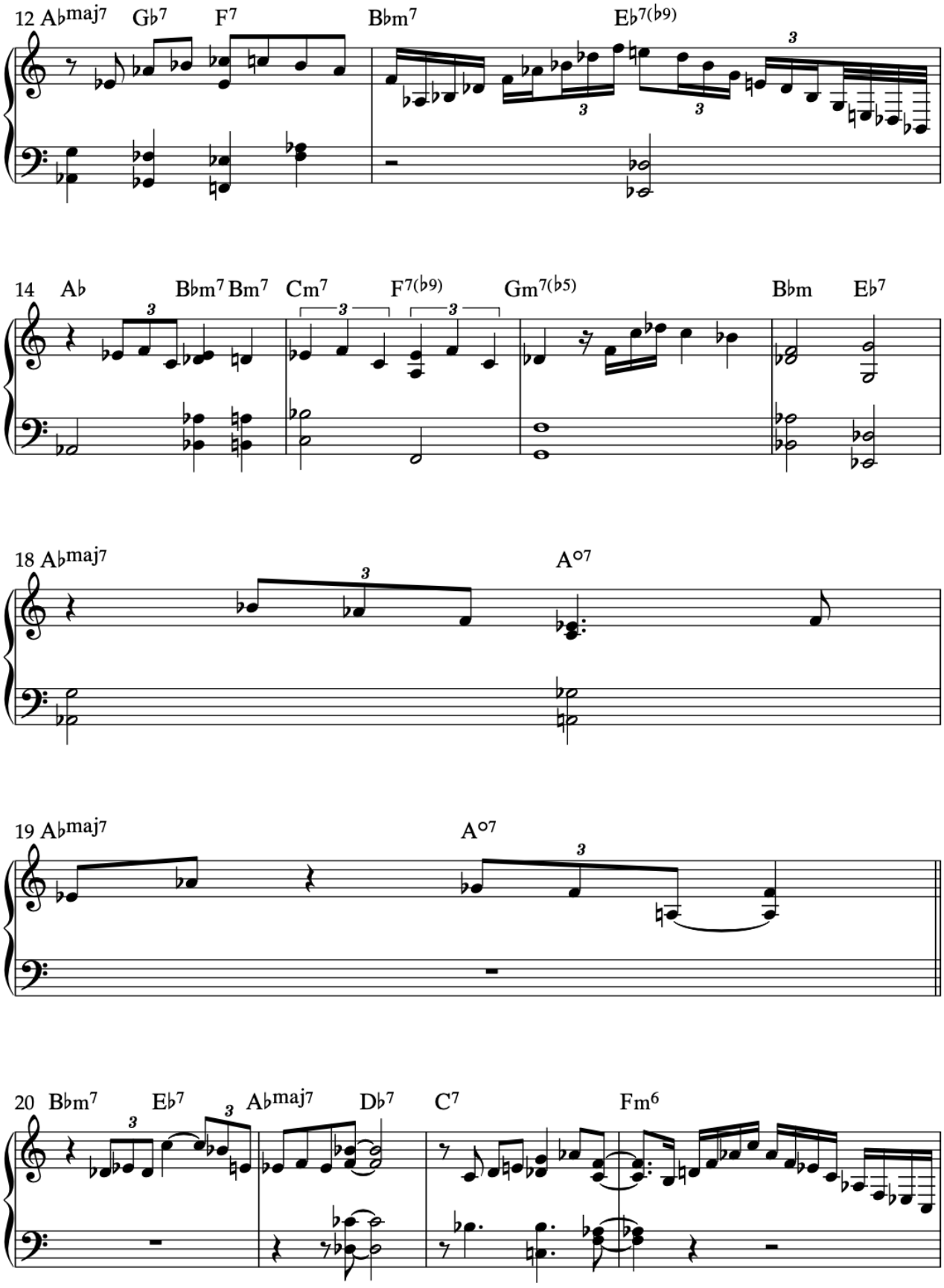
Researcher:
Angelique Mulder, 2515194@students.wits.ac.za ,074 766 7049.

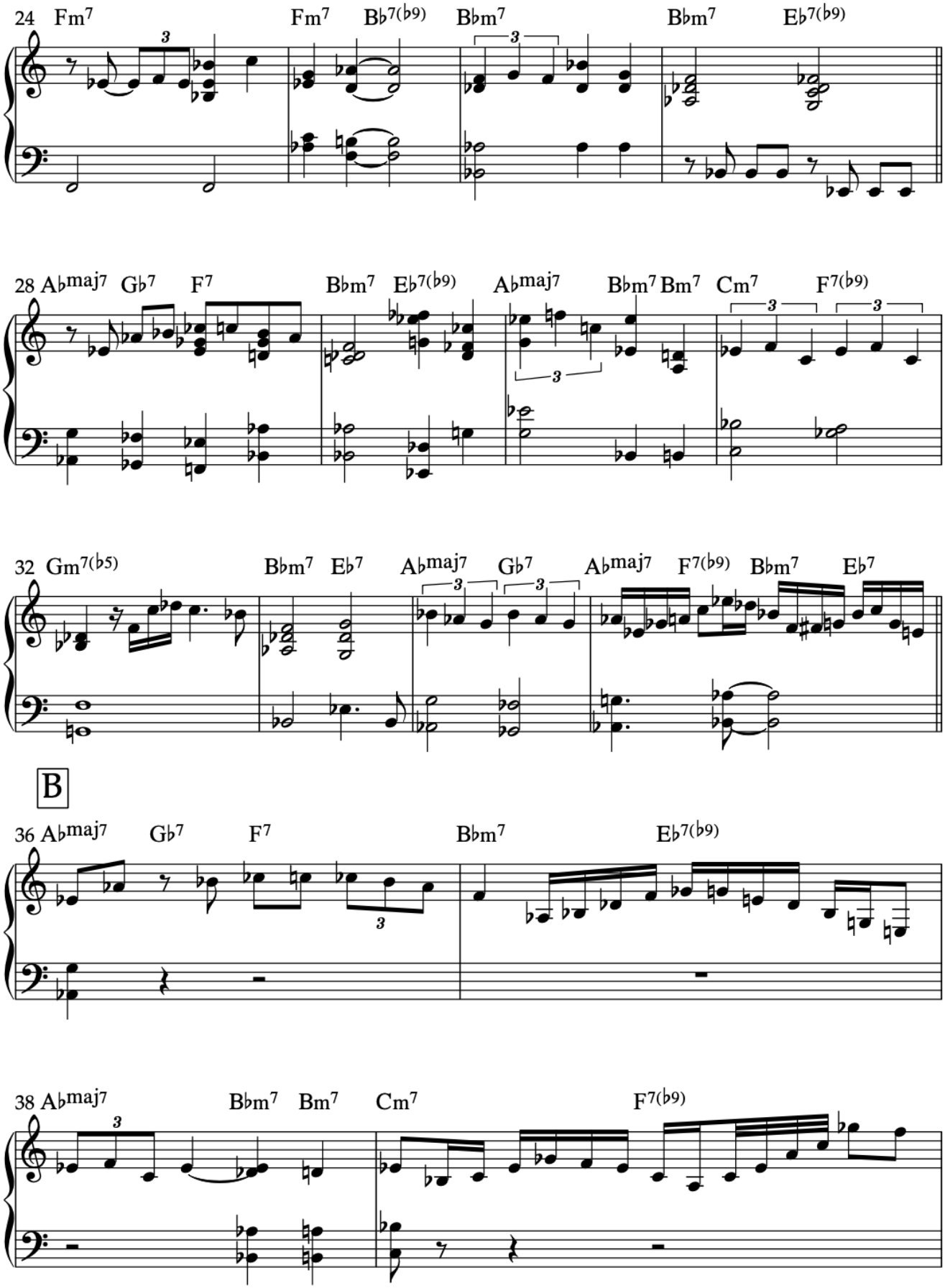
Supervisor:
Dr. Marie Jorritsma, Marie.jorritsma@wits.ac.za, +27 11 717 4607

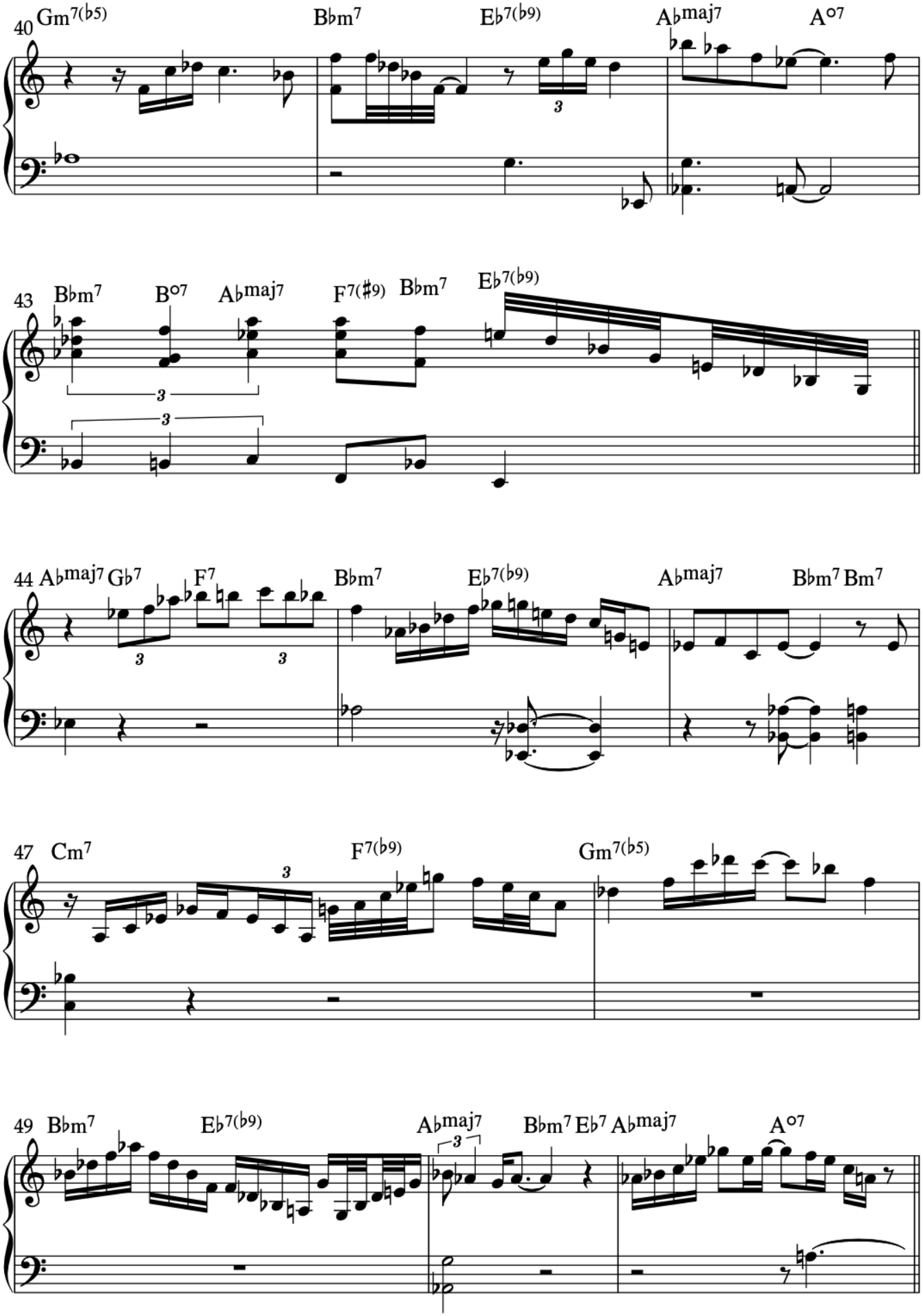
Appendix Two

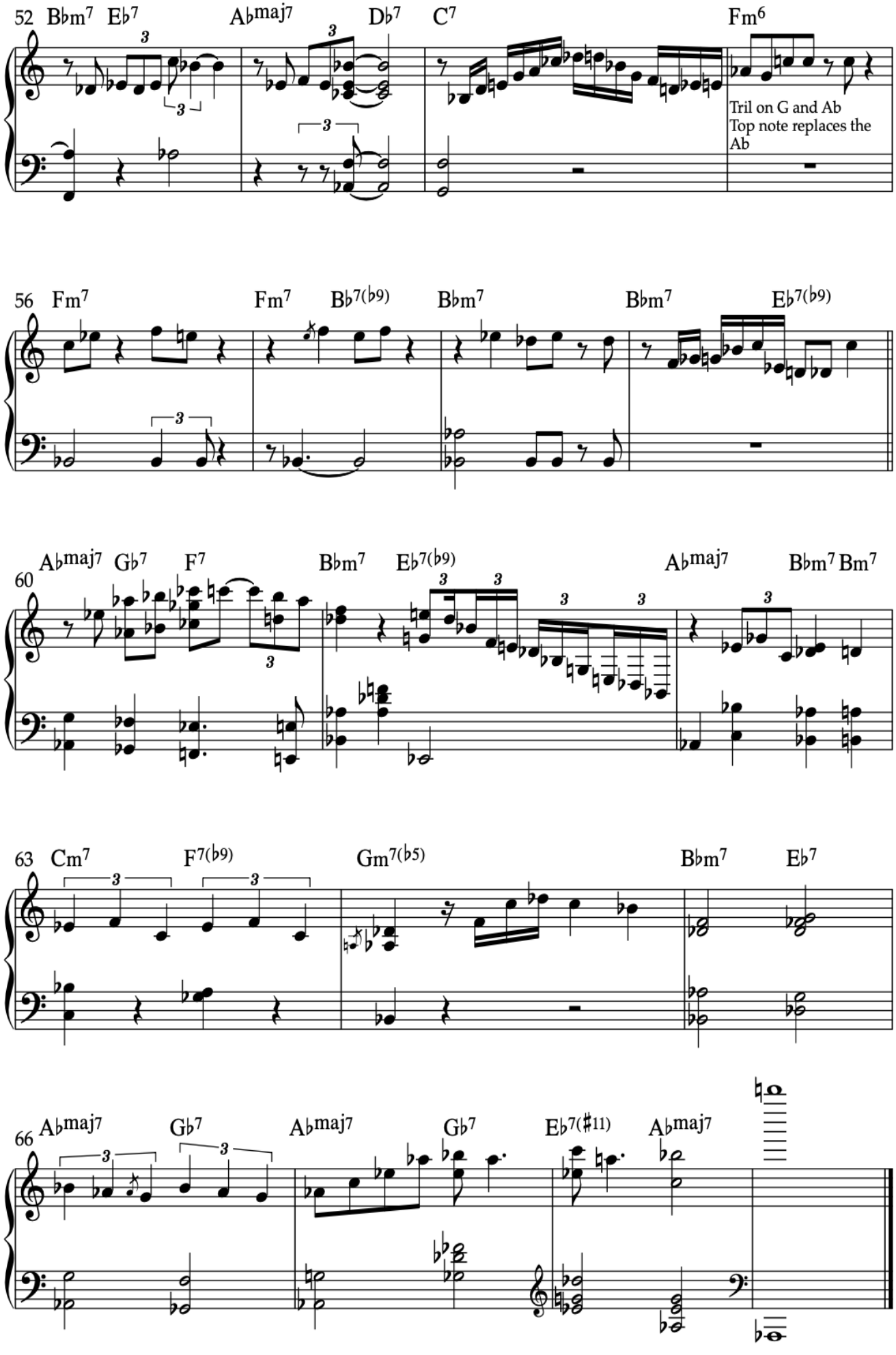
‘Reflections’ as transcribed by Realalec, 2020.




12 A♭maj7 G♭7 F7 B♭m7 E♭7(♭9)
14 A♭ B♭m7 Bm7 Cm7 F7(♭9) Gm7(♭5) B♭m E♭7
18 A♭maj7 A°7
19 A♭maj7 A°7
20 B♭m7 E♭7 A♭maj7 D♭7 C7 Fm6

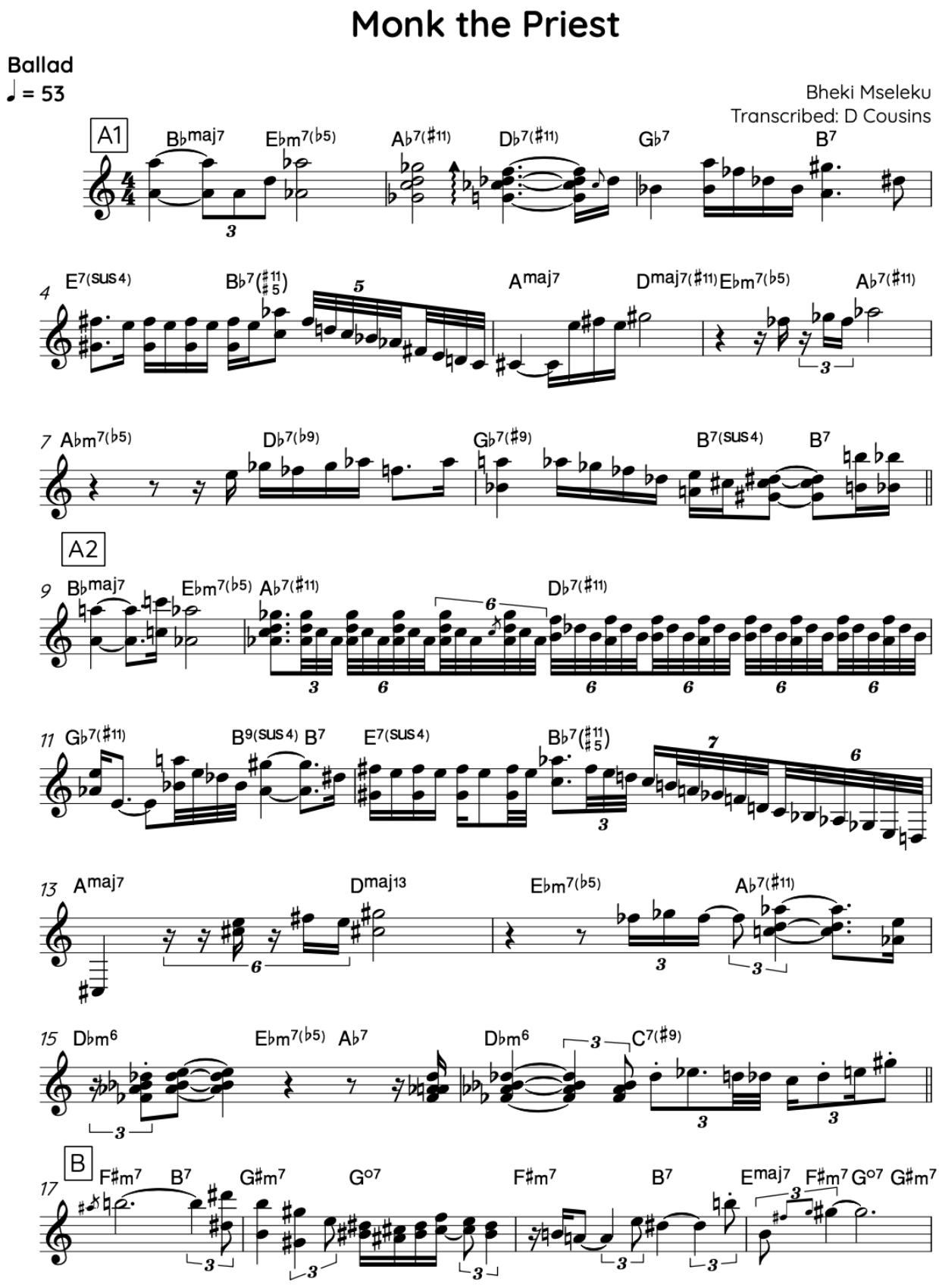

24 Fm7 Fm7 B♭7(♭9) B♭m7 B♭m7 E♭7(♭9)
28 A♭maj7 G♭7 F7 B♭m7 E♭7(♭9) A♭maj7 B♭m7 Bm7 Cm7 F7(♭9)
32 Gm7(♭5) B♭m7 E♭7 A♭maj7 G♭7 A♭maj7 F7(♭9) B♭m7 E♭7
B
36 A♭maj7 G♭7 F7 B♭m7 E♭7(♭9)
38 A♭maj7 B♭m7 Bm7 Cm7 F7(♭9)

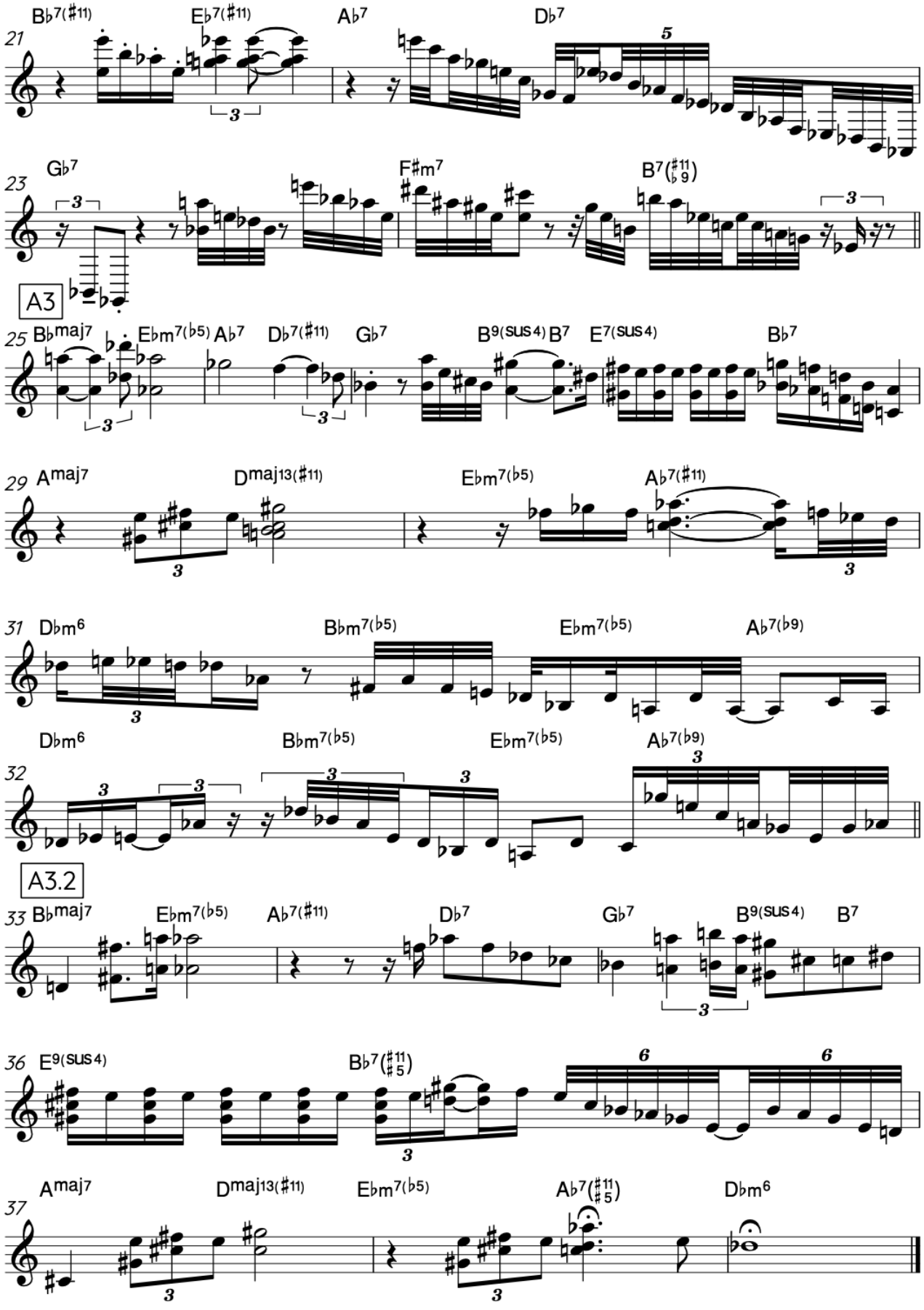

40 Gm7(b5) Bbm7 Eb7(b9) Abmaj7 A°7
43 Bbm7 B°7 Abmaj7 F7(#9) Bbm7 Eb7(b9)
44 Abmaj7 Gb7 F7 Bbm7 Eb7(b9) Abmaj7 Bbm7 Bm7
47 Cm7 F7(b9) Gm7(b5)
49 Bbm7 Eb7(b9) Abmaj7 Bbm7 Eb7 Abmaj7 A°7


52 B♭m7 E♭7 A♭maj7 D♭7 C7 Fm6
Tril on G and Ab
Top note replaces the
Ab
56 Fm7 Fm7 B♭7(♭9) B♭m7 B♭m7 E♭7(♭9)
60 A♭maj7 G♭7 F7 B♭m7 E♭7(♭9) A♭maj7 B♭m7 Bm7
63 Cm7 F7(♭9) Gm7(♭5) B♭m7 E♭7
66 A♭maj7 G♭7 A♭maj7 G♭7 E♭7(♯11) A♭maj7

Appendix Three

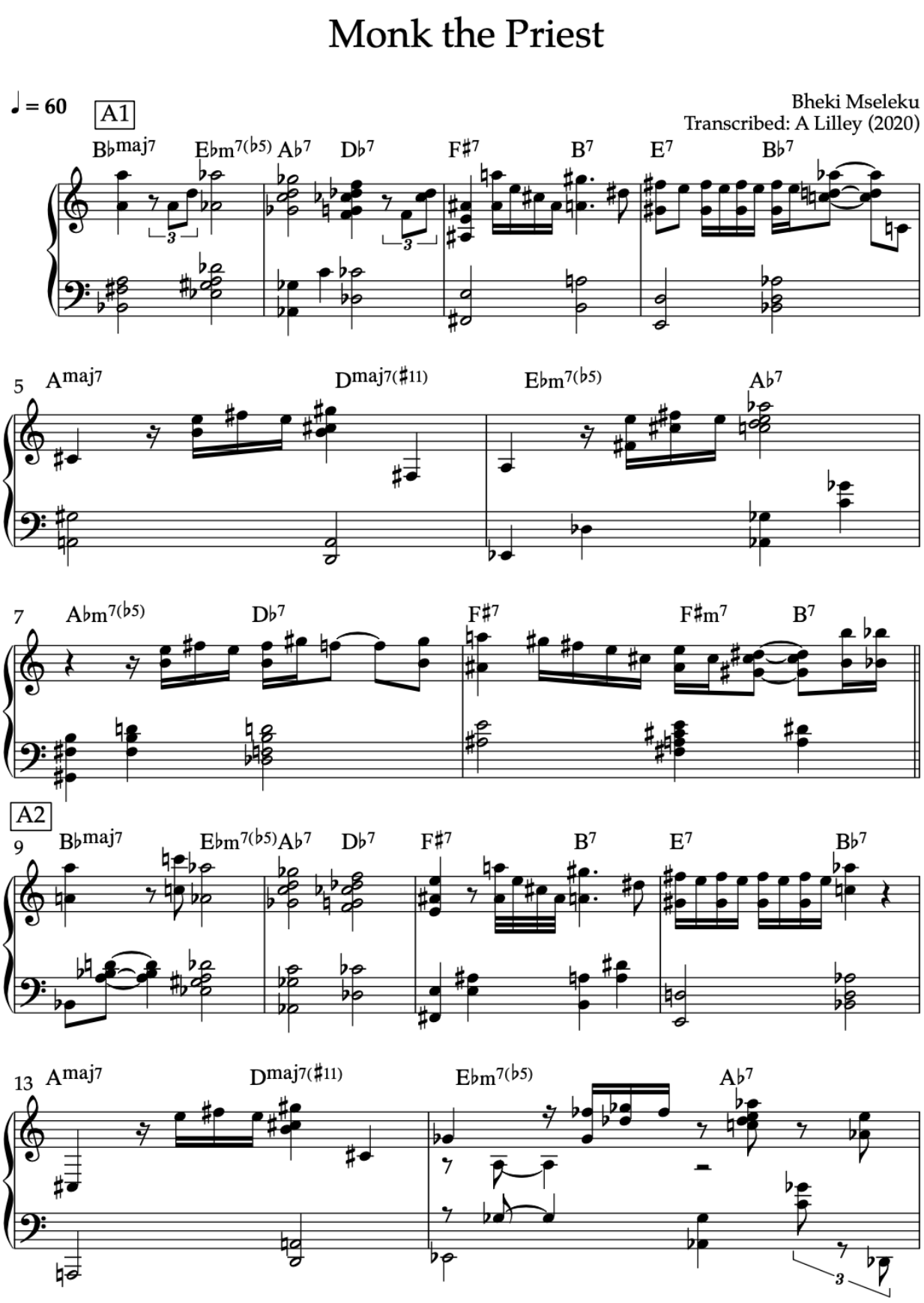
'Monk the Priest' – Cousins (2020: 46-48)

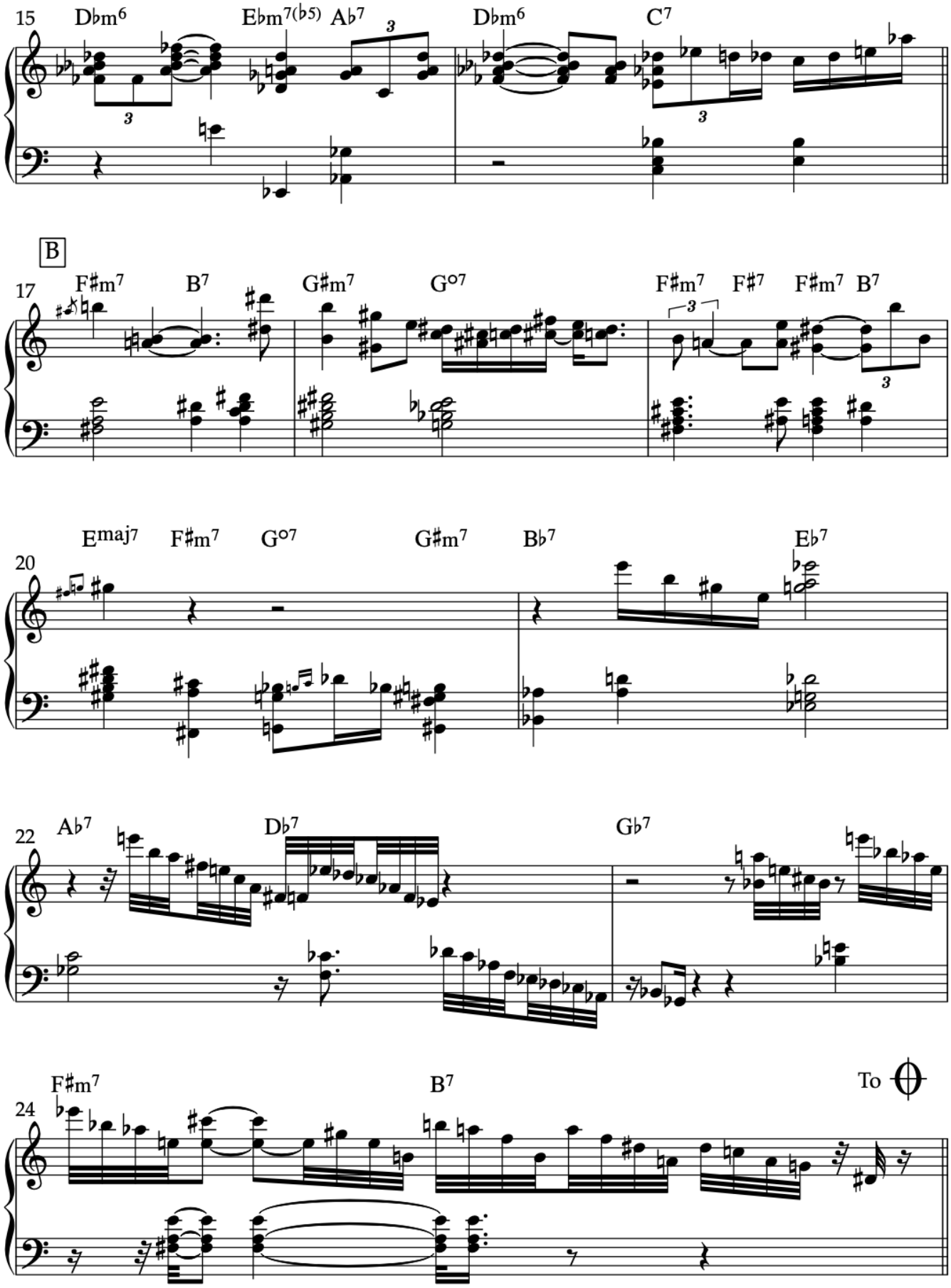


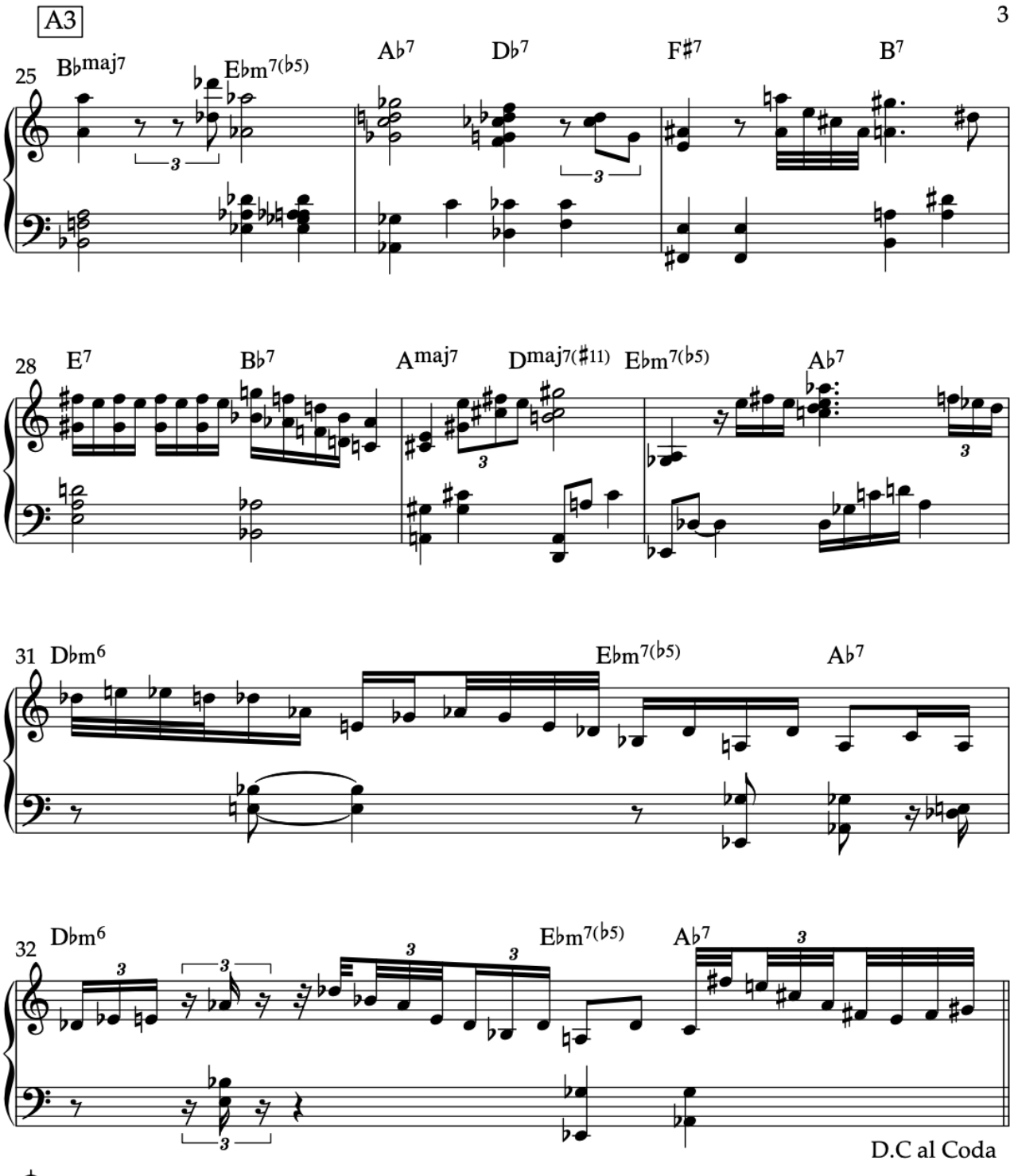

B♭7(♯11)
E♭7(♯11)
A♭7
D♭7
21
G♭7
F♯m7
B7(♯11 ♭9)
23
A3
B♭maj7
E♭m7(♭5)
A♭7
D♭7(♯11)
G♭7
B9(SUS4)
B7
E7(SUS4)
B♭7
25
Amaj7
Dmaj13(♯11)
E♭m7(♭5)
A♭7(♯11)
29
D♭m6
B♭m7(♭5)
E♭m7(♭5)
A♭7(♭9)
31
D♭m6
B♭m7(♭5)
E♭m7(♭5)
A♭7(♭9)
32
A3.2
B♭maj7
E♭m7(♭5)
A♭7(♯11)
D♭7
G♭7
B9(SUS4)
B7
33
E9(SUS4)
B♭7(♯11 ♯5)
36
Amaj7
Dmaj13(♯11)
E♭m7(♭5)
A♭7(♯11 ♯5)
D♭m6
37

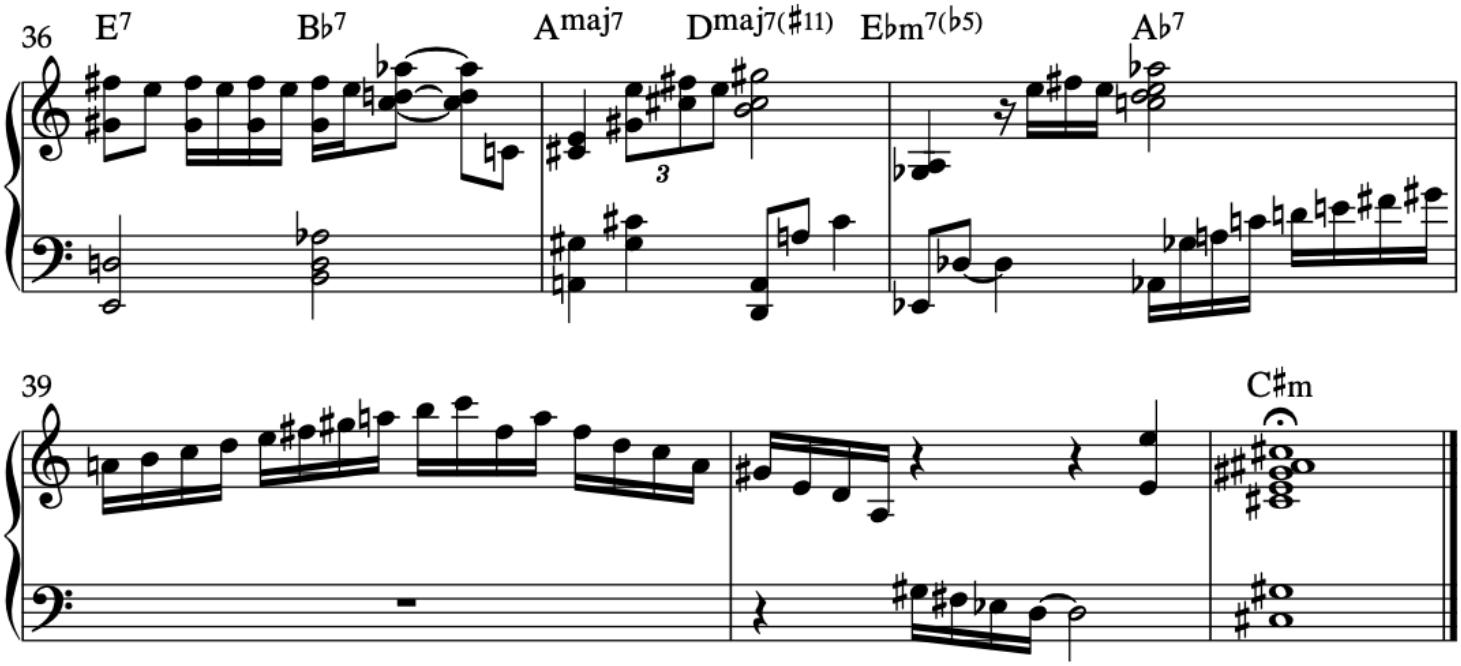
Appendix Four

'Monk the Priest' – Lilley (2020: 212-216)




15
Dbm6
Ebm7(b5)
Ab7
Dbm6
C7
B
17
F#m7
B7
G#m7
G°7
F#m7
F#7
F#m7
B7
20
Emaj7
F#m7
G°7
G#m7
Bb7
Eb7
22
Ab7
Db7
Gb7
24
F#m7
B7
To

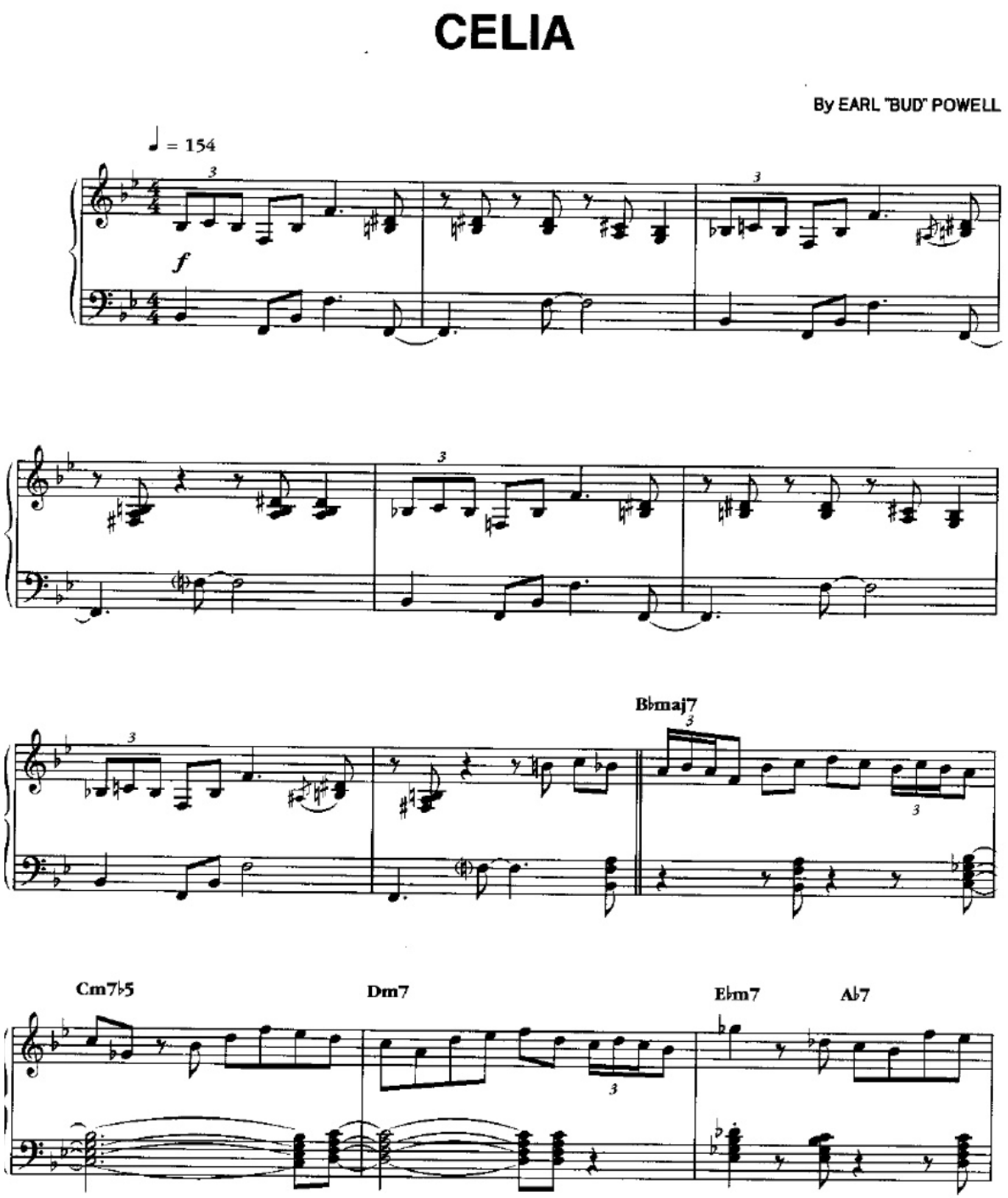

A3
25
B♭maj7
E♭m7(♭5)
A♭7
D♭7
F♯7
B7
28
E7
B♭7
Amaj7
Dmaj7(♯11)
E♭m7(♭5)
A♭7
31
D♭m6
E♭m7(♭5)
A♭7
32
D♭m6
E♭m7(♭5)
A♭7
D.C al Coda
33
B♭maj7
E♭m7(♭5)
A♭7
F♯7
B7

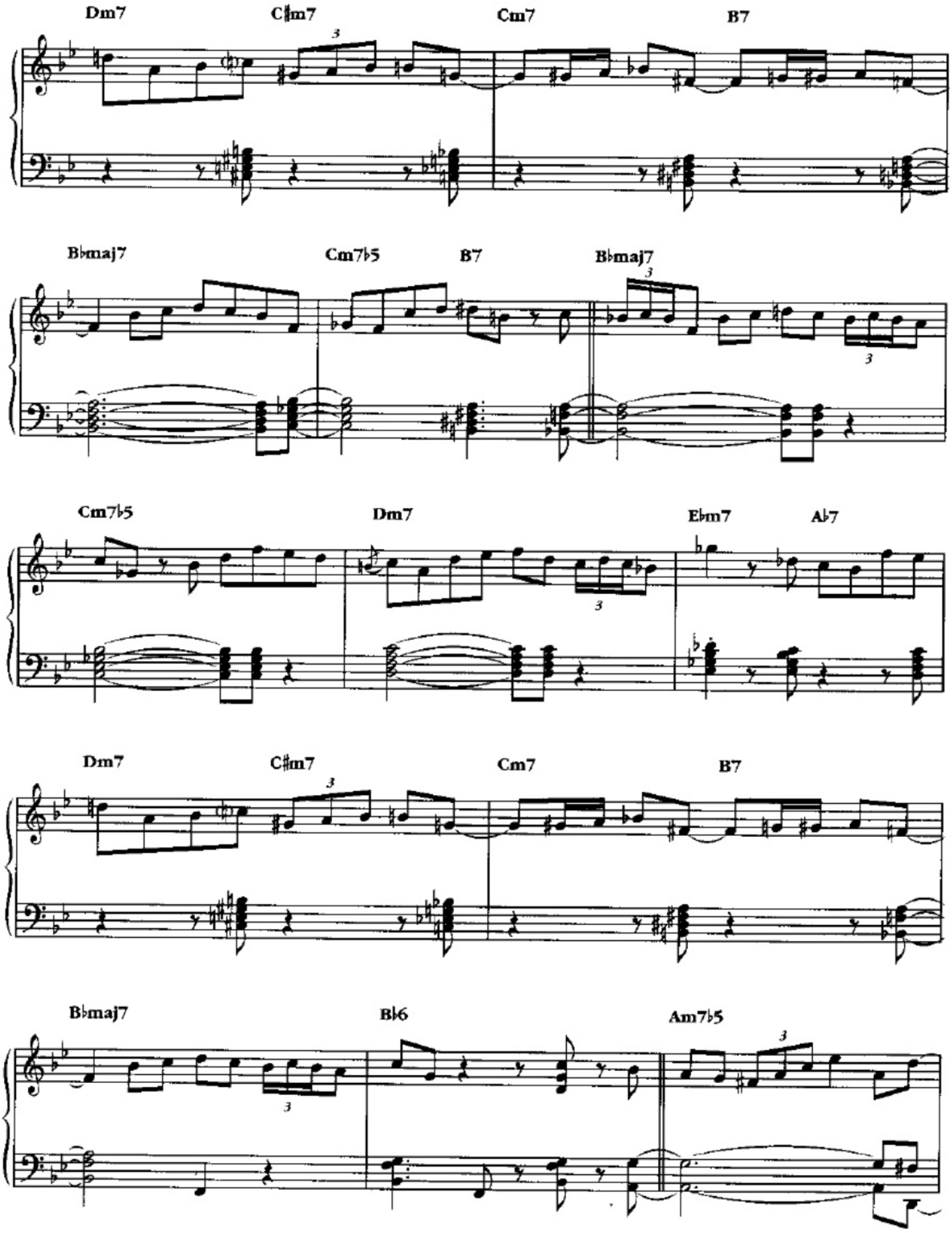

36
E7
B♭7
Amaj7
Dmaj7(♯11)
E♭m7(♭5)
A♭7
3

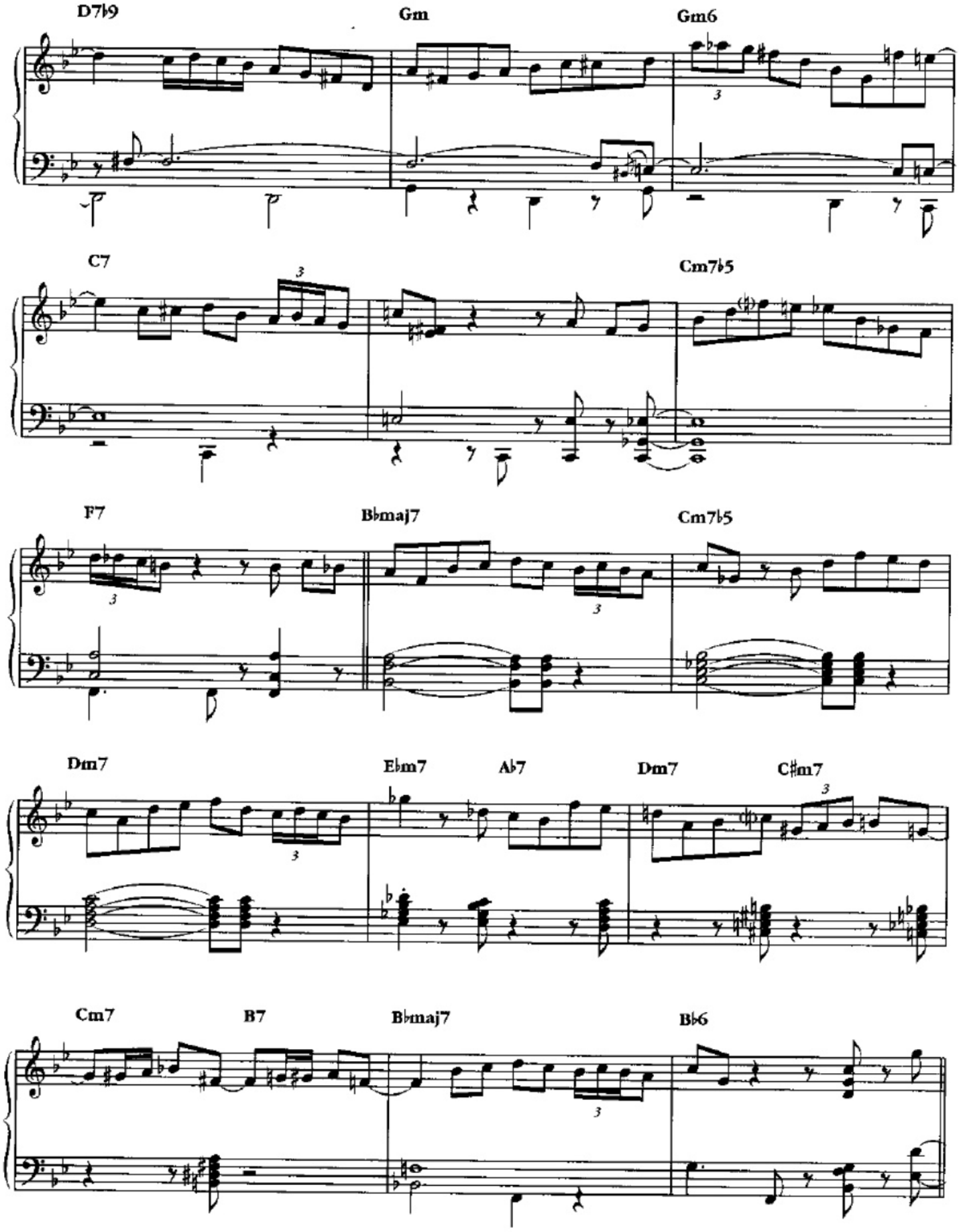
39
C♯m

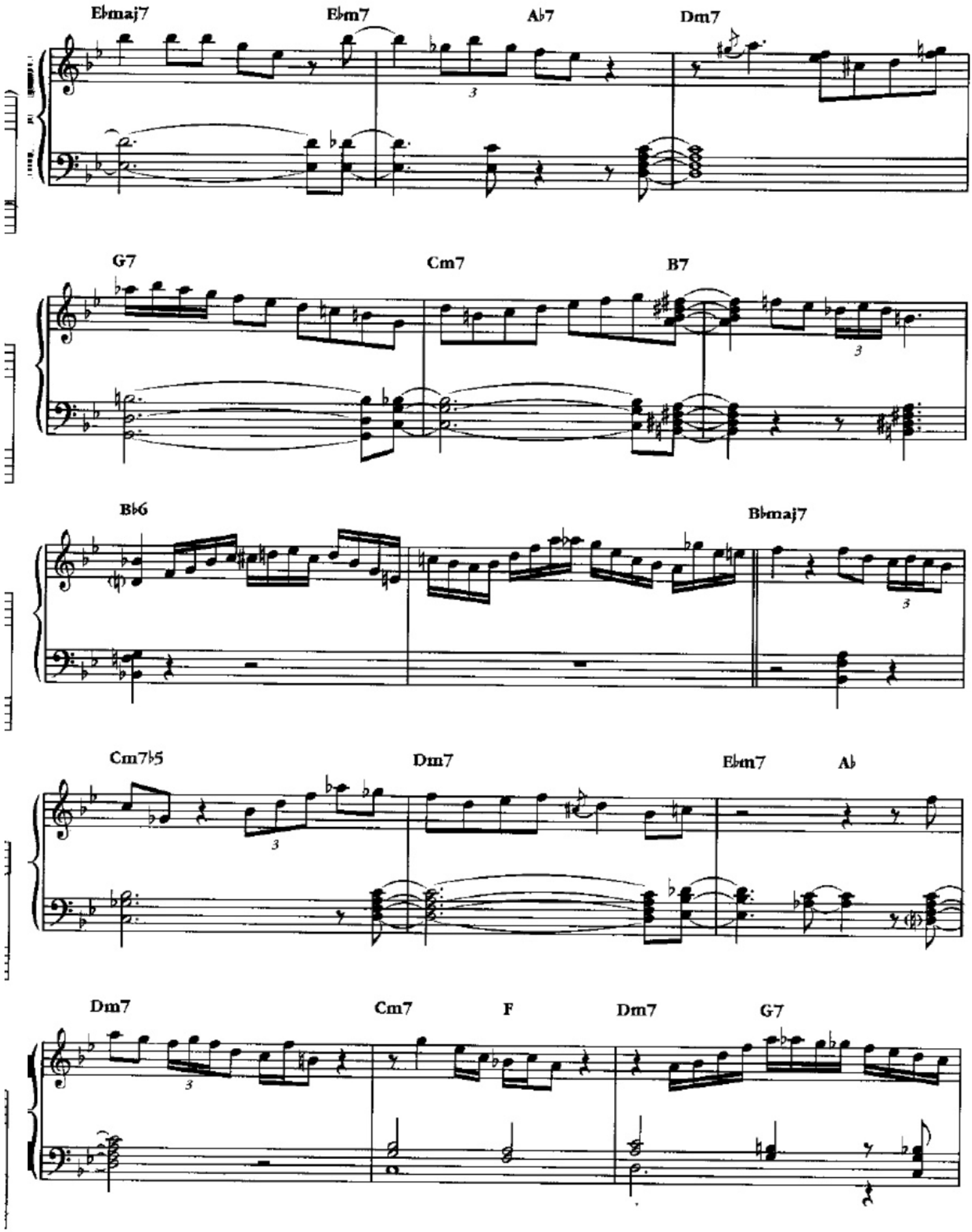
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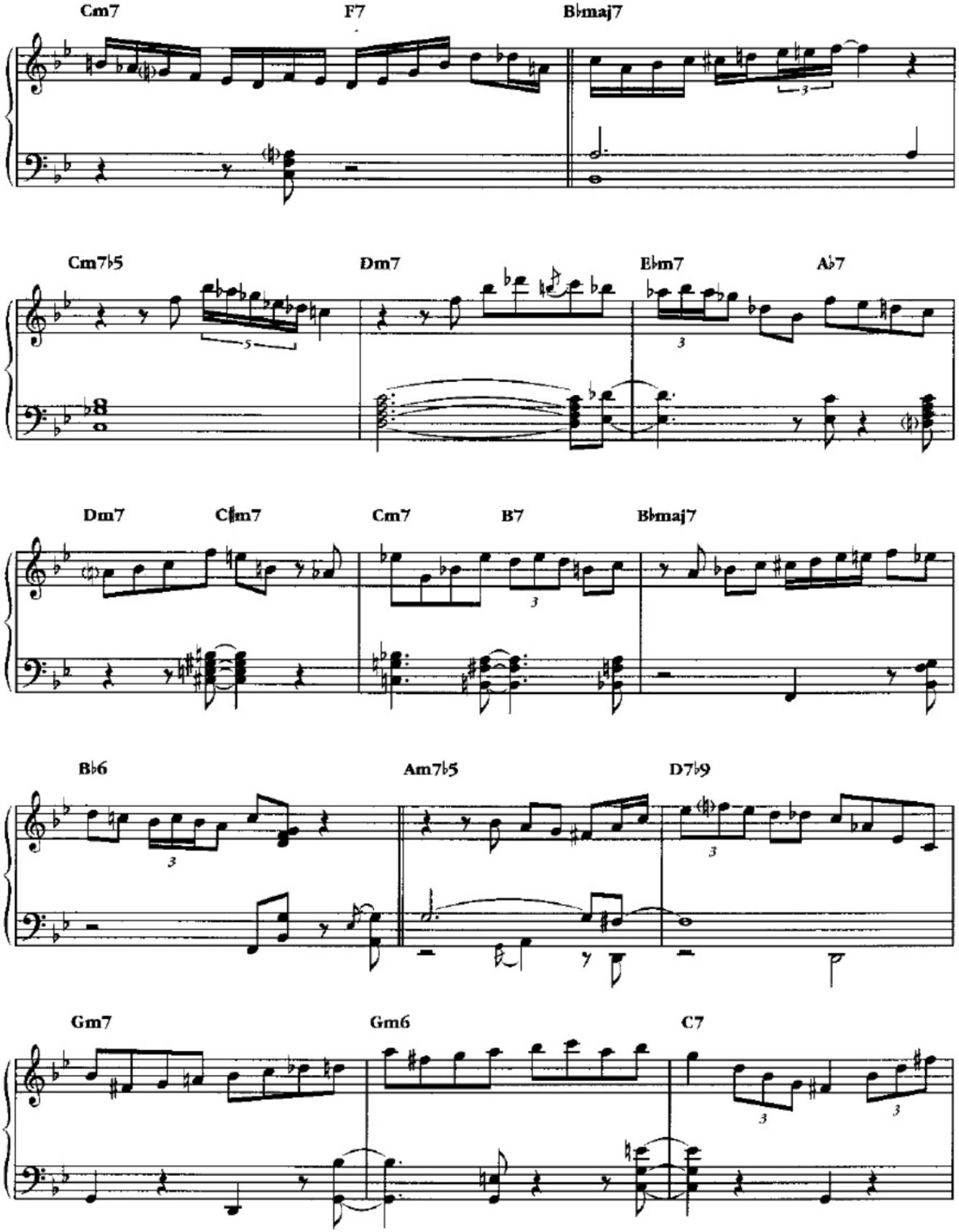
'Celia' – Tuttorbene (1998: 58-65)

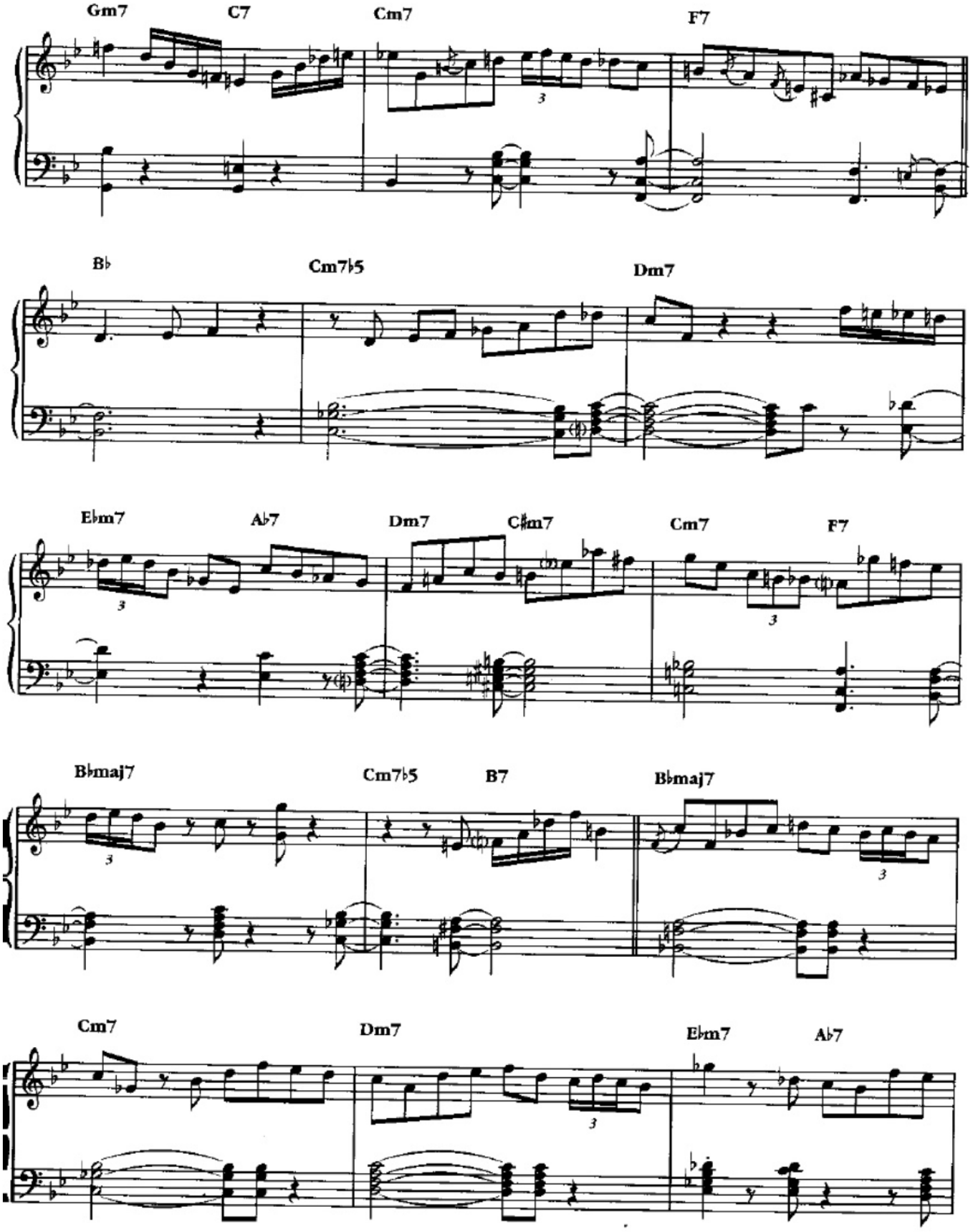


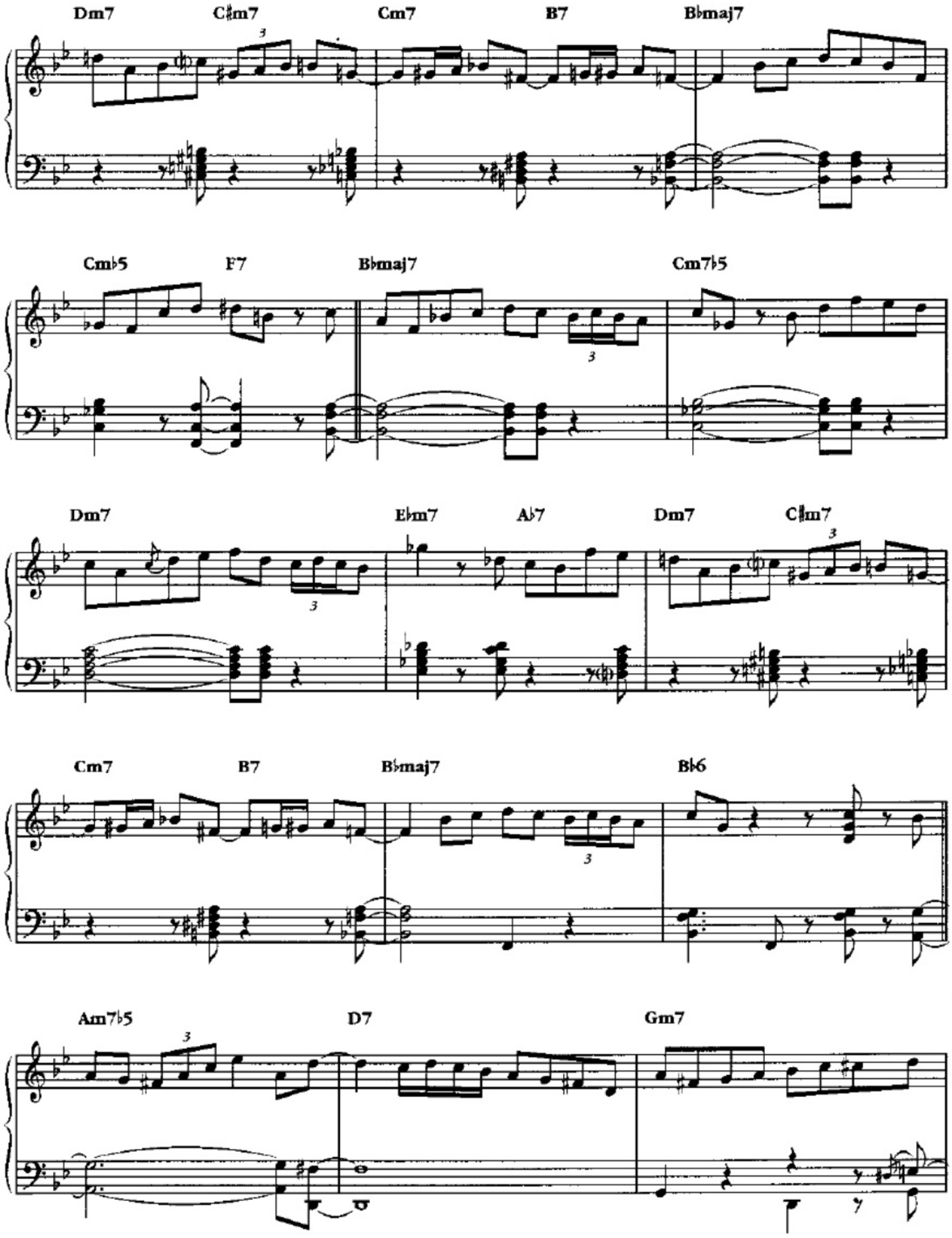

Dm7
C♯m7
Cm7
B7
B♭maj7
Cm7♭5
B7
B♭maj7
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
B7
B♭maj7
B♭6
Am7♭5

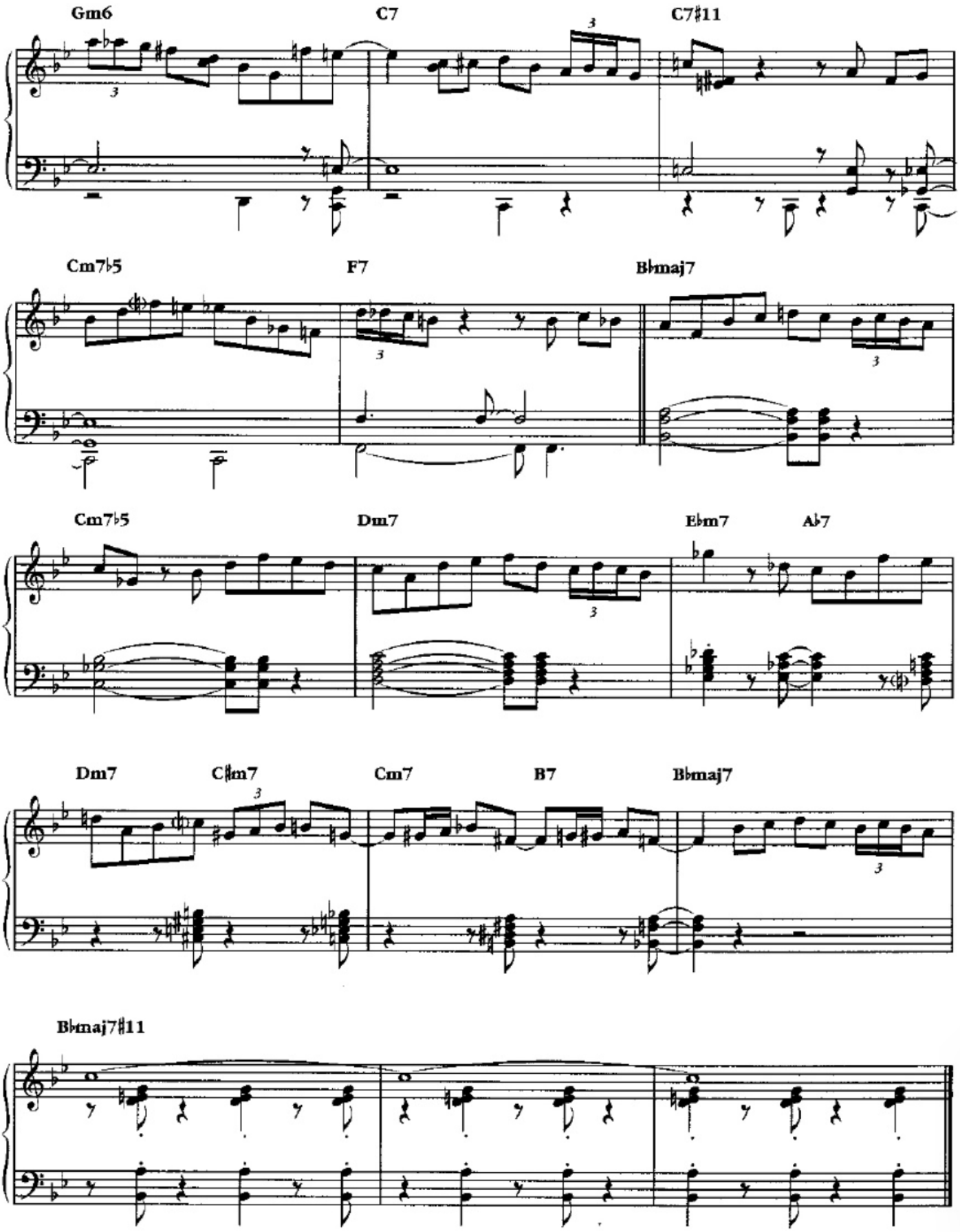

D7♭9
Gm
Gm6
C7
Cm7♭5
F7
B♭maj7
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
B7
B♭maj7
B♭6


Ebmaj7
Ebm7
Ab7
Dm7
G7
Cm7
B7
Bb6
Bbmaj7
Cm7b5
Dm7
Ebm7
Ab
Dm7
Cm7
F
Dm7
G7


Cm7
F7
B♭maj7
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
B7
B♭maj7
B♭6
Am7♭5
D7♭9
Gm7
Gm6
C7

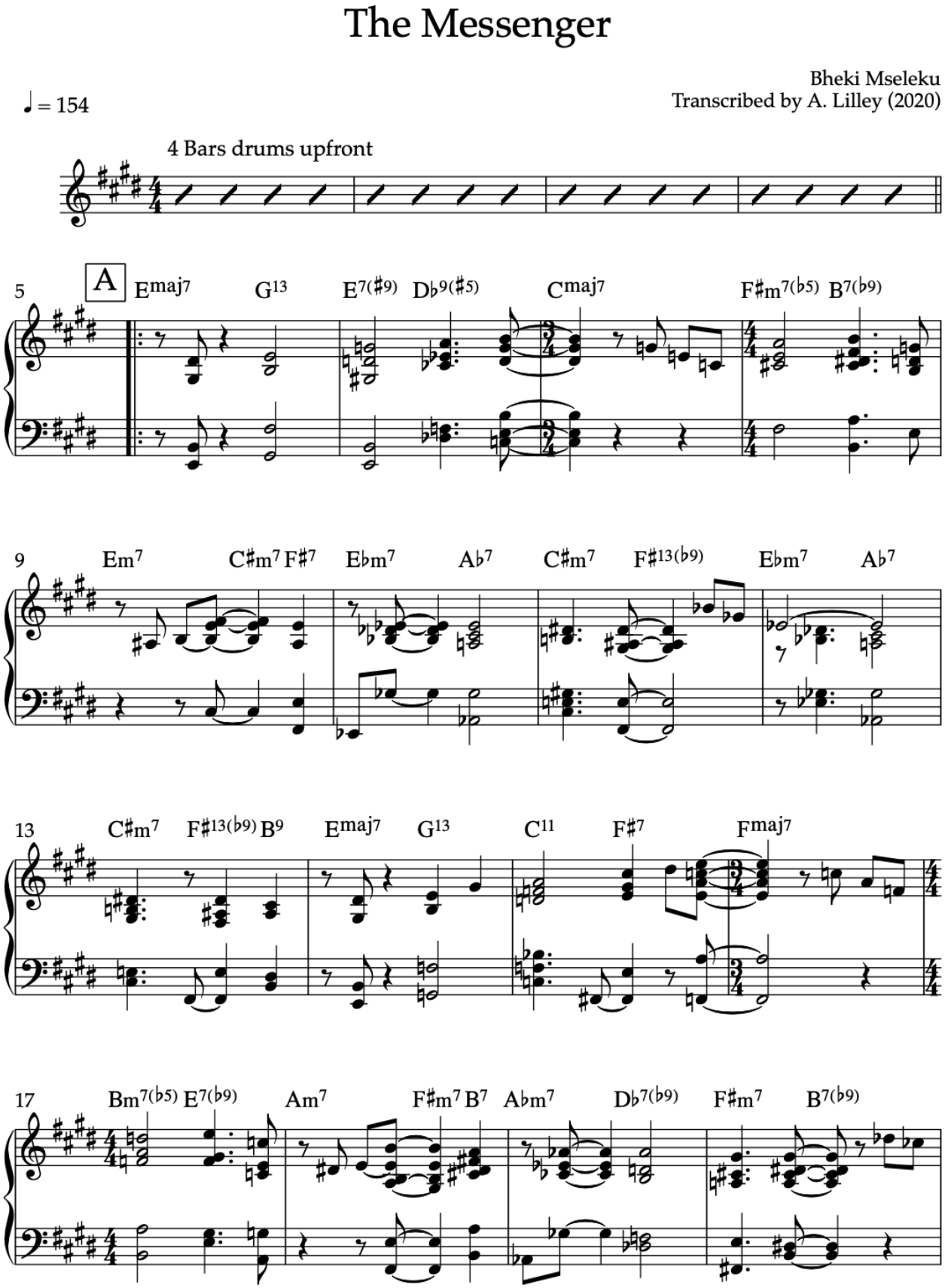

Gm7
C7
Cm7
F7
B♭
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
F7
B♭maj7
Cm7♭5
B7
B♭maj7
Cm7
Dm7
E♭m7
A♭7

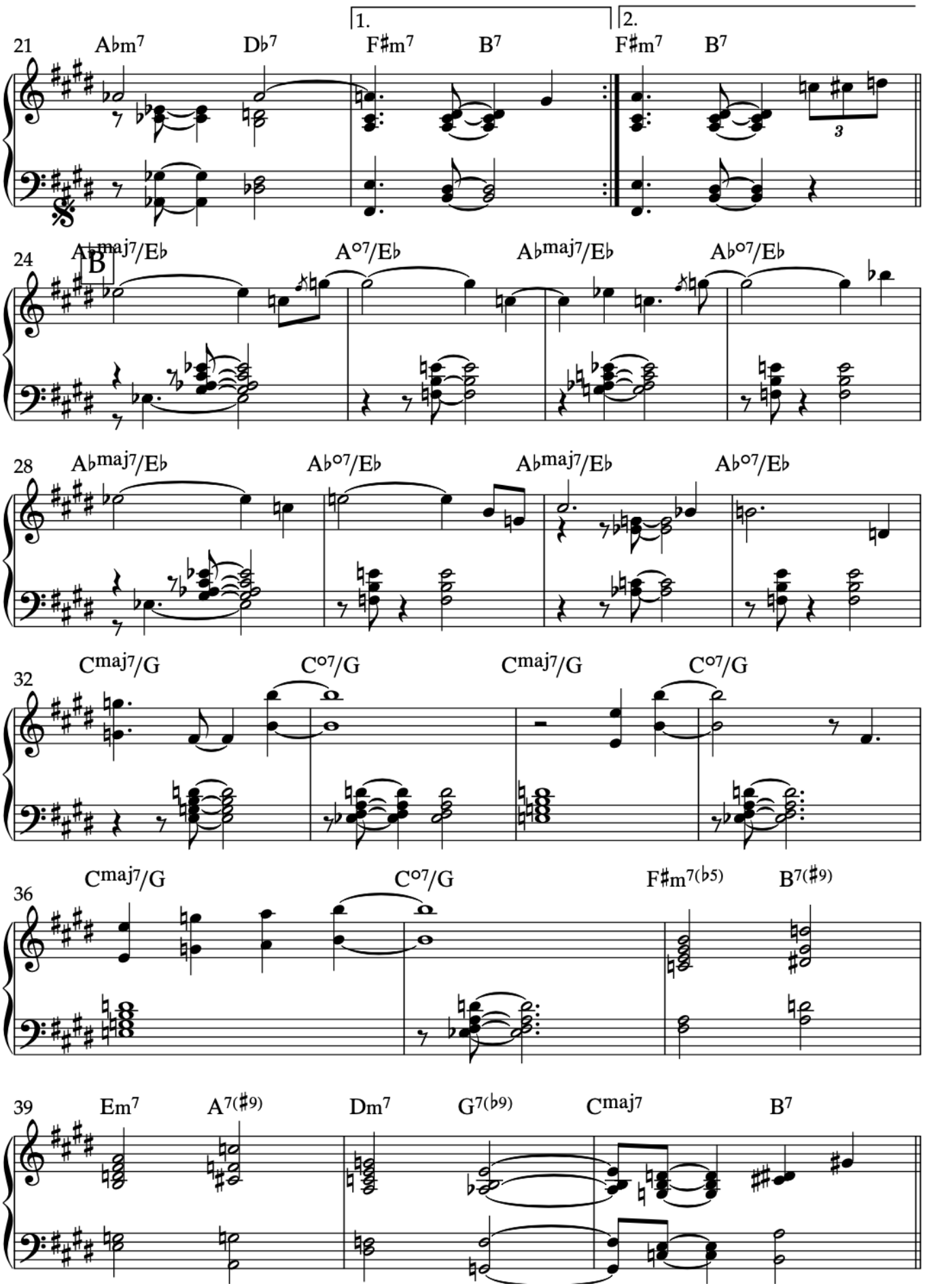

Dm7
C♯m7
Cm7
B7
B♭maj7
Cm♭5
F7
B♭maj7
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
B7
B♭maj7
B♭6
Am7♭5
D7
Gm7

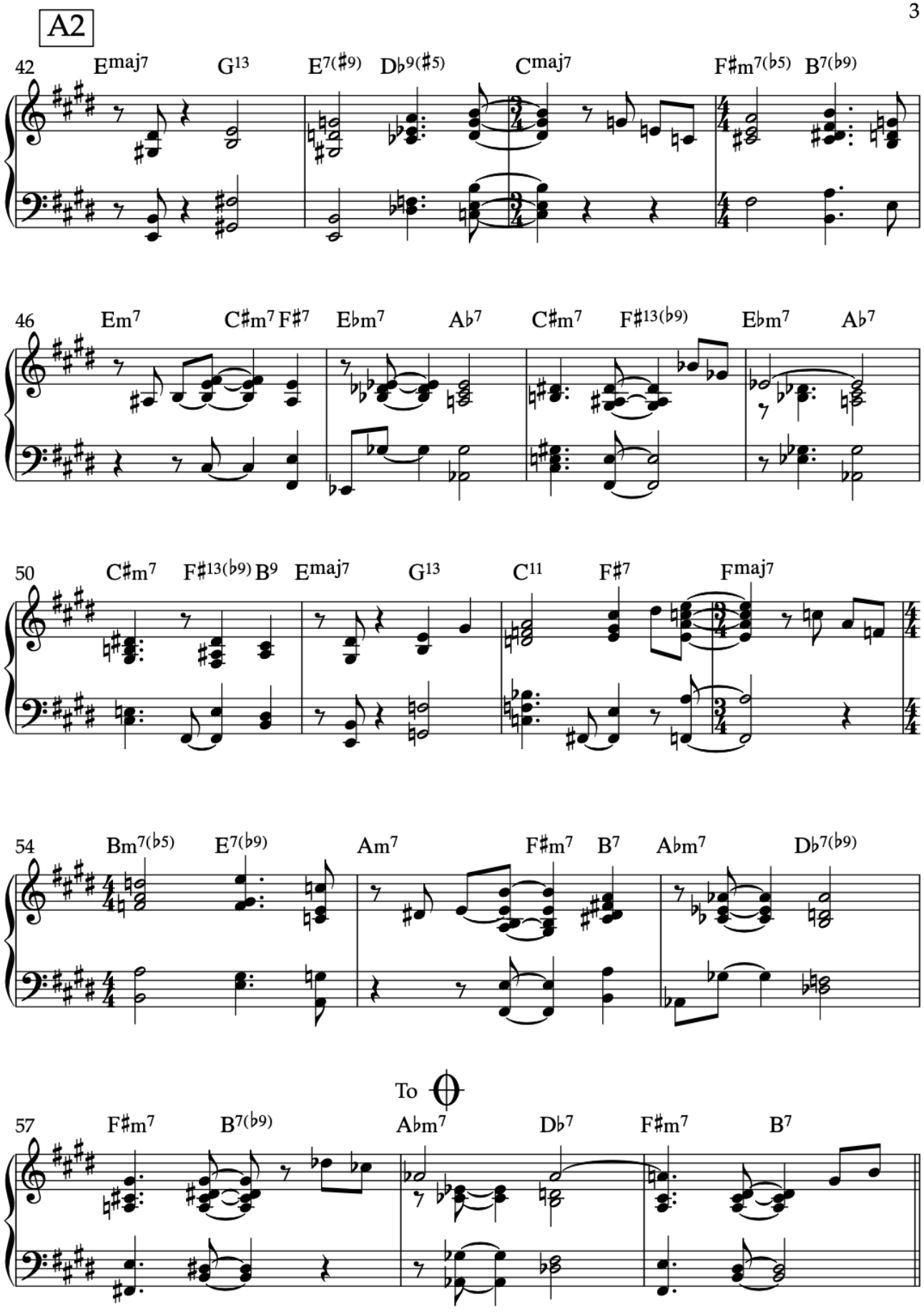

Gm6
C7
C7♯11
Cm7♭5
F7
B♭maj7
Cm7♭5
Dm7
E♭m7
A♭7
Dm7
C♯m7
Cm7
B7
B♭maj7
B♭maj7♯11

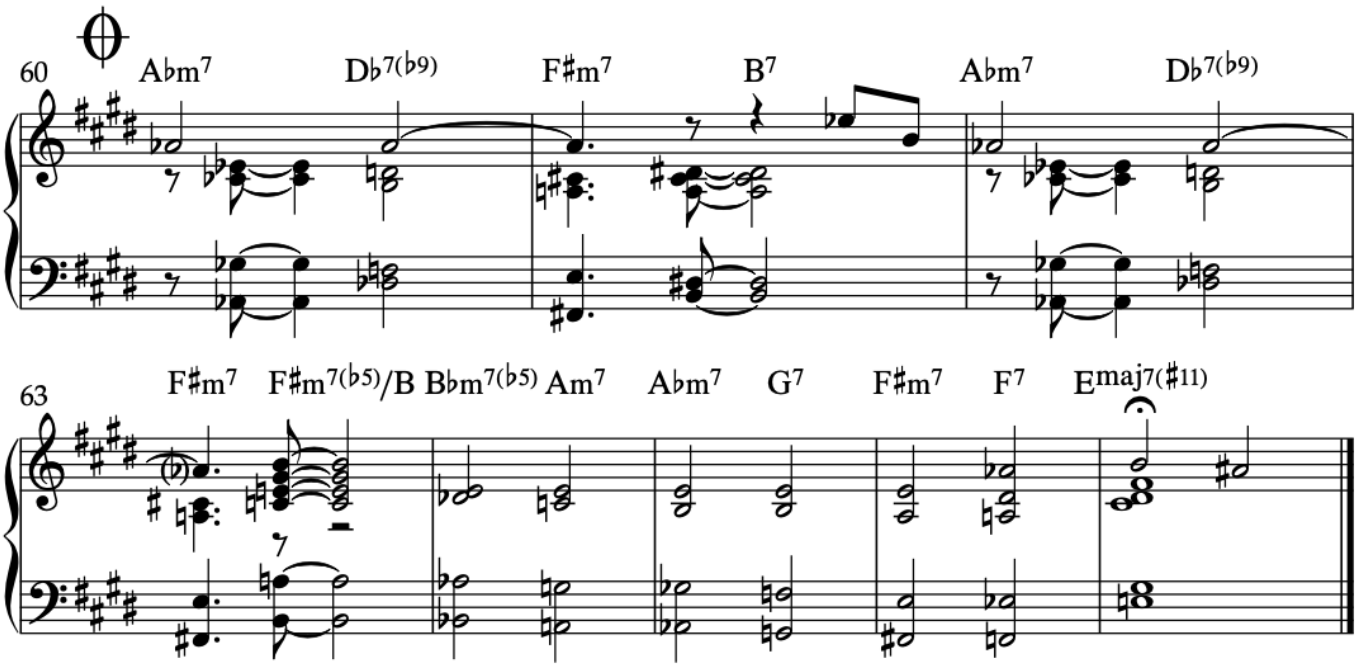
Appendix Six

'The Messenger' – Lilley (2020: 232-236)



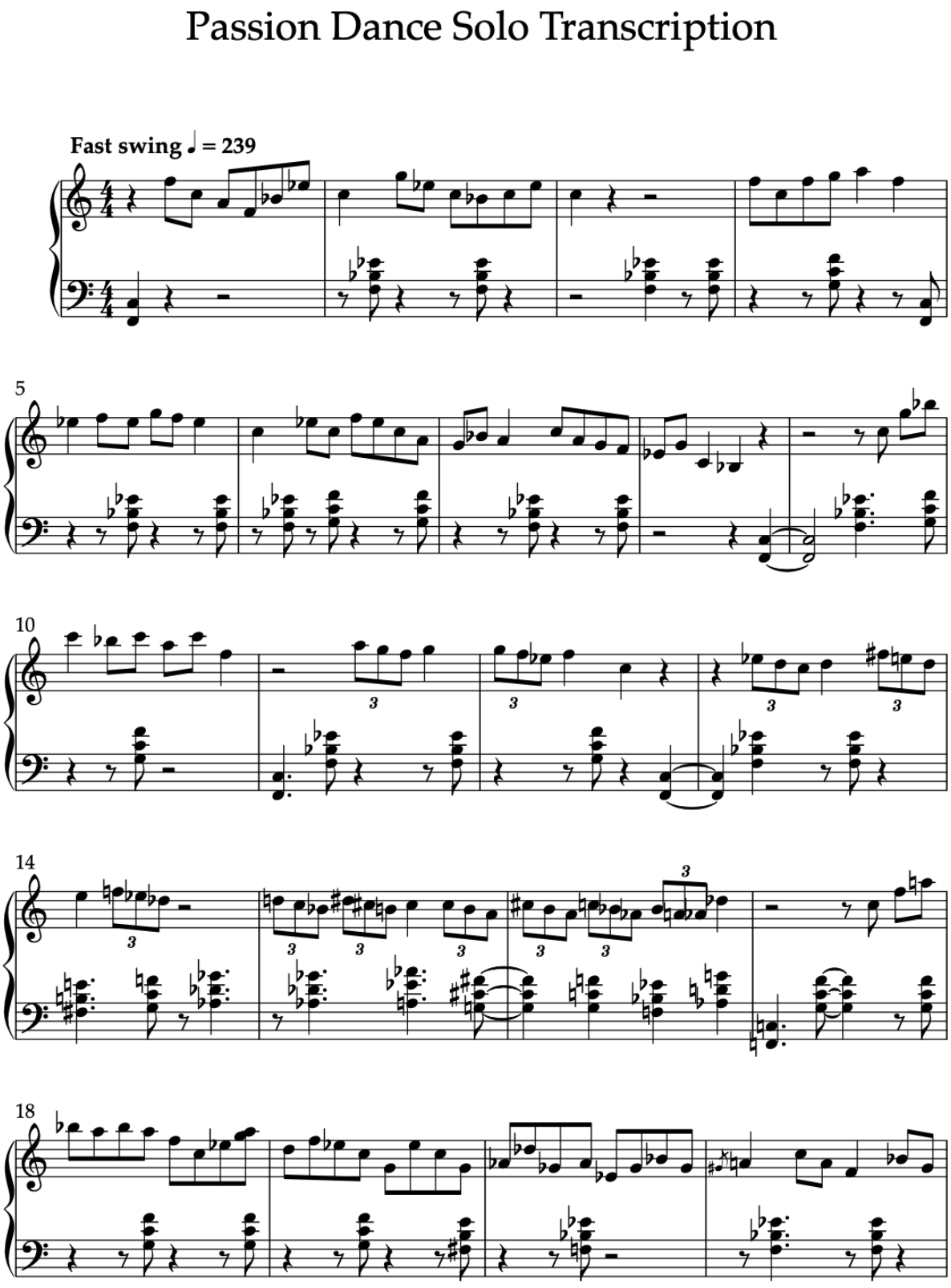

1.
2.
21
A♭m7
D♭7
F♯m7
B7
F♯m7
B7
24
B
A♭maj7/E♭
A°7/E♭
A♭maj7/E♭
A♭°7/E♭
28
A♭maj7/E♭
A♭°7/E♭
A♭maj7/E♭
A♭°7/E♭
32
Cmaj7/G
C°7/G
Cmaj7/G
C°7/G
36
Cmaj7/G
C°7/G
F♯m7(♭5)
B7(♯9)
39
Em7
A7(♯9)
Dm7
G7(♭9)
Cmaj7
B7

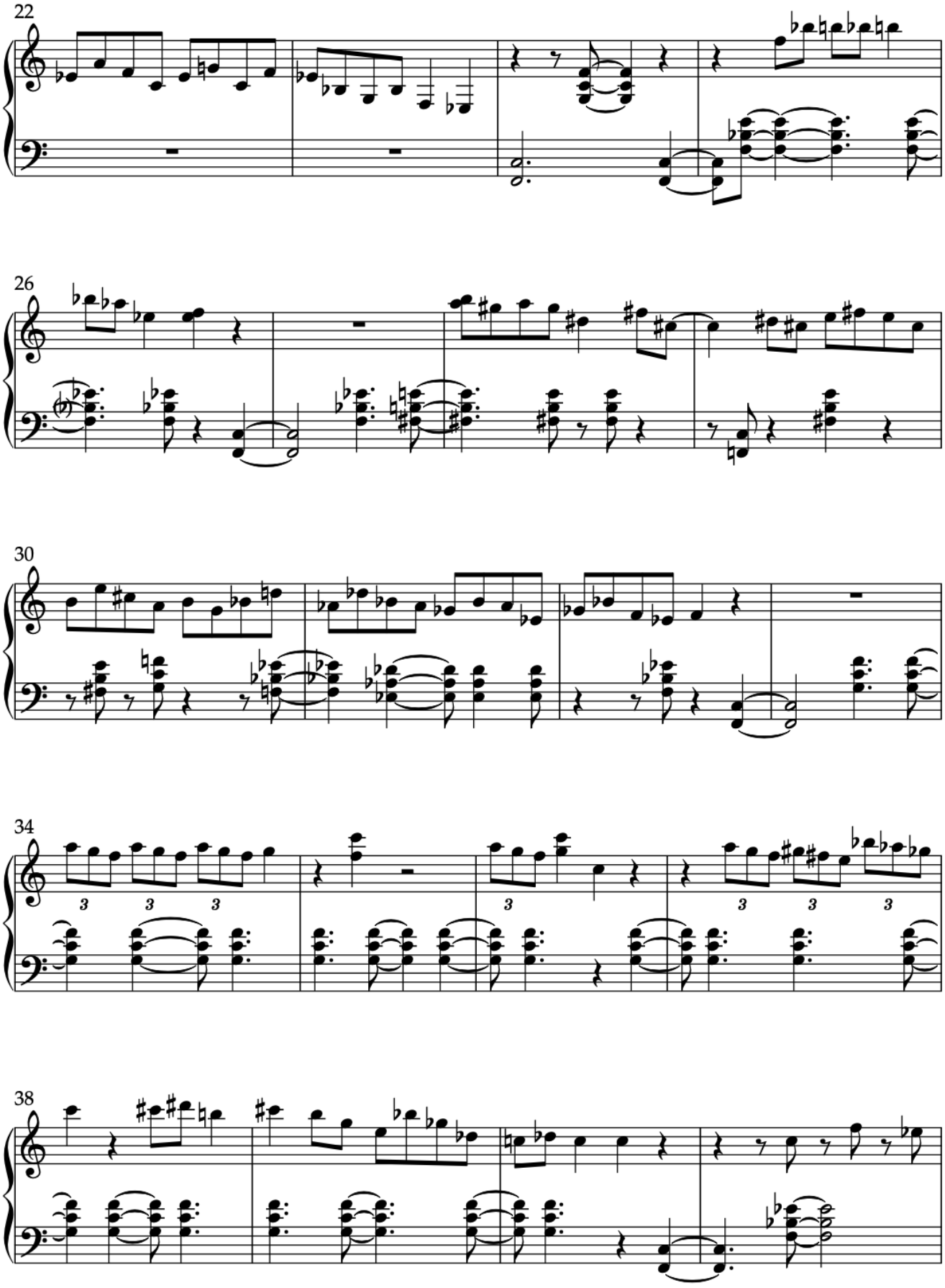

A2
42
Emaj7
G13
E7(♯9)
D♭9(♯5)
Cmaj7
F♯m7(♭5)
B7(♭9)
46
Em7
C♯m7
F♯7
E♭m7
A♭7
C♯m7
F♯13(♭9)
E♭m7
A♭7
50
C♯m7
F♯13(♭9)
B9
Emaj7
G13
C11
F♯7
Fmaj7
54
Bm7(♭5)
E7(♭9)
Am7
F♯m7
B7
A♭m7
D♭7(♭9)
To
57
F♯m7
B7(♭9)
A♭m7
D♭7
F♯m7
B7

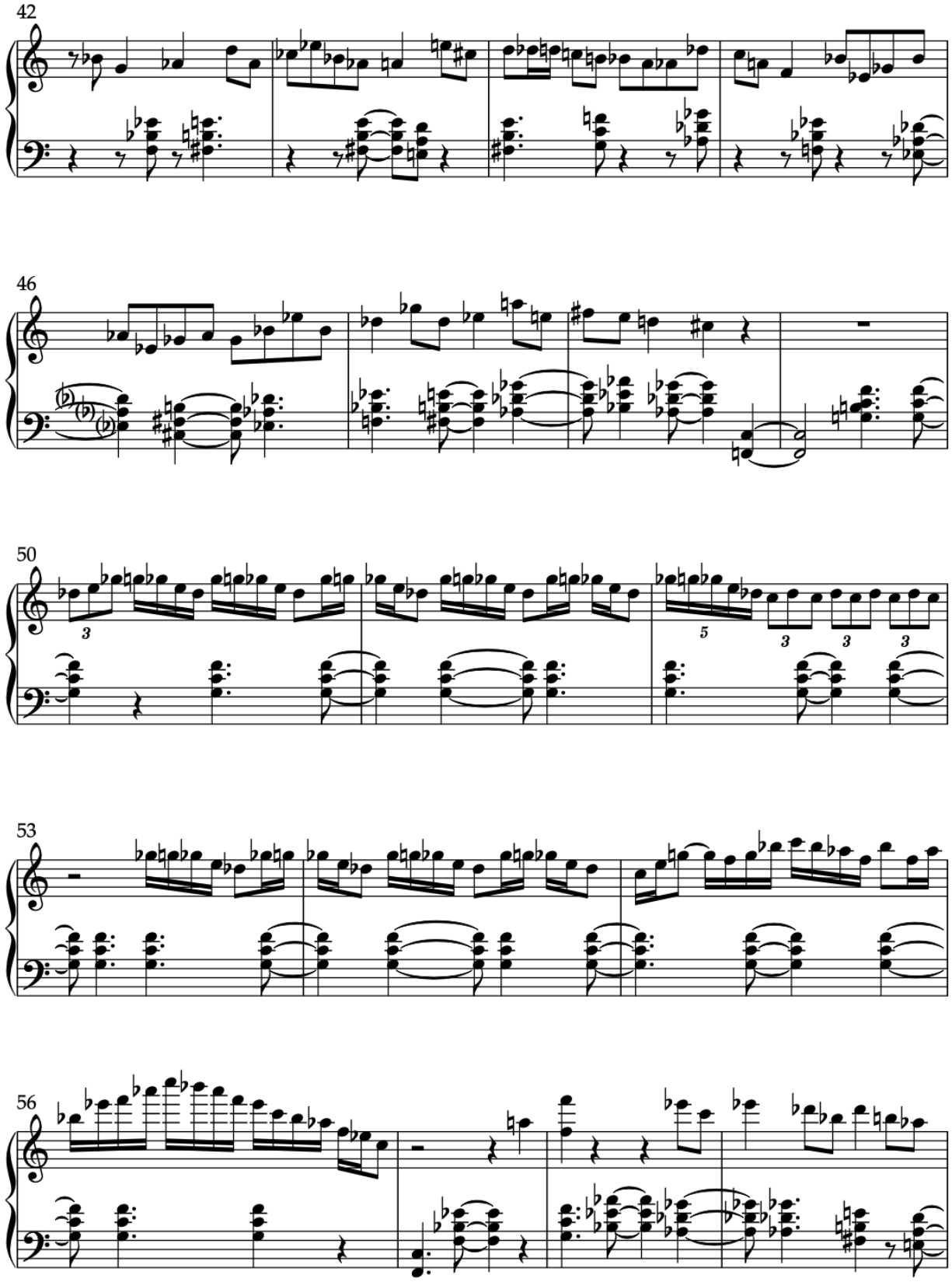

60
A♭m7
D♭7(♭9)
F♯m7
B7
A♭m7
D♭7(♭9)
63
F♯m7
F♯m7(♭5)/B
B♭m7(♭5)
Am7
A♭m7
G7
F♯m7
F7
Emaj7(♯11)

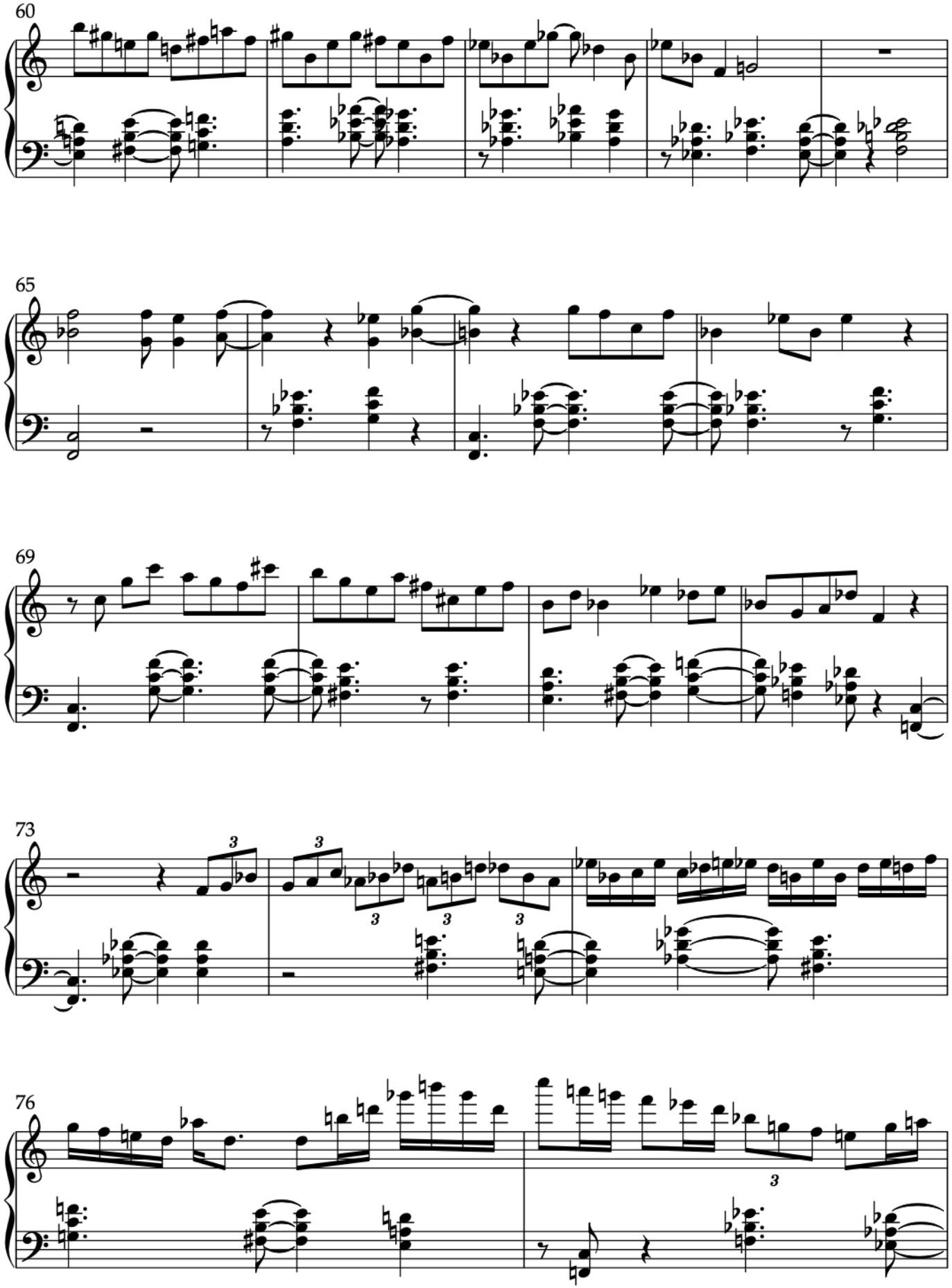
Appendix Seven

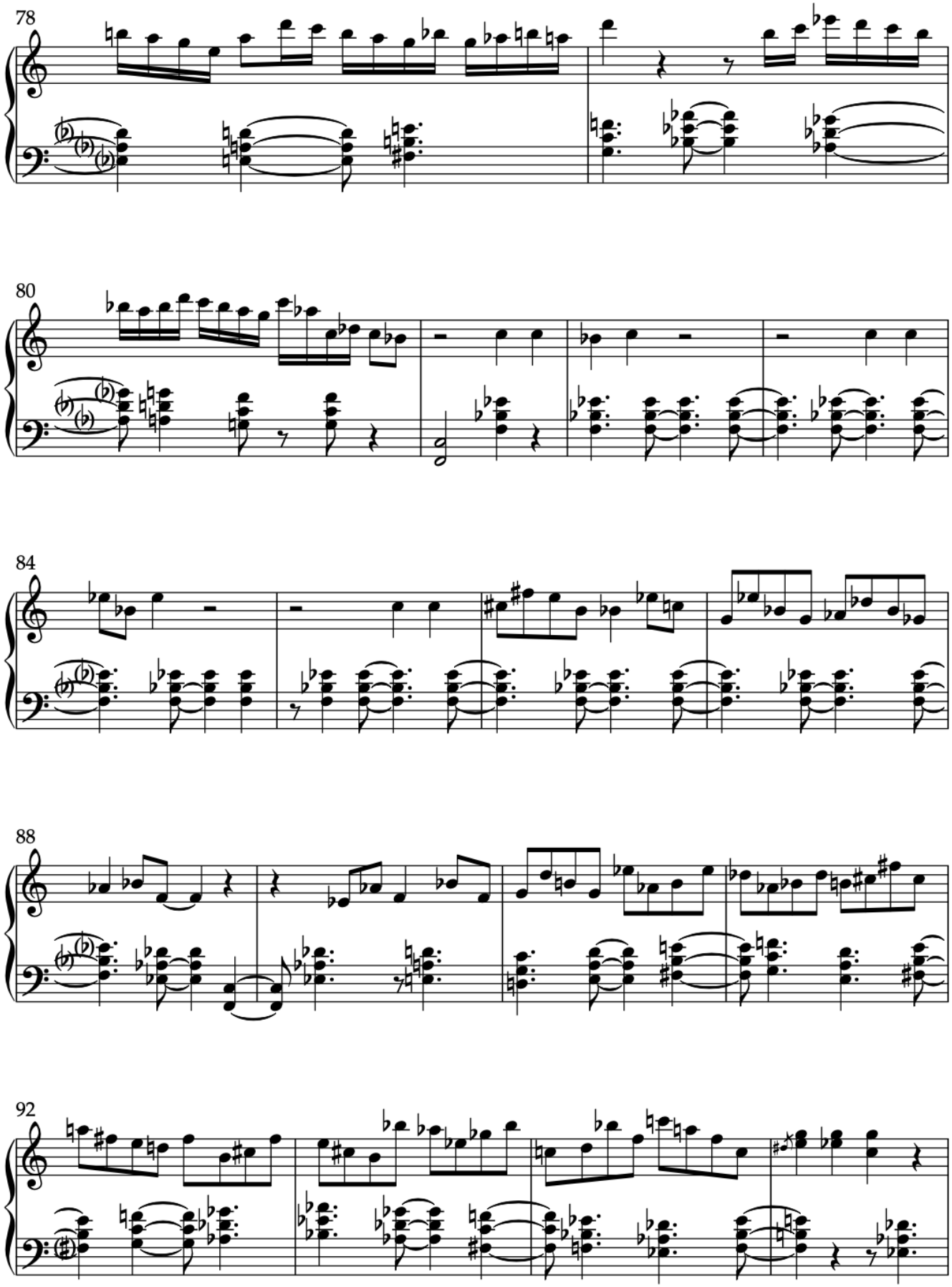
'Passion Dance' – Soltys (2014)

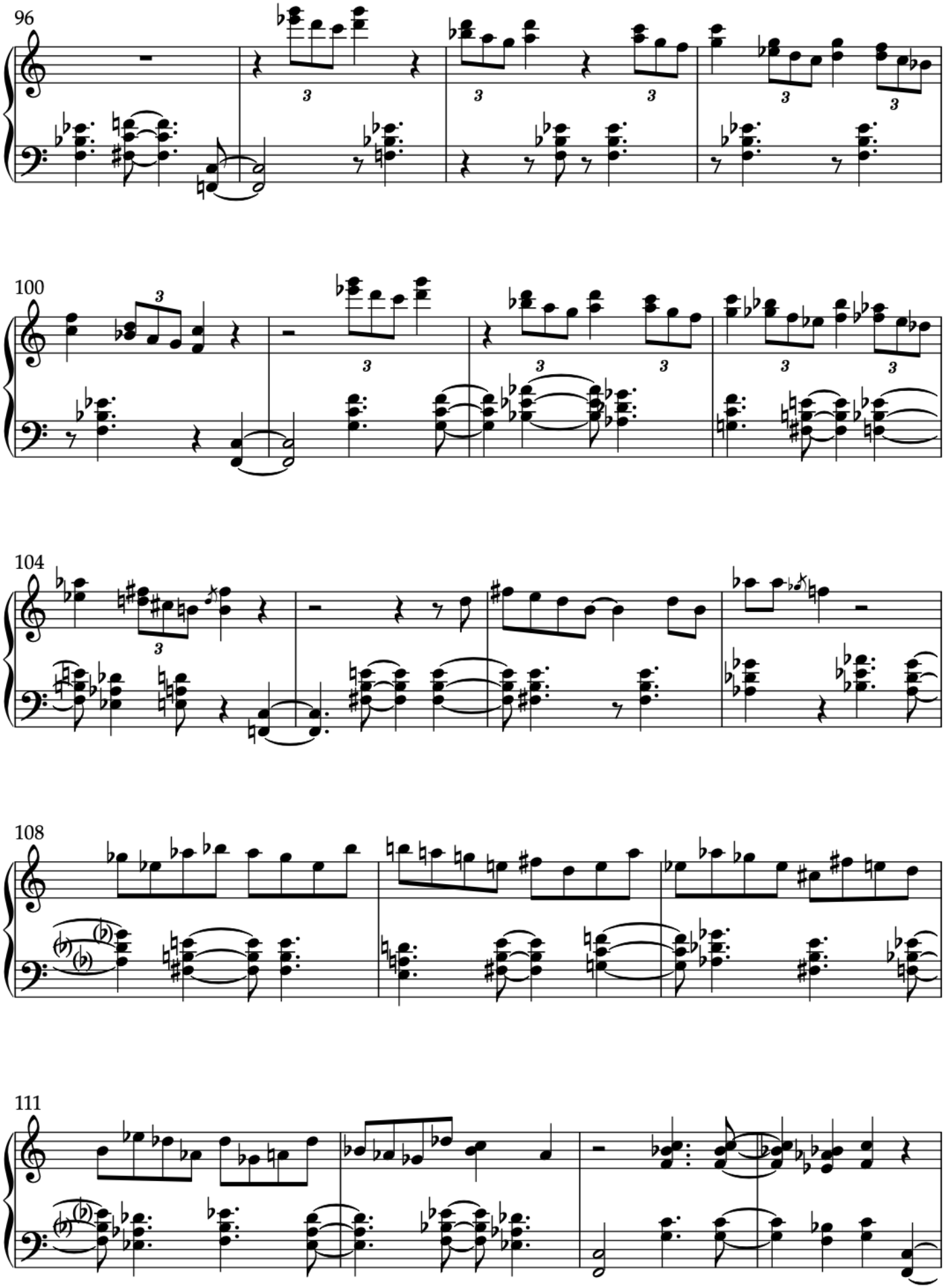


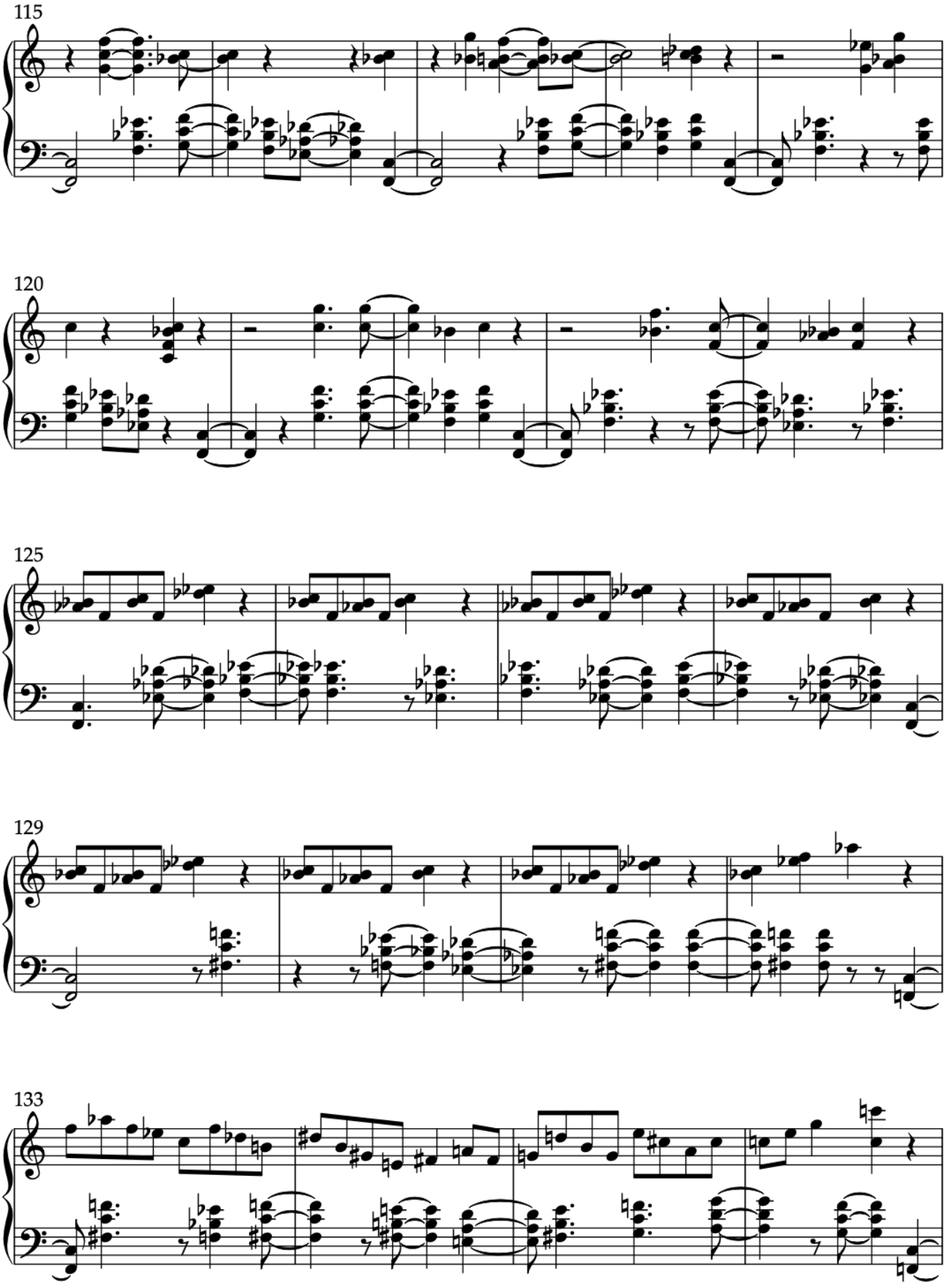

22
26
30
34
38

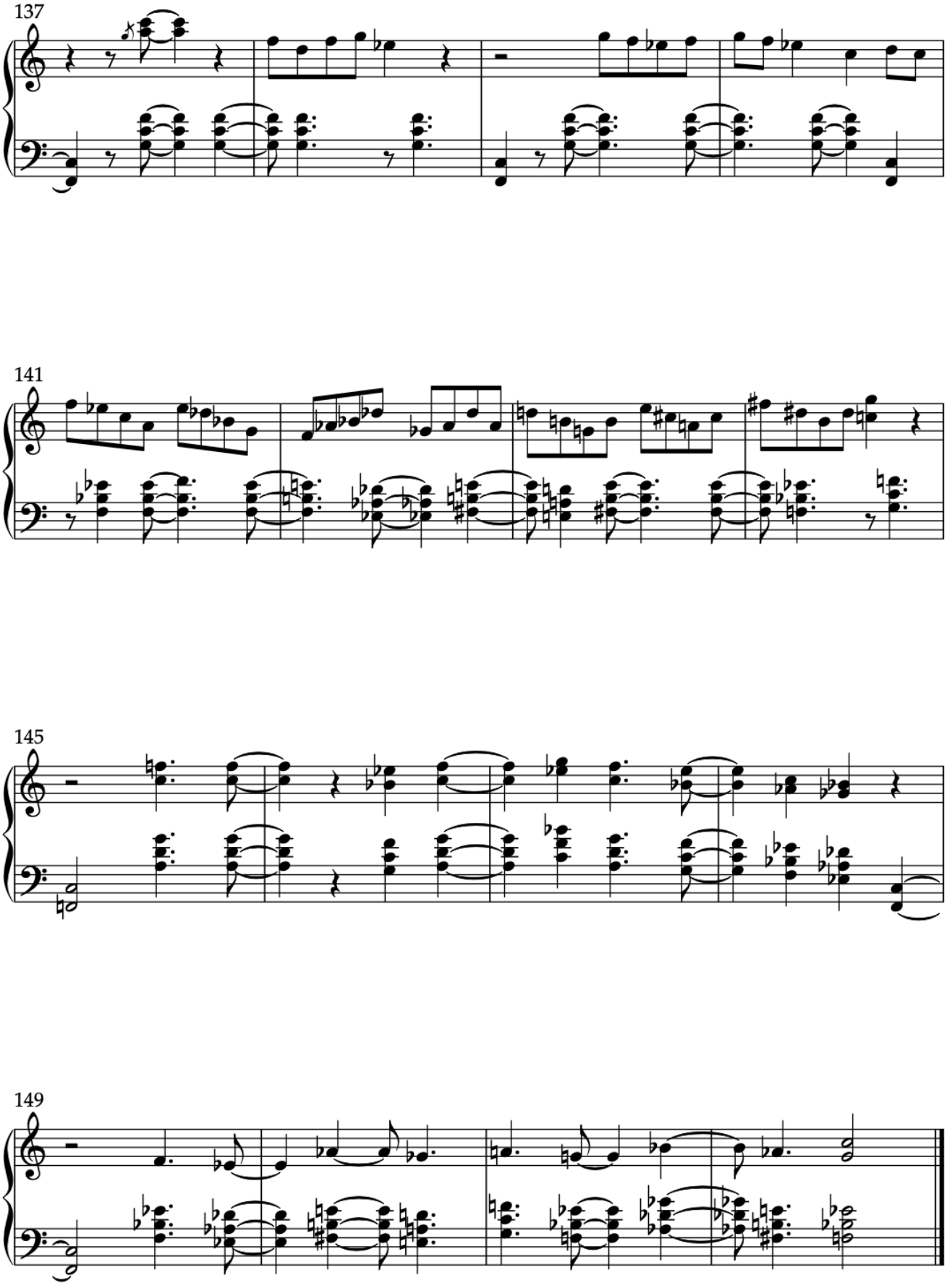

42
46
50
53
56


60
65
69
73
3
3
3
3
76
3


78
80
84
88
92

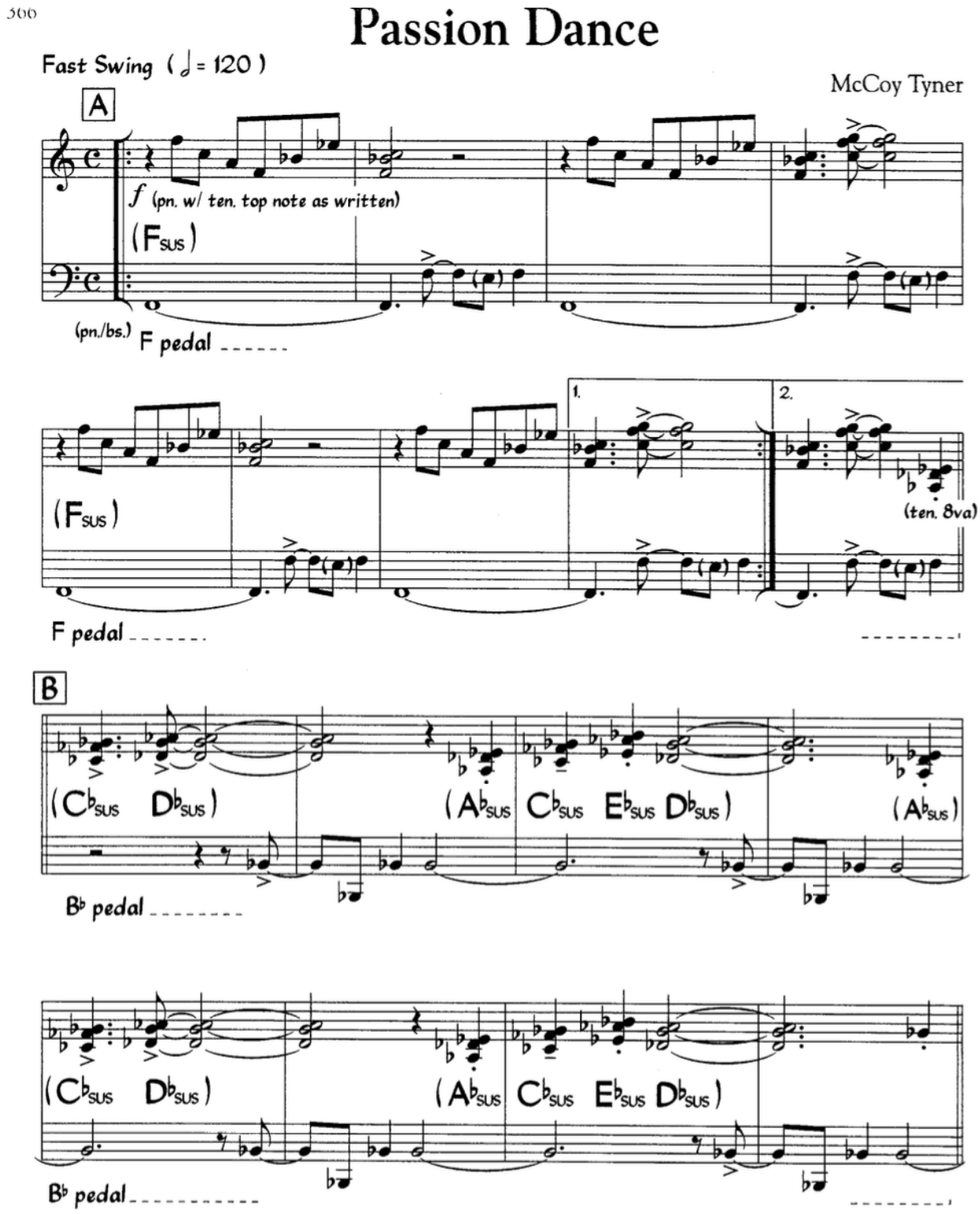

96
100
104
108
111

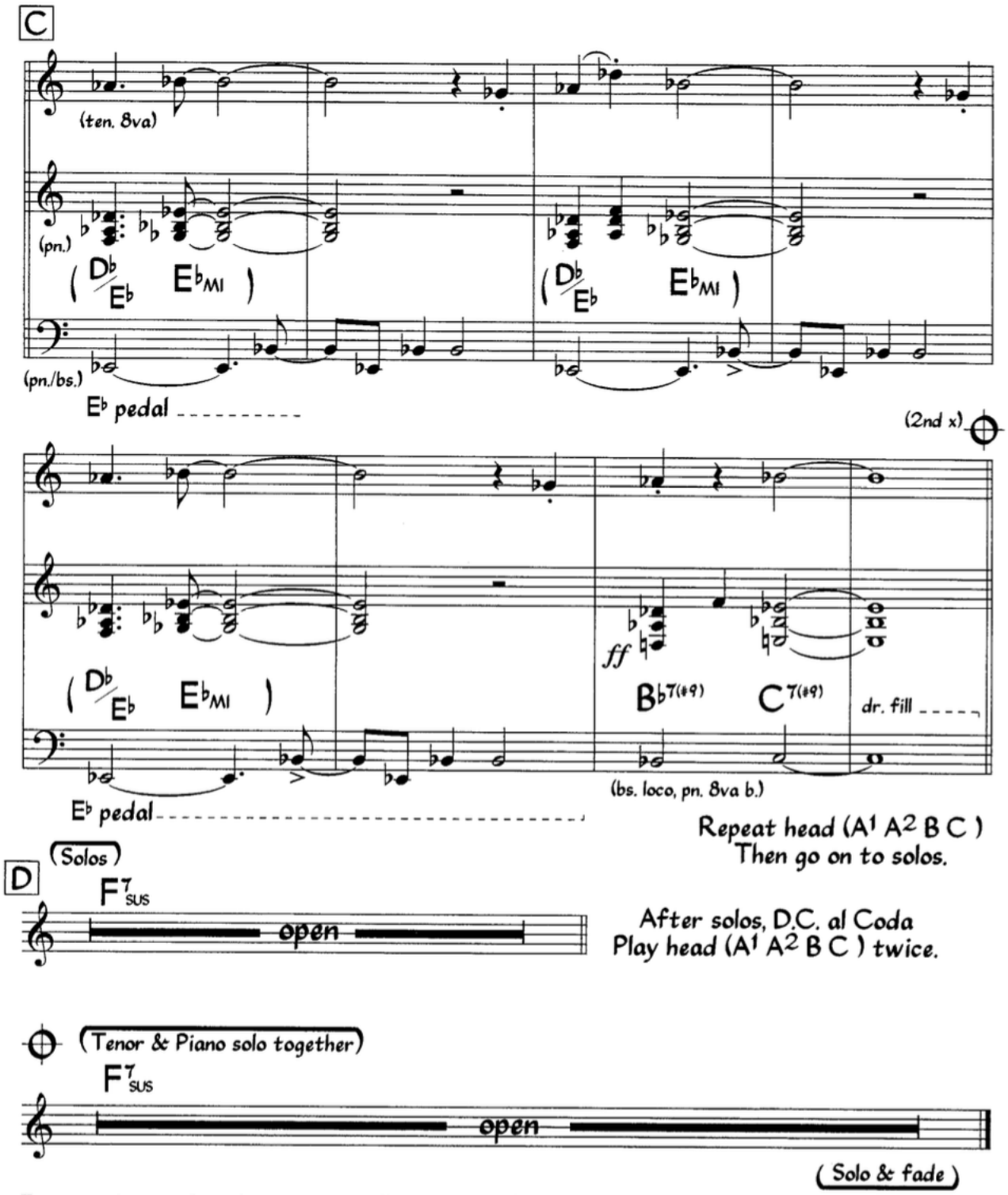

115
120
125
129
133


137
141
145
149

Appendix Eighth

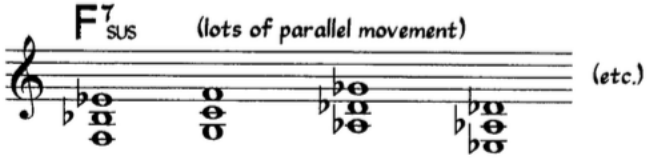
'Passion Dance' – lead sheet





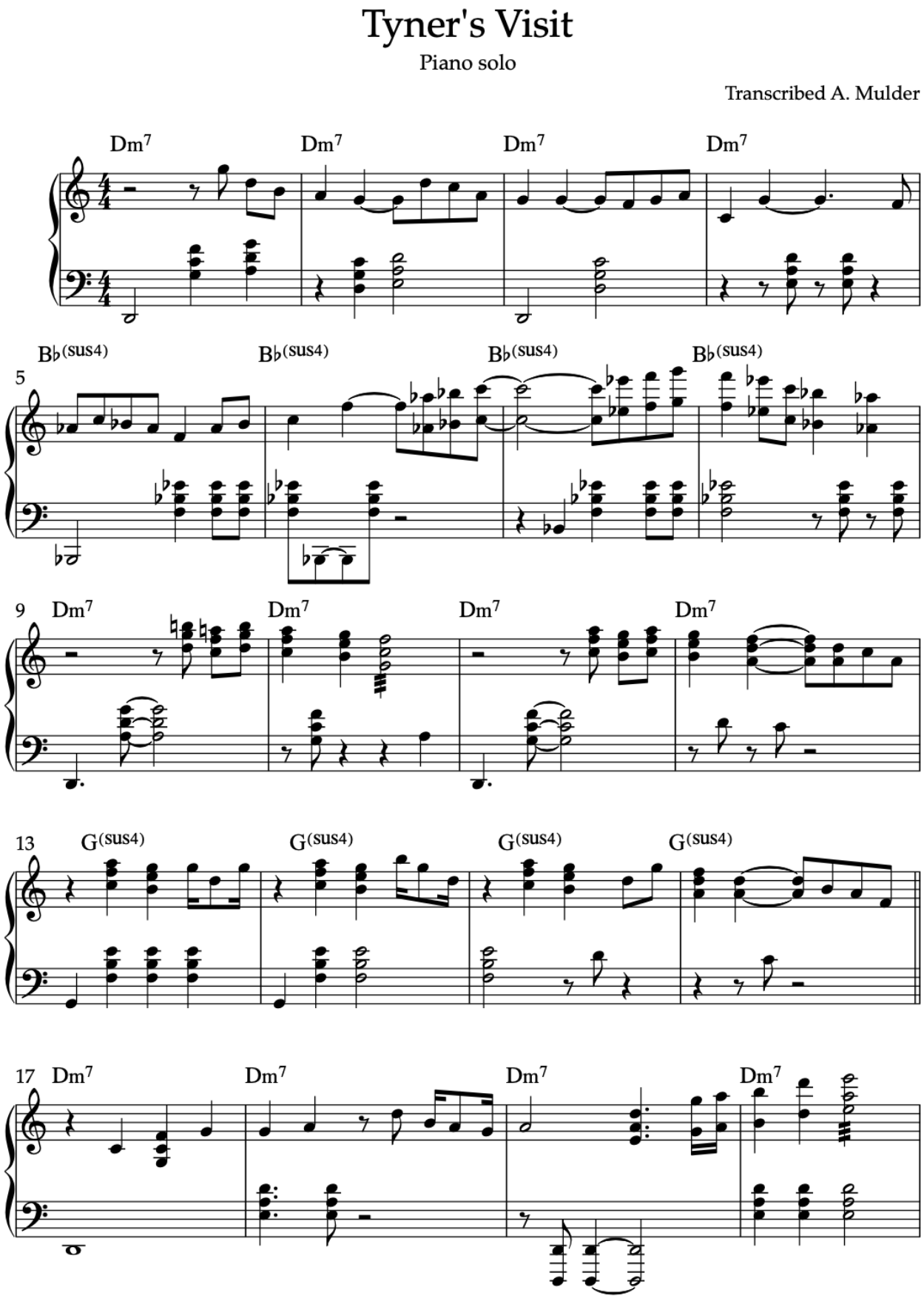
Tenor notations are for written notes, sounding one octave lower.

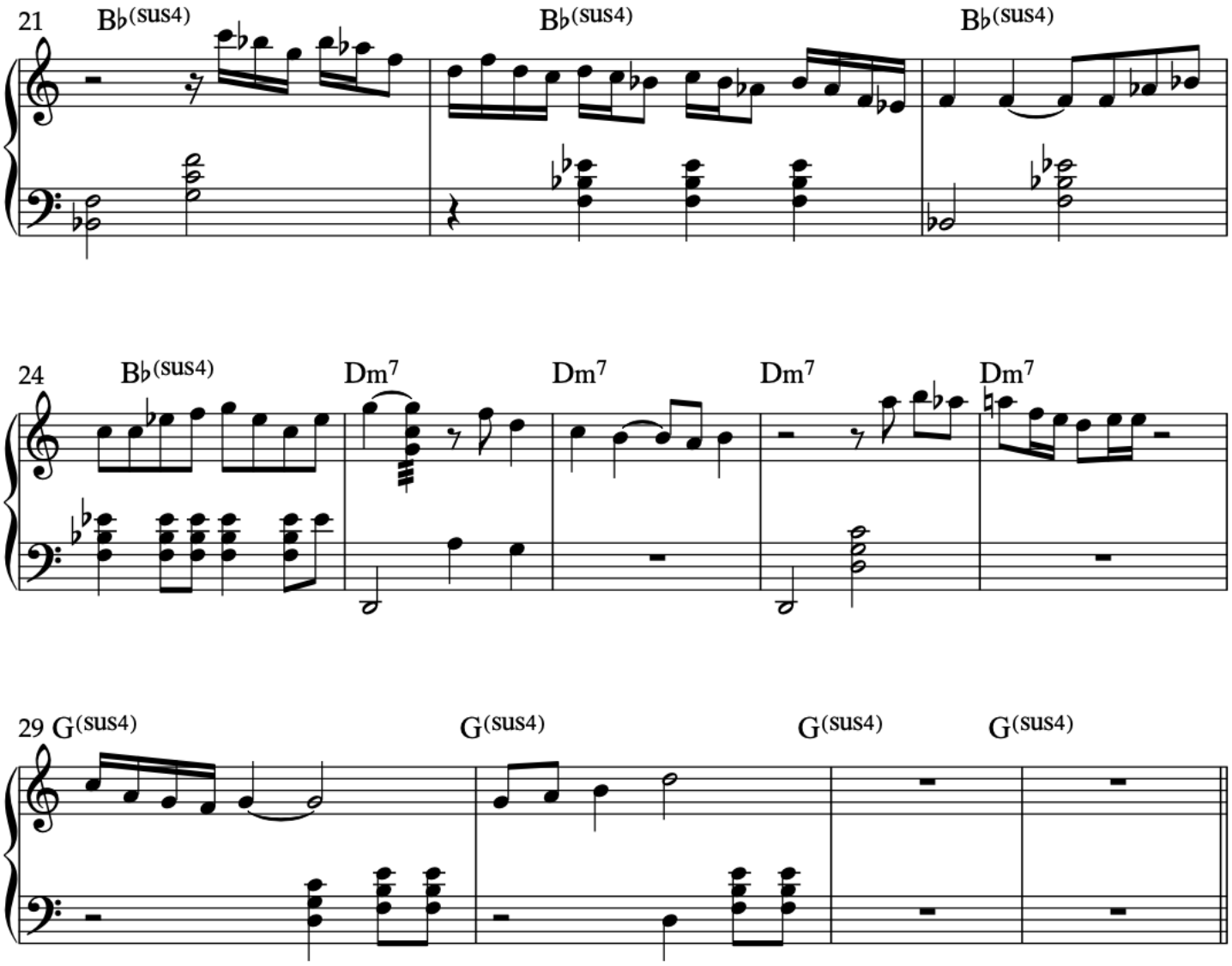
Sample left hand piano voicings for solos:



Appendix Nine

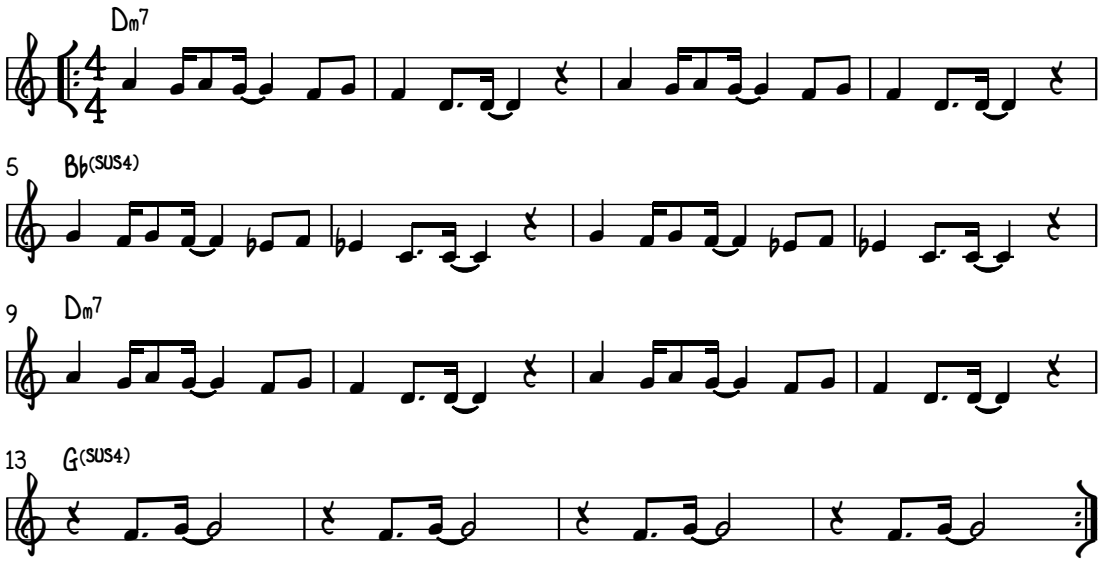
'Tyner's Visit' – Transcription by author




21
B♭(sus4)
B♭(sus4)
B♭(sus4)
24
B♭(sus4)
Dm7
Dm7
Dm7
Dm7
29
G(sus4)
G(sus4)
G(sus4)
G(sus4)

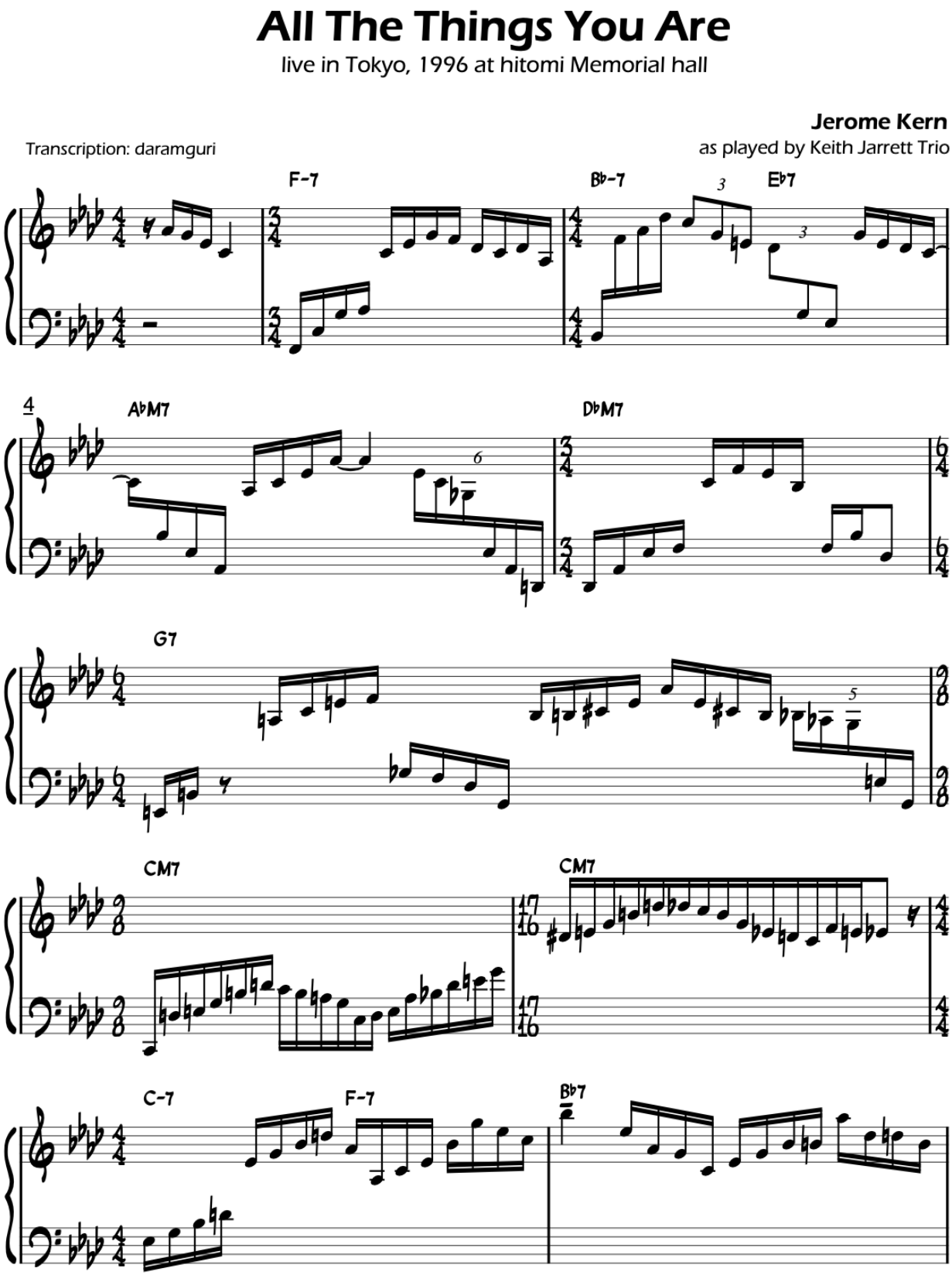
TYNER'S VISIT

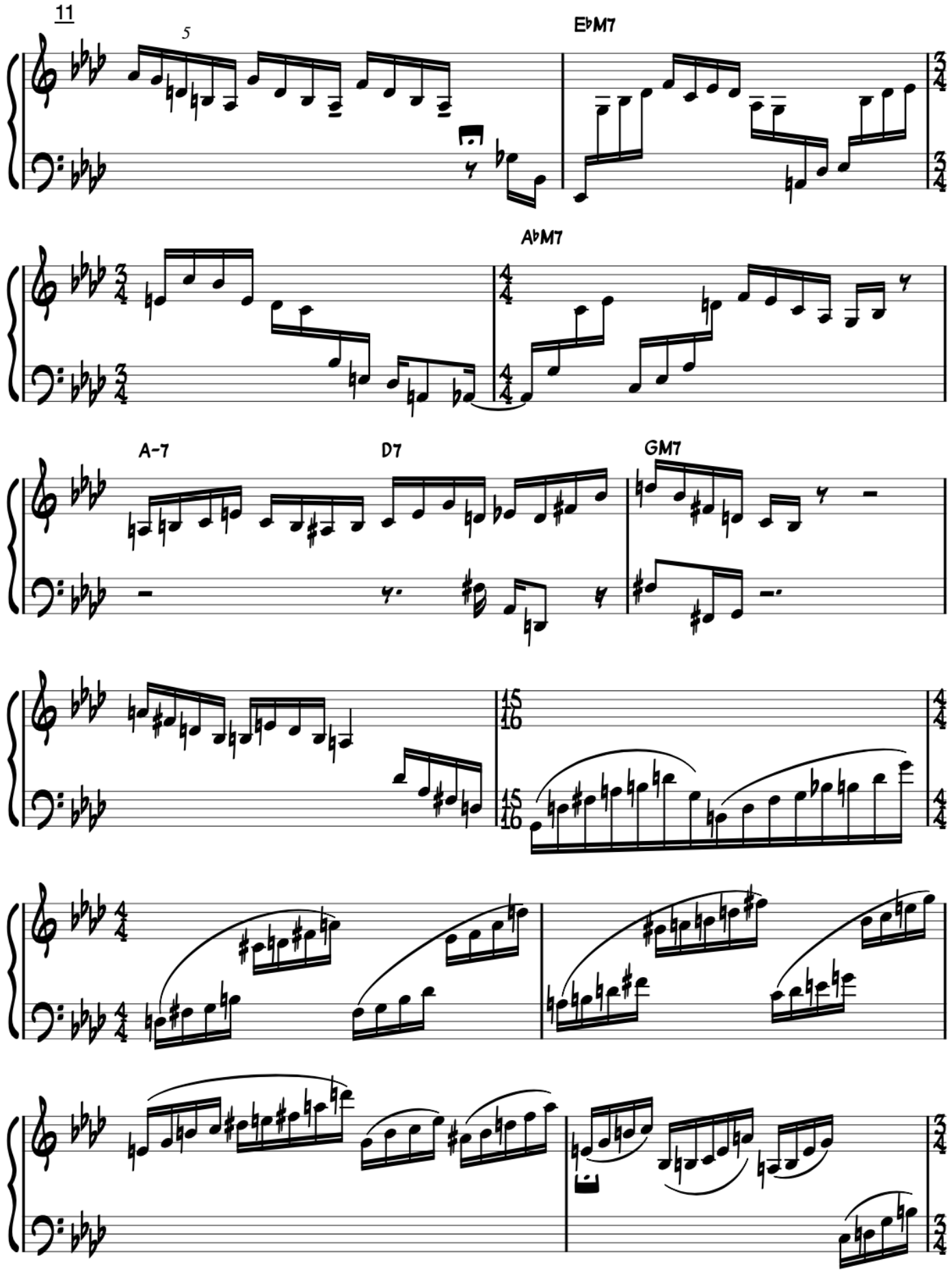
NDUDUZO MAKHATHINI

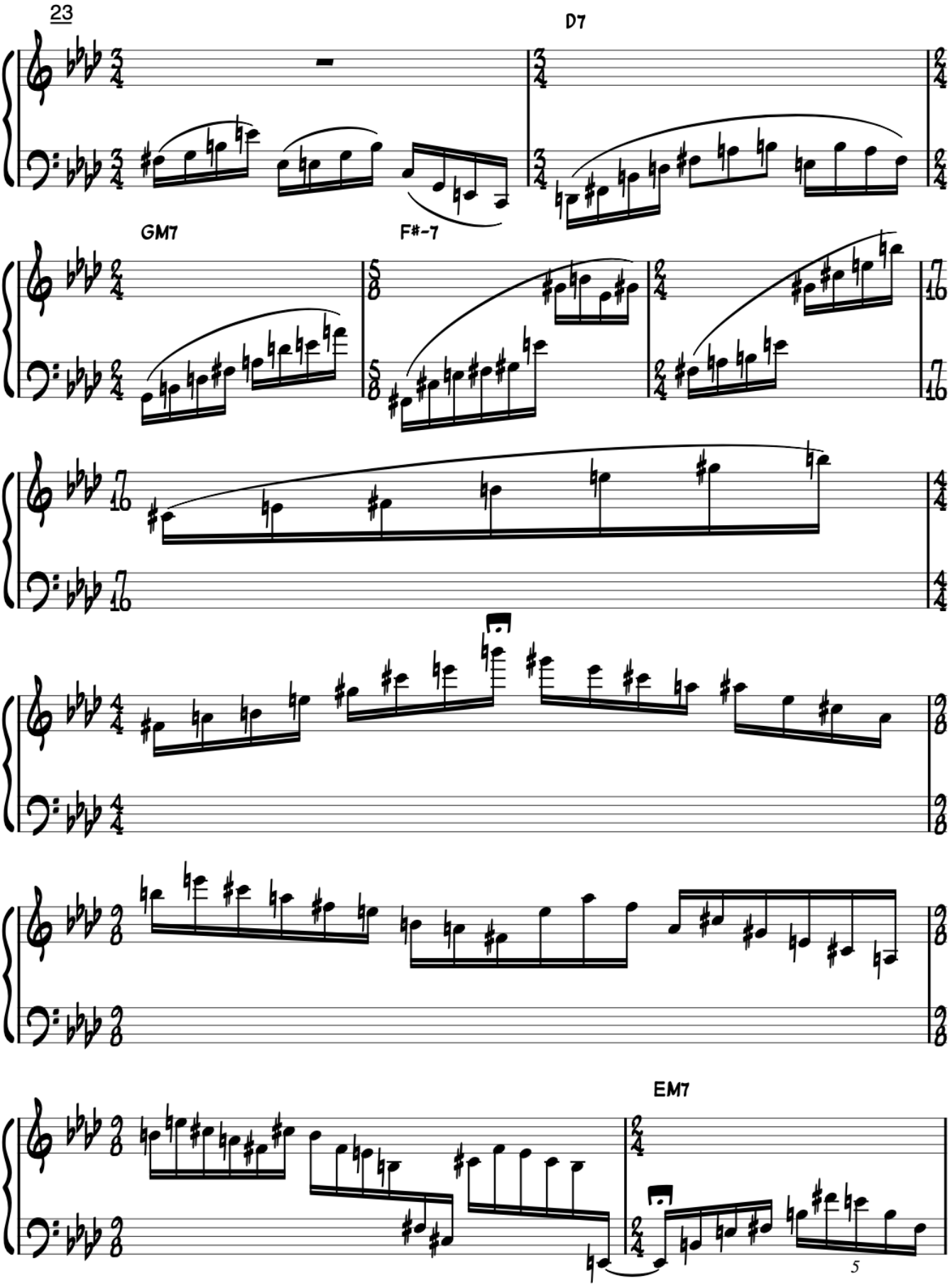


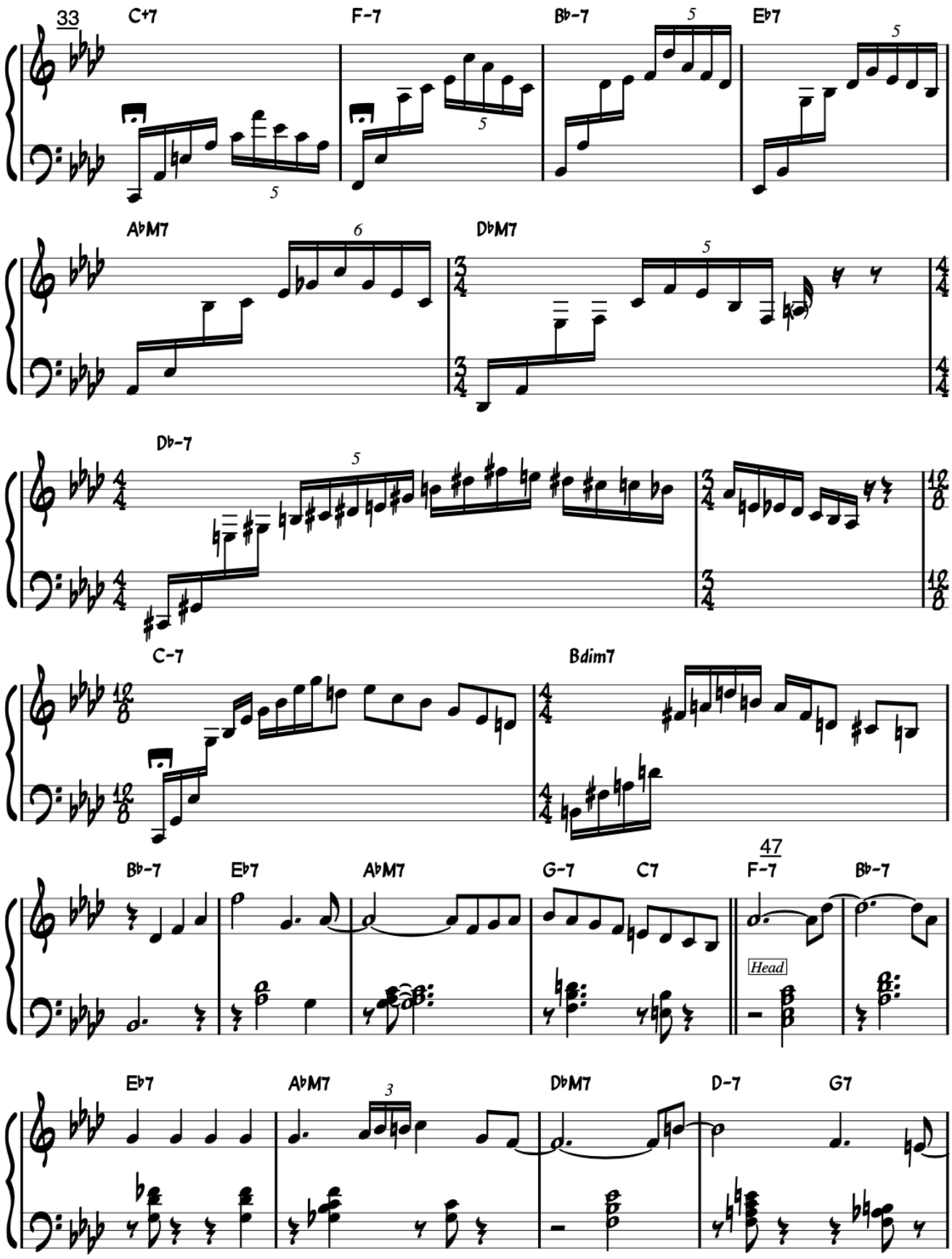
Appendix Ten

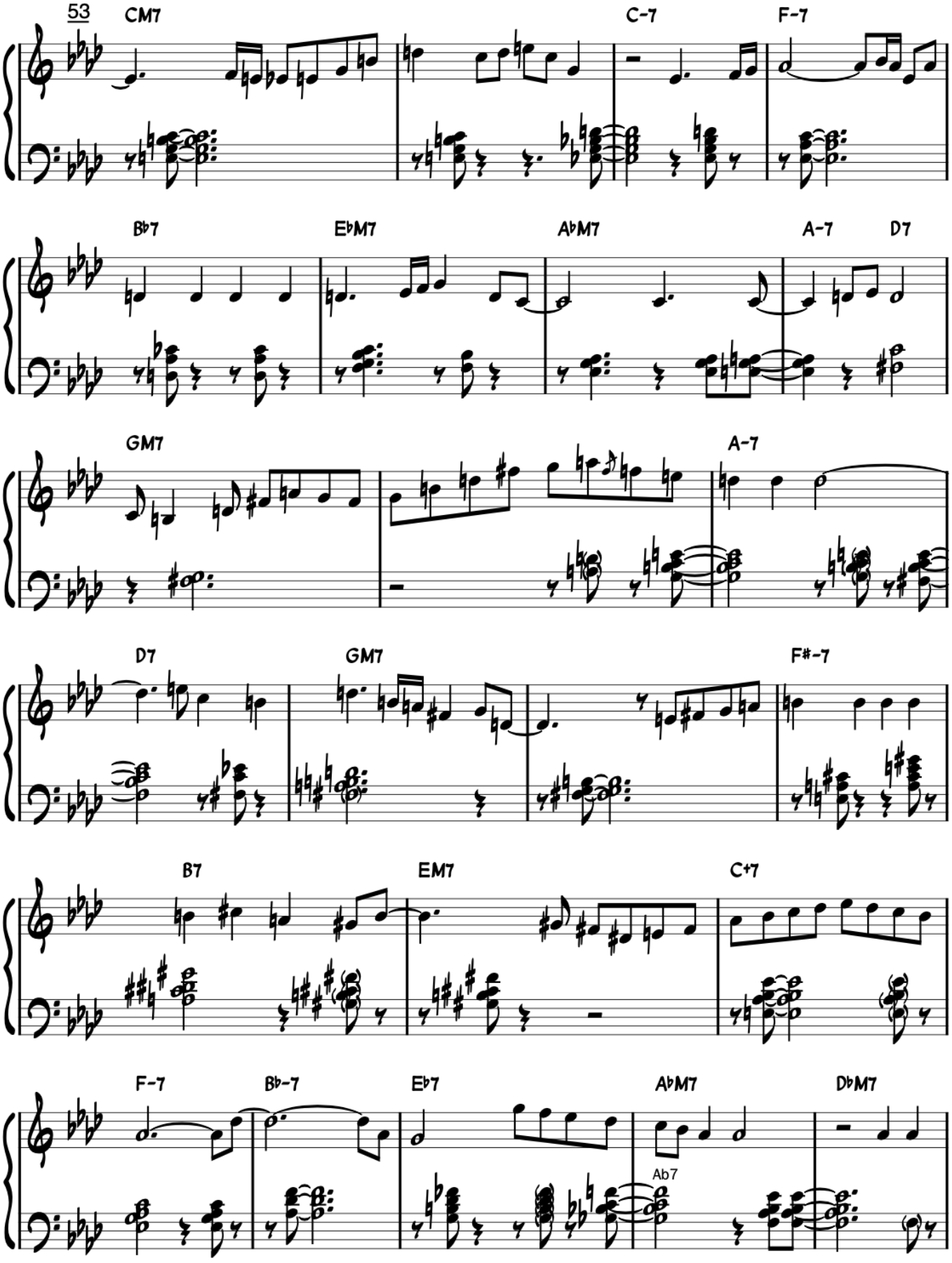
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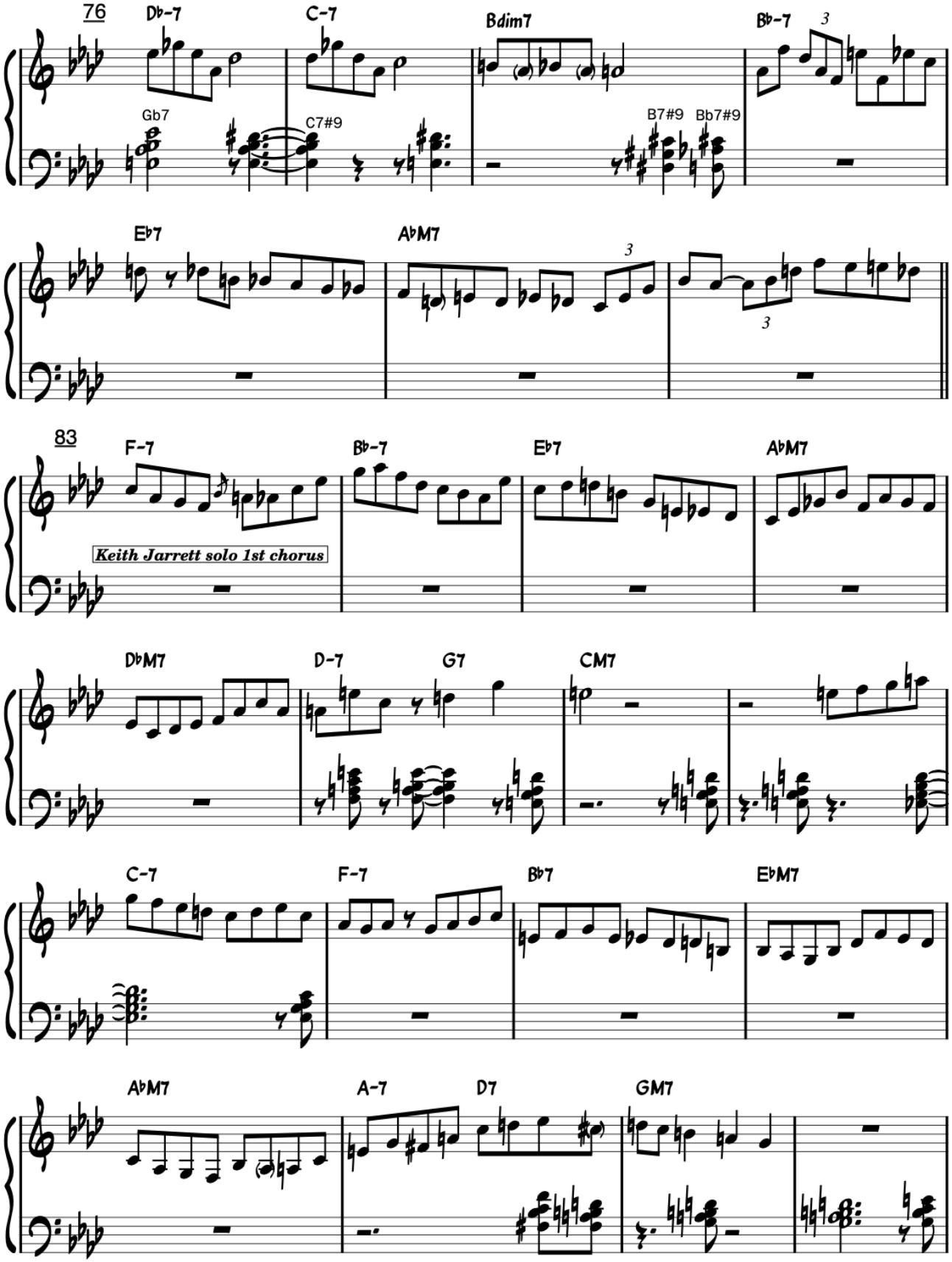


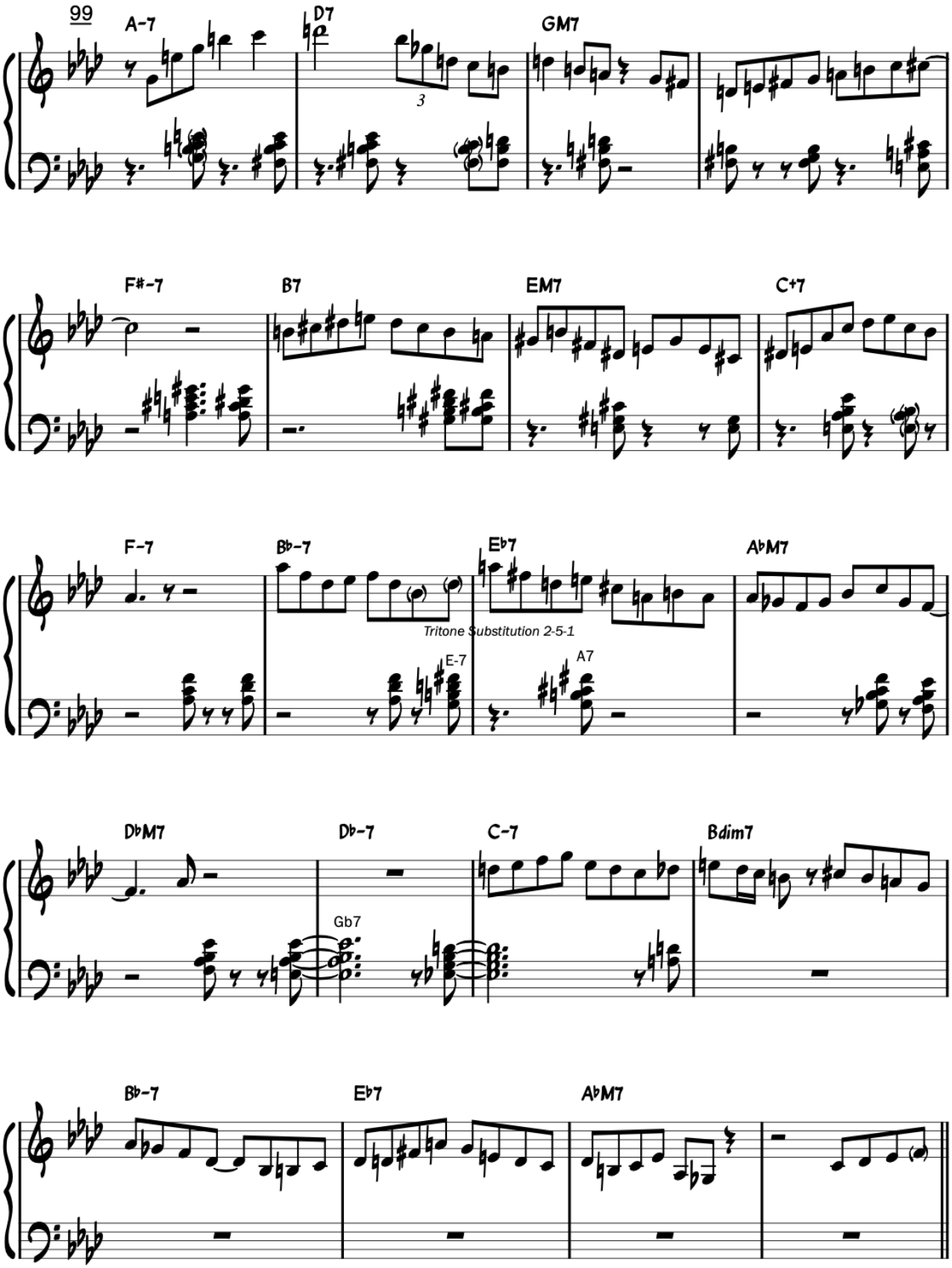

11
5
E♭M7
A♭M7
A-7
D7
GM7

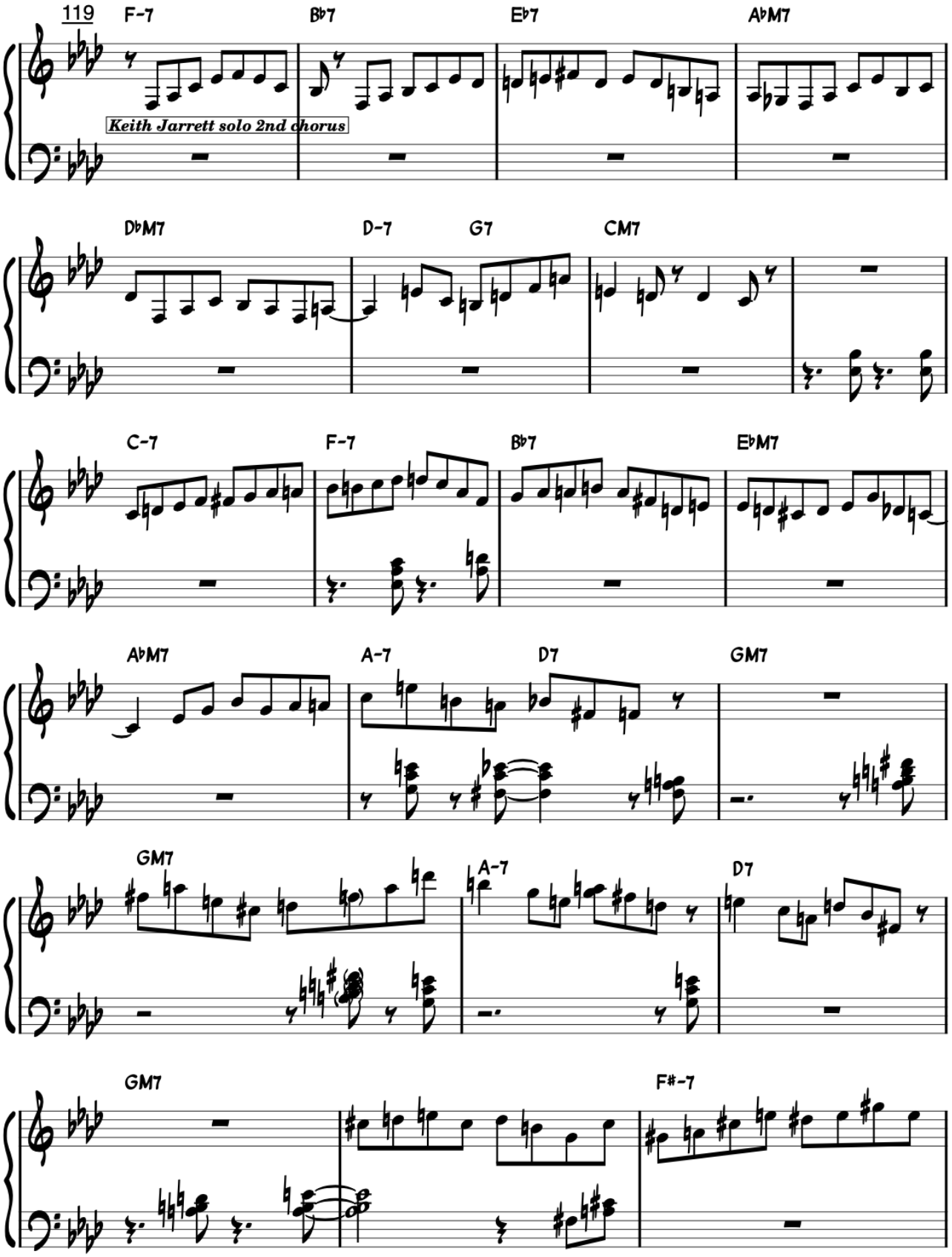

23
D7
GM7
F#-7
EM7
5

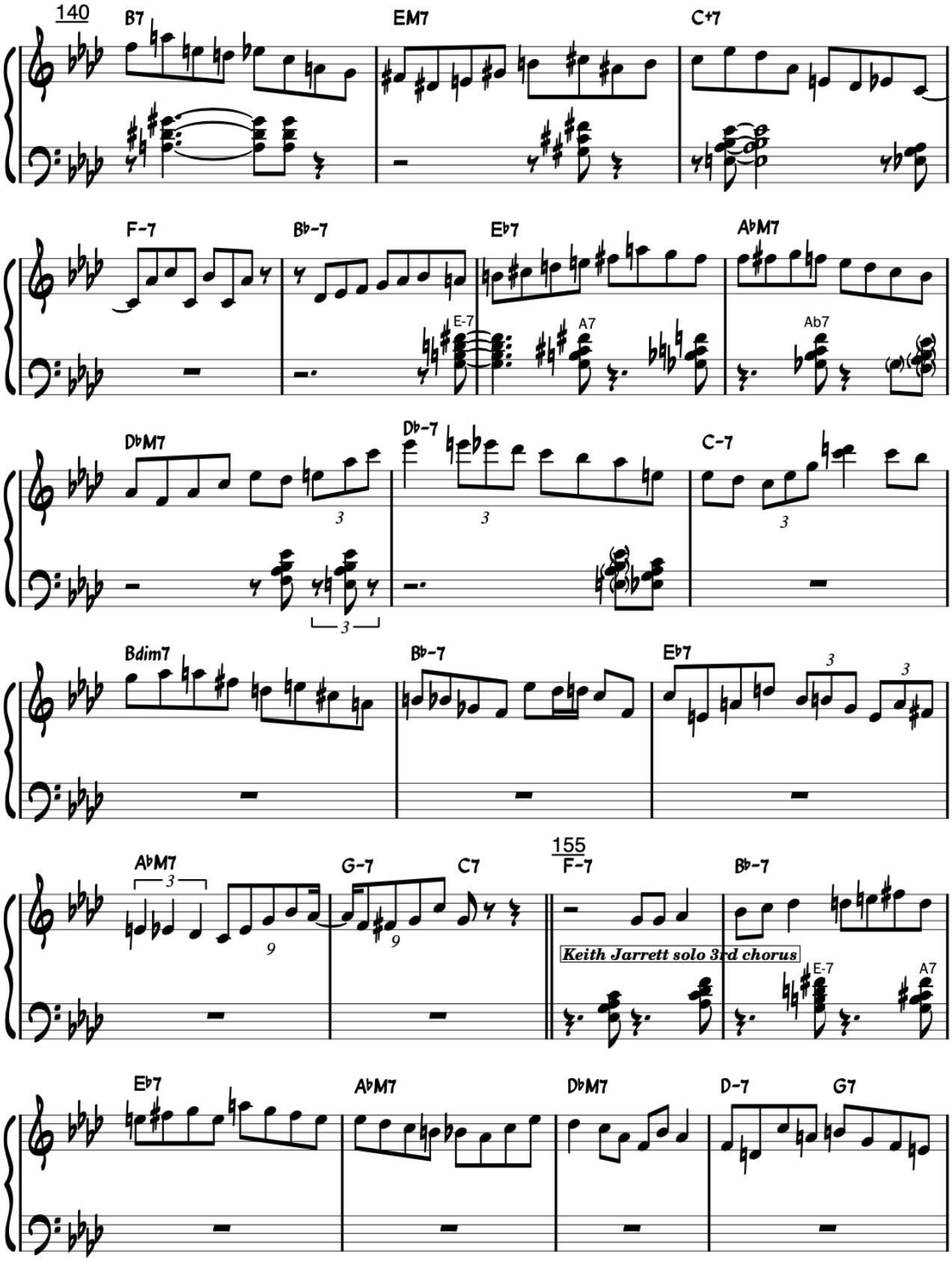

33
C+7
F-7
Bb-7
Eb7
AbM7
DbM7
Db-7
C-7
Bdim7
47
F-7
Bb-7
Eb7
AbM7
G-7
C7
Head
Eb7
AbM7
DbM7
D-7
G7

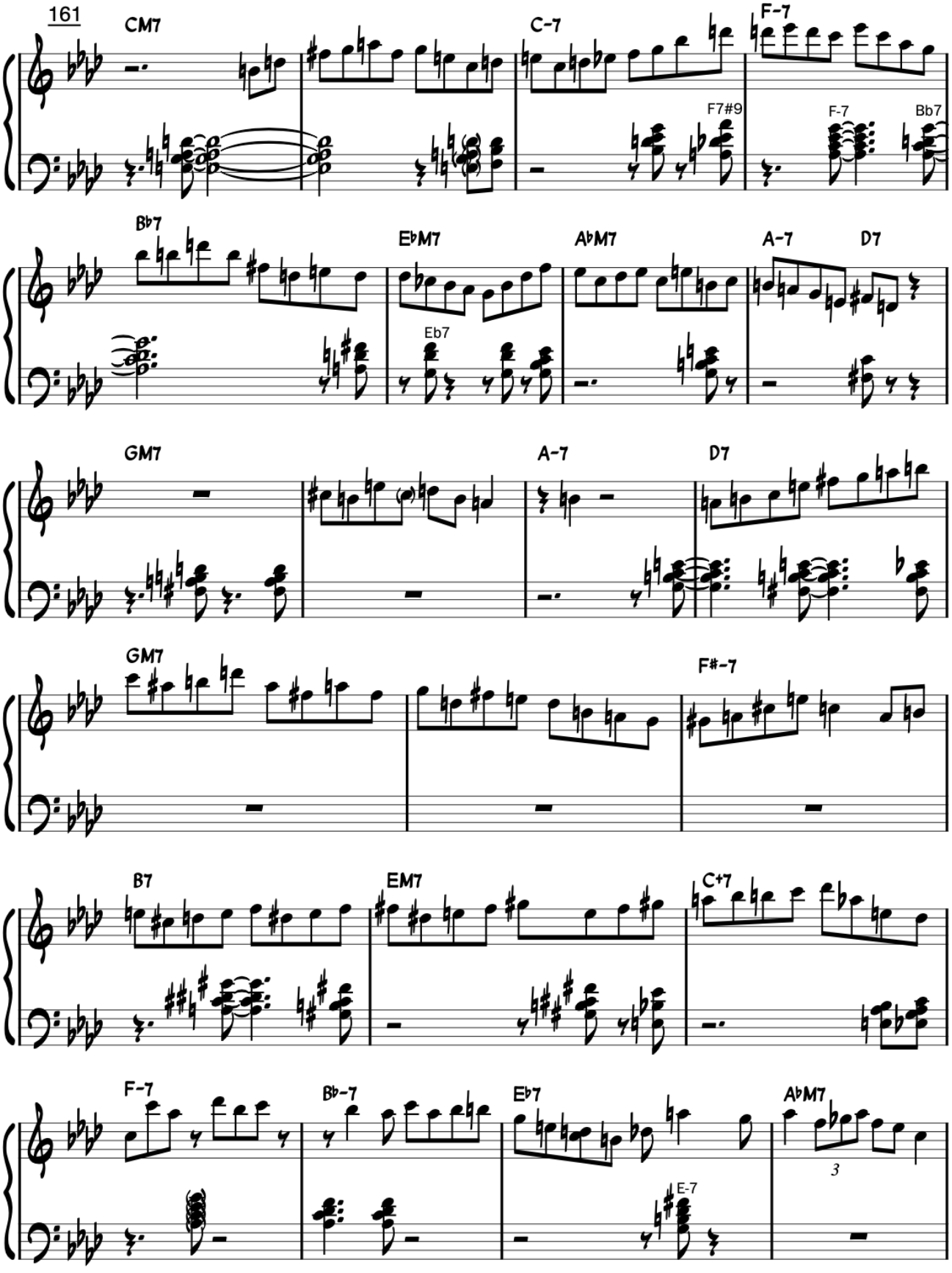

53
CM7
C-7
F-7
B♭7
E♭M7
A♭M7
A-7
D7
GM7
A-7
D7
GM7
F#-7
B7
EM7
C+7
F-7
B♭-7
E♭7
A♭M7
D♭M7
Ab7

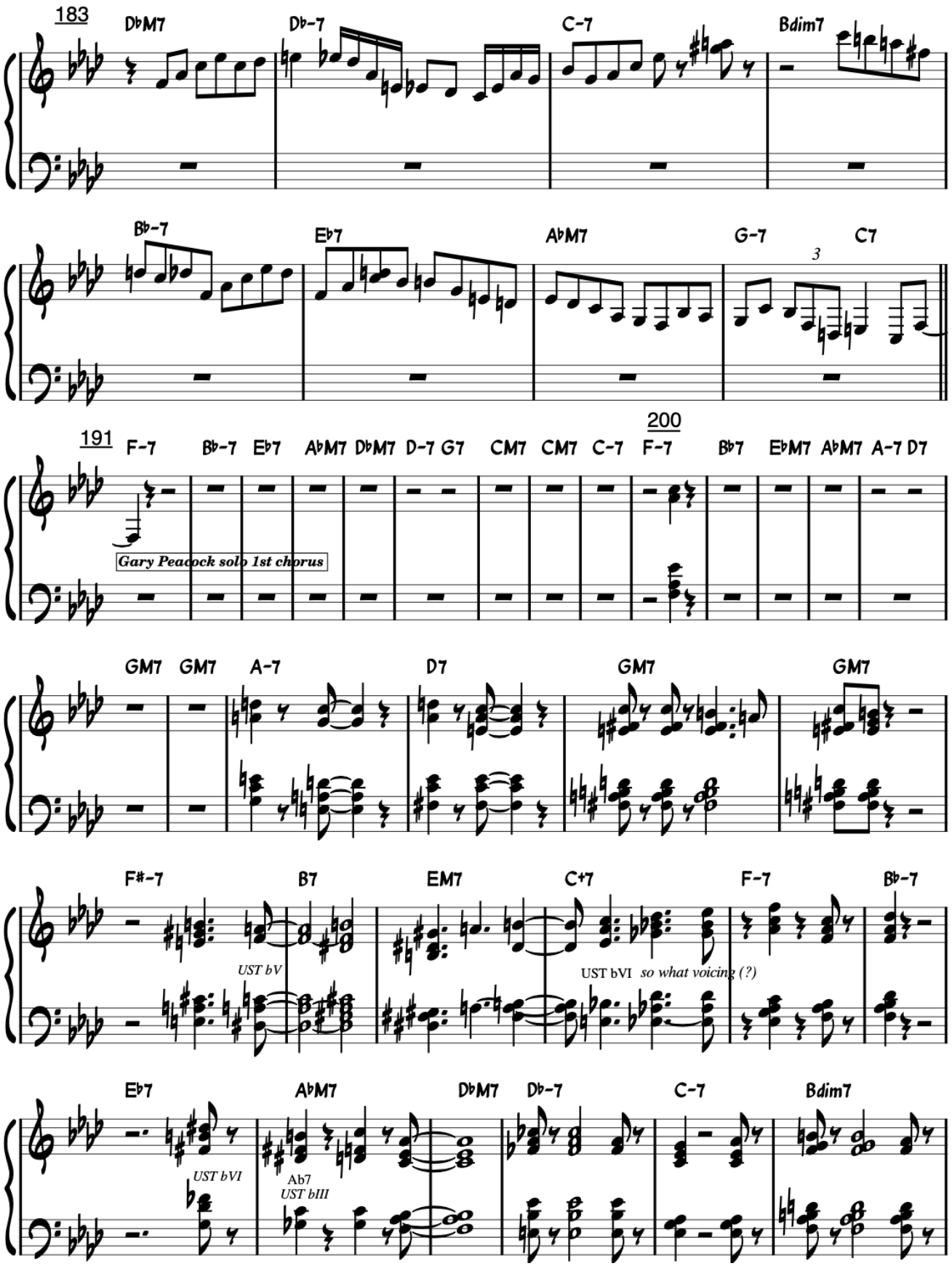

76
Db-7
C-7
Bdim7
Bb-7
3
Gb7
C7#9
B7#9
Bb7#9
Eb7
AbM7
3
3
83
F-7
Bb-7
Eb7
AbM7
Keith Jarrett solo 1st chorus
DbM7
D-7
G7
CM7
C-7
F-7
Bb7
EbM7
AbM7
A-7
D7
GM7

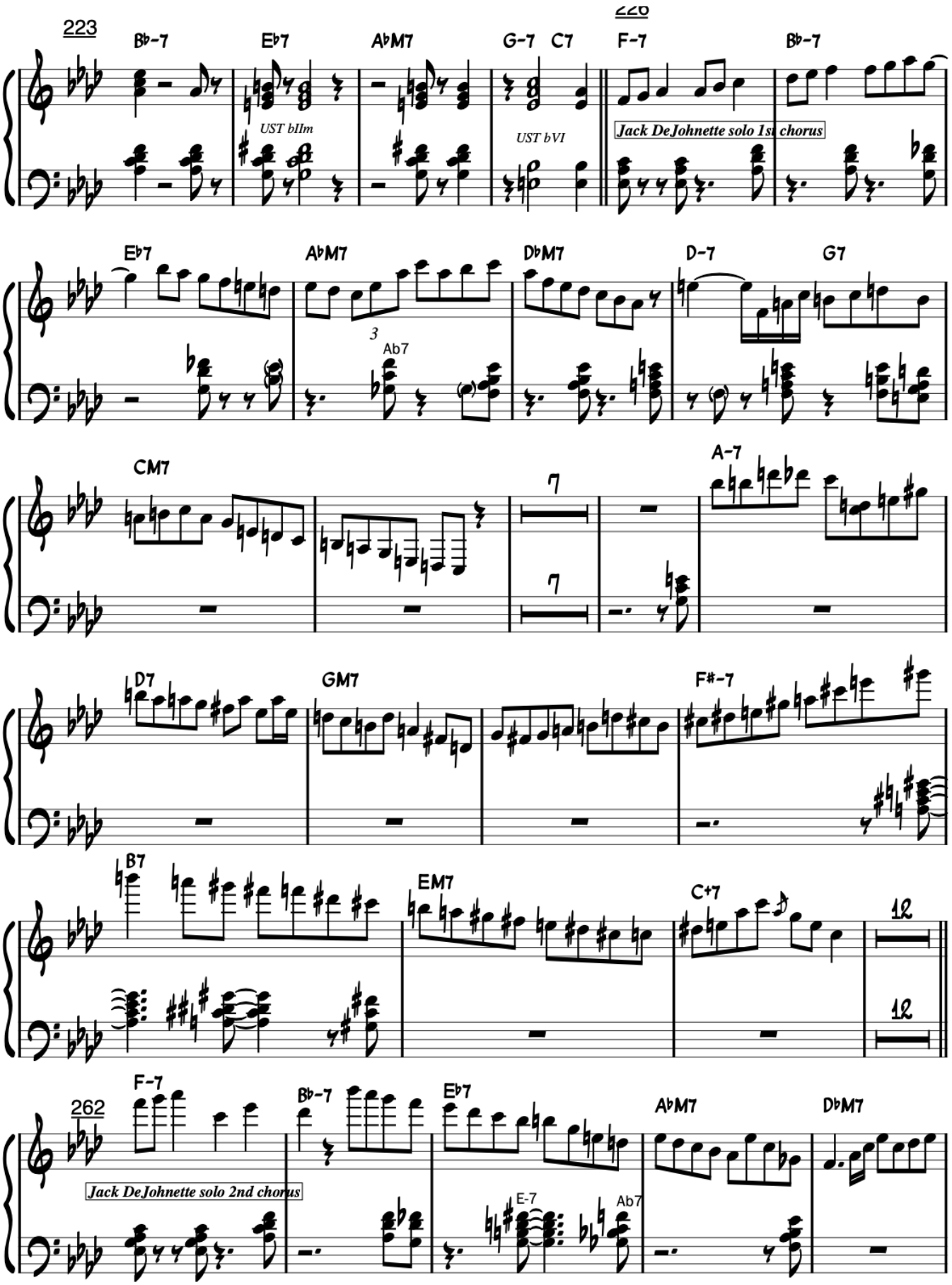

99
A-7
D7
GM7
3
F#-7
B7
EM7
C+7
F-7
Bb-7
Eb7
AbM7
Tritone Substitution 2-5-1
E-7
A7
DbM7
Db-7
C-7
Bdim7
Gb7
Bb-7
Eb7
AbM7

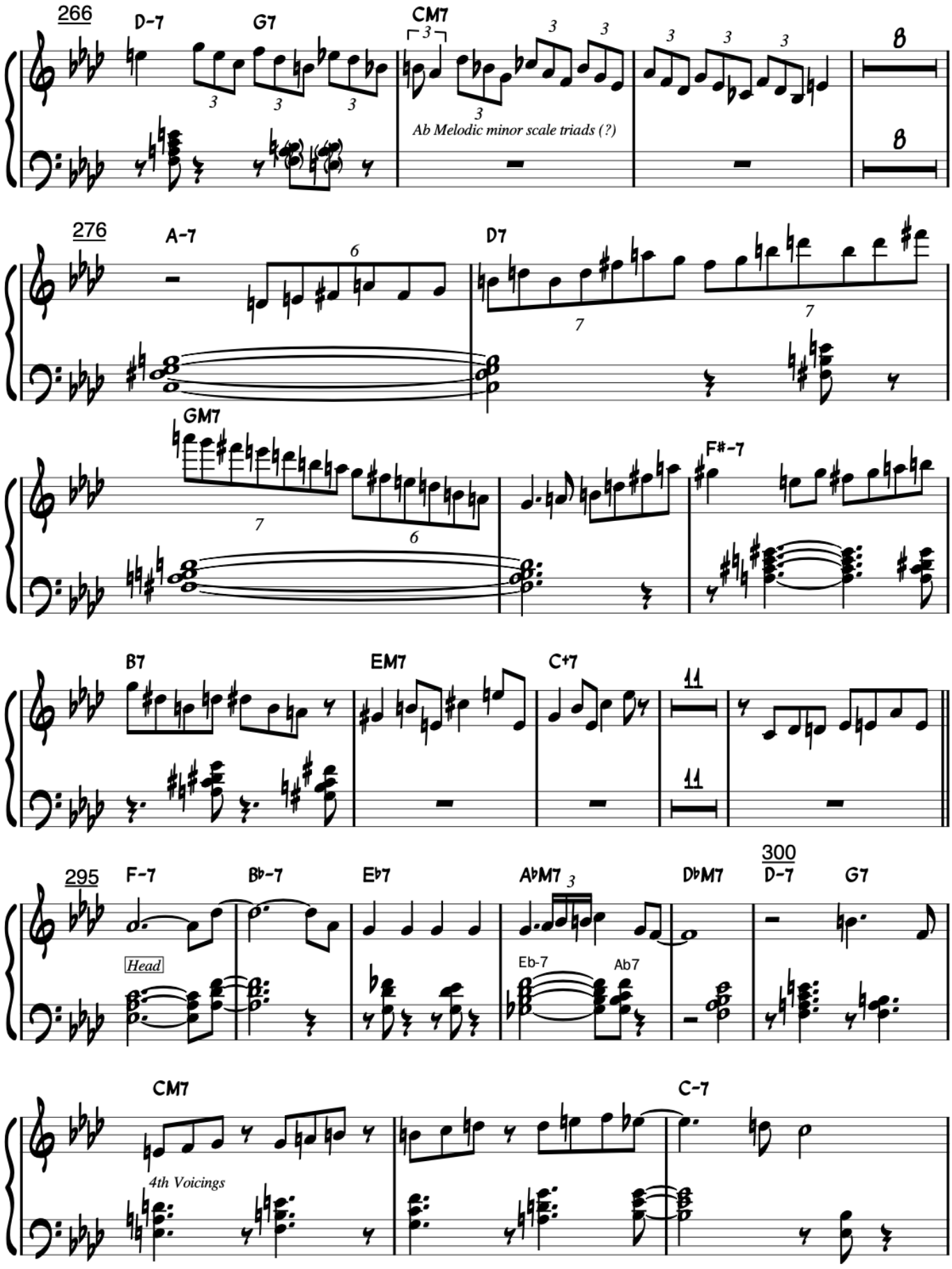

119
F-7
B♭7
E♭7
A♭M7
Keith Jarrett solo 2nd chorus
D♭M7
D-7
G7
CM7
C-7
F-7
B♭7
E♭M7
A♭M7
A-7
D7
GM7
GM7
A-7
D7
GM7
F#-7

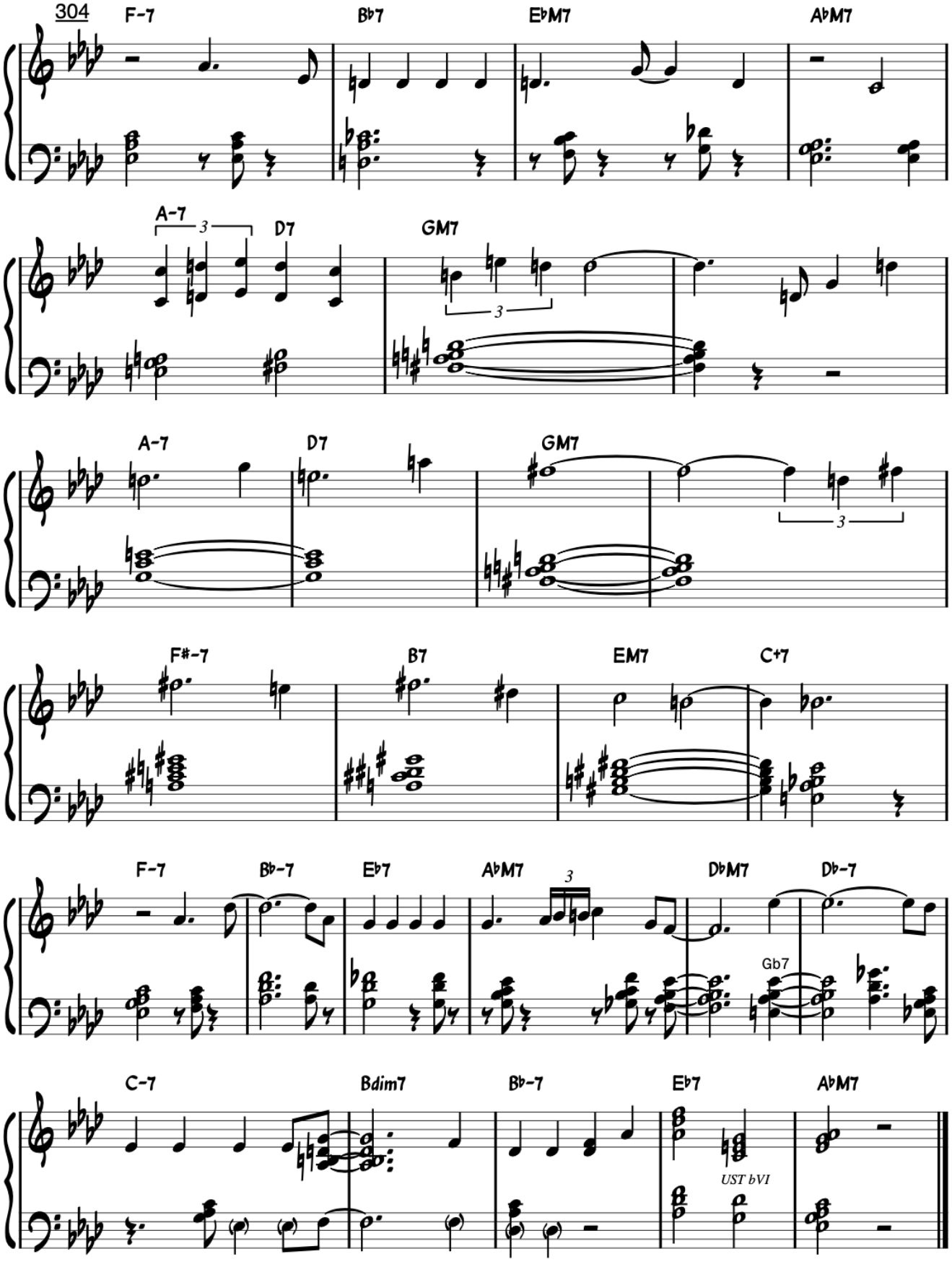

140
B7
EM7
C+7
F-7
Bb-7
Eb7
AbM7
E-7
A7
Ab7
DbM7
Db-7
C-7
Bdim7
Bb-7
Eb7
AbM7
G-7
C7
155
F-7
Bb-7
Keith Jarrett solo 3rd chorus
E-7
A7
Eb7
AbM7
DbM7
D-7
G7


161
CM7
C-7
F-7
F7#9
F-7
Bb7
Bb7
EbM7
AbM7
A-7
D7
Eb7
GM7
A-7
D7
GM7
F#-7
B7
EM7
C+7
F-7
Bb-7
Eb7
AbM7
3
E-7


183
DbM7
Db-7
C-7
Bdim7
Bb-7
Eb7
AbM7
G-7
C7
3
191
F-7
Bb-7
Eb7
AbM7
DbM7
D-7
G7
CM7
CM7
C-7
200
F-7
Bb7
EbM7
AbM7
A-7
D7
Gary Peacock solo 1st chorus
GM7
GM7
A-7
D7
GM7
GM7
F#-7
B7
EM7
C+7
F-7
Bb-7
UST bV
UST bVI
so what voicing (?)
Eb7
AbM7
DbM7
Db-7
C-7
Bdim7
UST bVI
Ab7
UST bIII

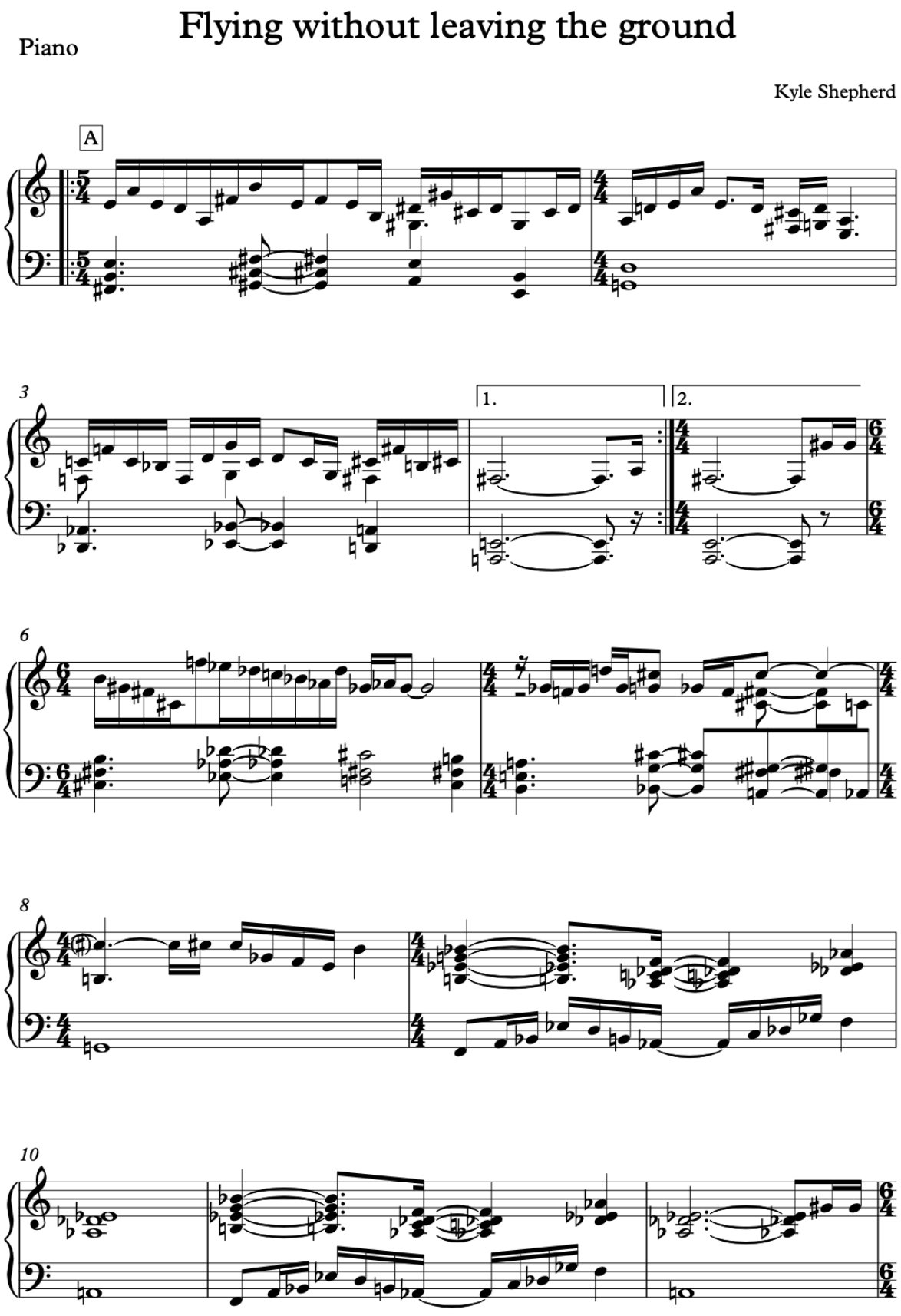

223
Bb-7
Eb7
AbM7
G-7
C7
226
F-7
Bb-7
UST bIIm
UST bVI
Jack DeJohnette solo 1st chorus
Eb7
AbM7
DbM7
D-7
G7
3
Ab7
CM7
7
7
A-7
D7
GM7
F#-7
B7
EM7
C+7
12
12
262
F-7
Bb-7
Eb7
AbM7
DbM7
Jack DeJohnette solo 2nd chorus
E-7
Ab7

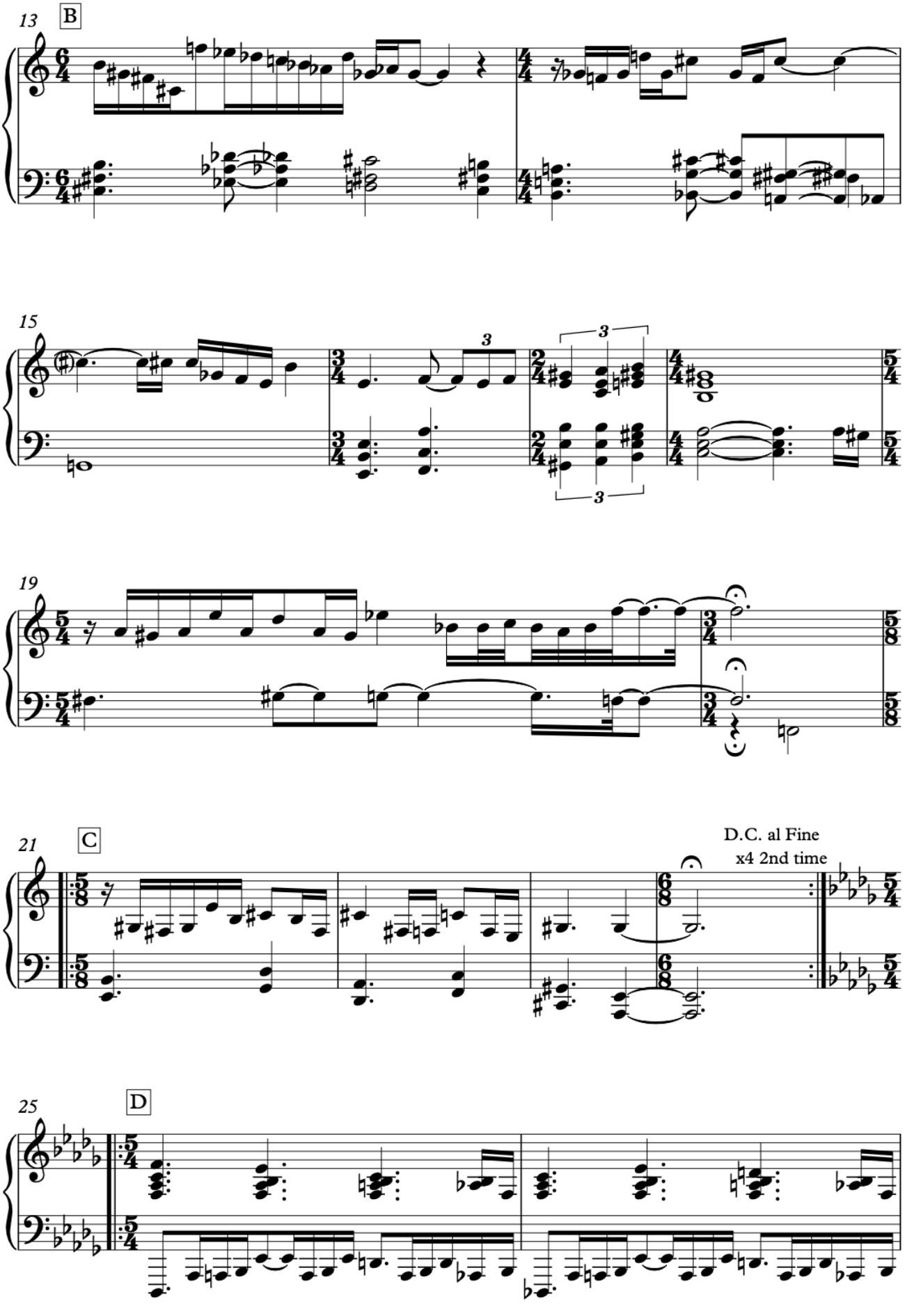

266
D-7
G7
CM7
Ab Melodic minor scale triads (?)
276
A-7
D7
GM7
F#-7
B7
EM7
C+7
11
11
295
F-7
Bb-7
Eb7
AbM7
DbM7
300
D-7
G7
Head
Eb-7
Ab7
CM7
C-7
4th Voicings

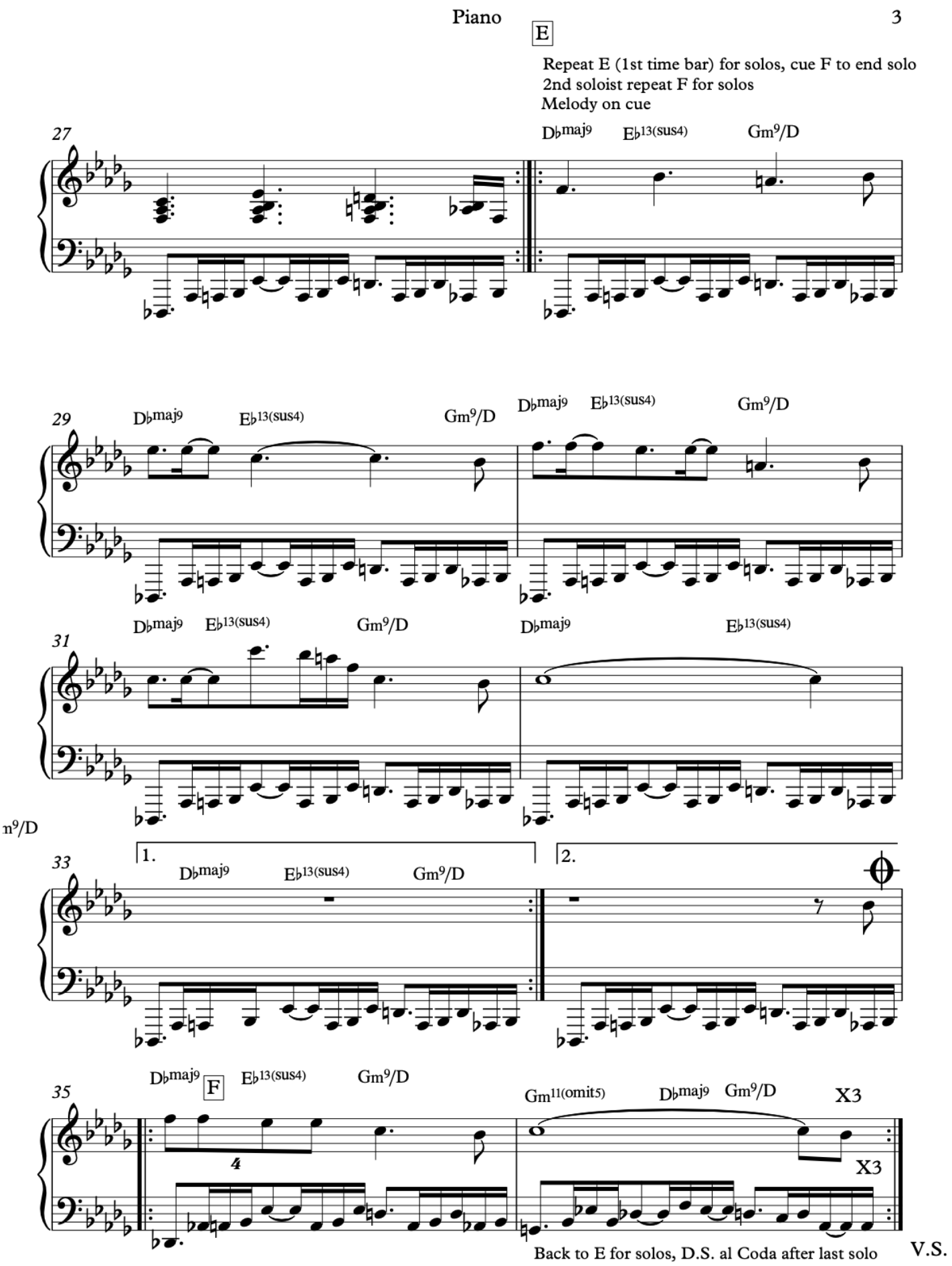

304
F-7
B♭7
E♭M7
A♭M7
A-7
3
D7
GM7
3
A-7
D7
GM7
3
F#-7
B7
EM7
C+7
F-7
B♭-7
E♭7
A♭M7
3
D♭M7
D♭-7
Gb7
C-7
Bdim7
B♭-7
E♭7
A♭M7
UST bVI

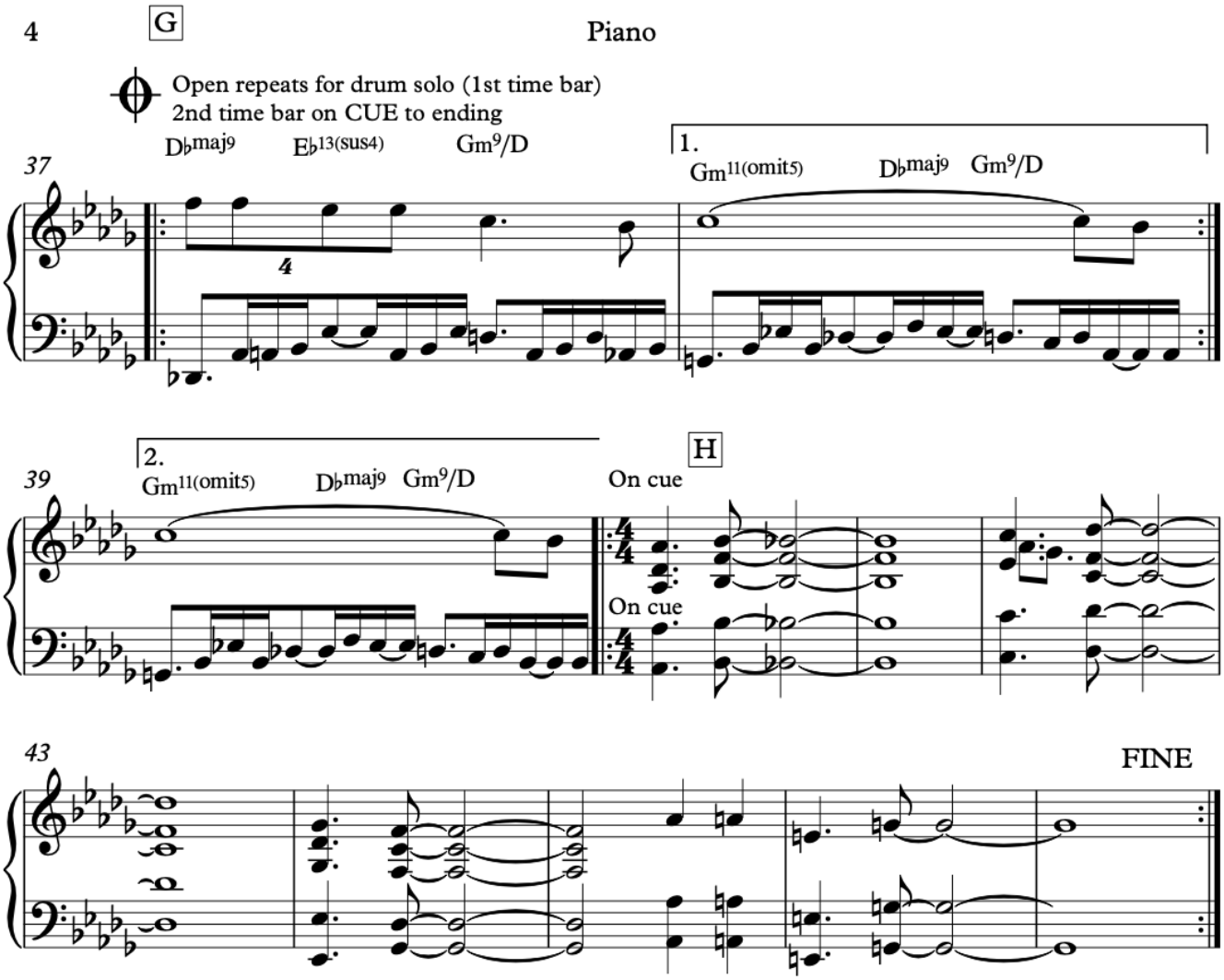
Appendix Eleven

'Flying Without Leaving the ground' – Shepherd



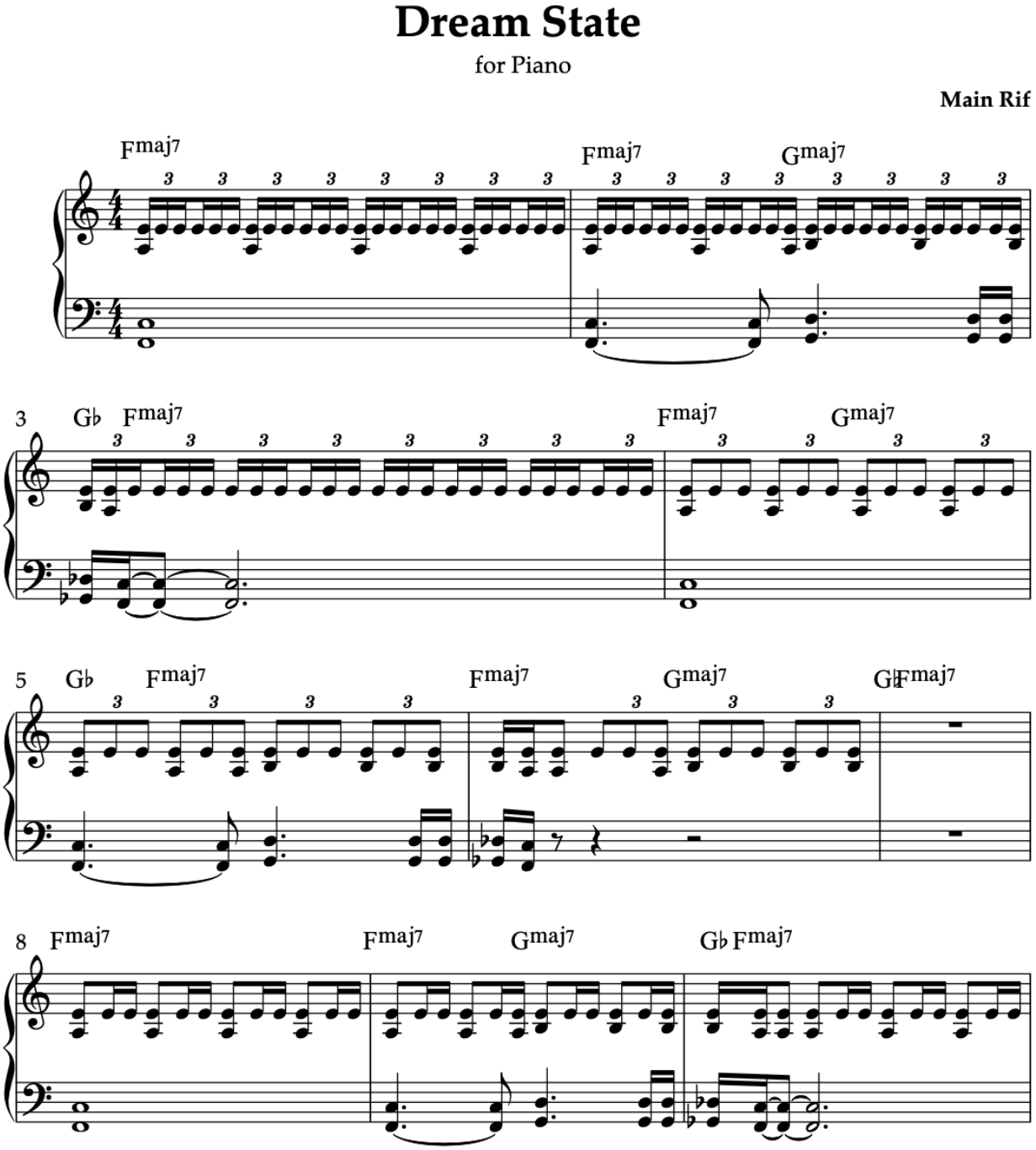

13
B
15
3
3
3
19
21
C
D.C. al Fine
x4 2nd time
25
D


E
Repeat E (1st time bar) for solos, cue F to end solo
2nd soloist repeat F for solos
Melody on cue
27
D♭maj9 E♭13(sus4) Gm9/D
29
D♭maj9 E♭13(sus4) Gm9/D
D♭maj9 E♭13(sus4) Gm9/D
31
D♭maj9 E♭13(sus4) Gm9/D
D♭maj9 E♭13(sus4)
n9/D
33
1.
2.
D♭maj9 E♭13(sus4) Gm9/D
35
D♭maj9
F
E♭13(sus4) Gm9/D
Gm11(omit5) D♭maj9 Gm9/D
X3
X3
Back to E for solos, D.S. al Coda after last solo
V.S.


G
Open repeats for drum solo (1st time bar)
2nd time bar on CUE to ending
37
D♭maj9
E♭13(sus4)
Gm9/D
1.
Gm11(omit5)
D♭maj9
Gm9/D
39
2.
Gm11(omit5)
D♭maj9
Gm9/D
H
On cue
On cue
43
FINE

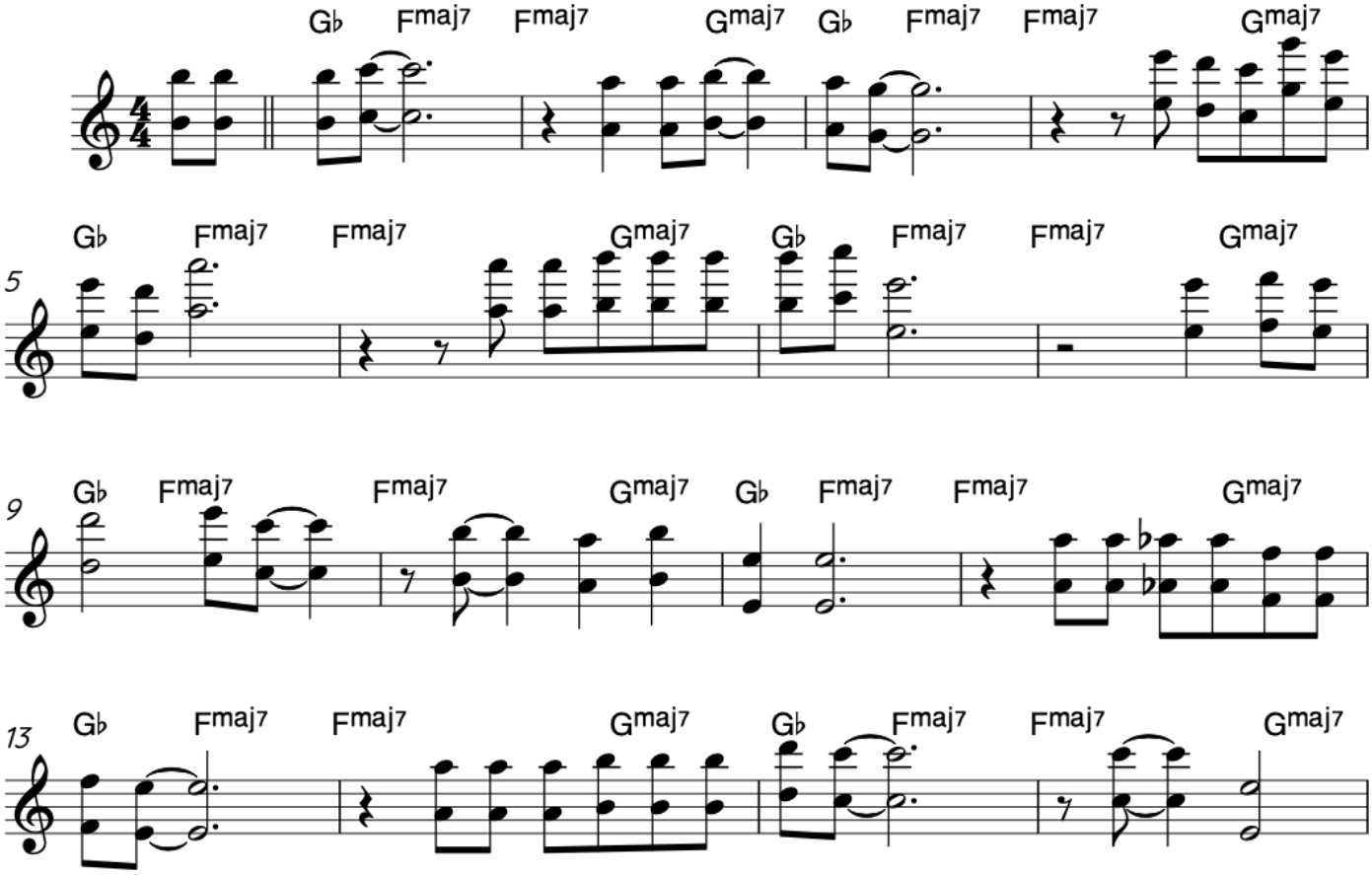
Appendix Twelve

'Dream State' – transcription by author



Dream State

Piano Solo



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