Chapter 2 – Lineage

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

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

‘Monk the Priest’ (Home at Last)

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

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30 Mseleku affirms this dedication in Bragg (1992) (Appendix A).
These nuances are all part of a distinctly unique performance style not easily defined by conventional standards, but one that is purposefully and reverently present in Mseleku’s ‘Monk the Priest’. One is immediately reminded of Monk’s poignant ballads like ‘Ask Me Now’, or ‘Pannonica’ as well as his renditions of standard tunes like ‘Everything Happens to Me’ or ‘Don’t Blame Me’. Mseleku’s composition is uncannily close to the character of these and one might easily be convinced it was one of Monk’s own tunes; the intervallic construction of voicings, use of extended dominant sequences and the ingenious switching of key centres are all straight out of Monk’s handbook. The similarities are further reinforced by the performance itself, which is primarily rooted in a stride piano style. Although Monk’s overall style was a radical departure from what had come before, he had strong roots in the Harlem stride school and presented his modern concepts through this tradition, replacing the rich and flashy technical aspects with an almost poignant barrenness where density and richness are implied through sparing and careful choice of notes. Monk took as his idols primarily James P. Johnson, Fats Waller and Duke Ellington. This was a more pianistic approach than was generally adopted by players in the bebop school like Bud Powell. Mseleku follows this brief quite succinctly in his respectful rendering of ‘Monk the Priest’.

The composition is constructed on a typical AABA form consistent with several of Monk’s ballads including those already mentioned, as well as classic compositions like ‘Reflections’, ‘Ruby, My Dear’ and ‘Monk’s Mood’. This is usually a thirty-two-bar form; however, in this case the second A section is ten bars in length, making a forty-bar form in total (Fig. 2.1). As is often typical of Monk’s compositions, the tune playfully engages different keys, beginning in Bb and through a series of extended dominant sequences, moves through A major and settles on Db minor at the end of the A sections and E major in the bridge. Although the tune appears to modulate to A major in bar 5, the point at which one hears this as an actual modulation becomes more of a theoretical argument as AMa7 also finds resonance in both E major and Db minor as IVMa7 and bVIma7 respectively.

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33 Monk (1962-1968)
34 Gourse (1997: 13)
35 Ibid.
36 Sickler (1995)
Several elements of the composition resonate with Monk’s style, particularly the descending arpeggio (bar 3, Fig. 2.2) which characterises the A sections. Although differently constituted, it is distinctly reminiscent of the opening bars of Monk’s ‘Ask Me Now’. The use of dyads interspersed with the melody is also a stylistic nuance associated with Monk. Some intervals are more dissonant than others. Examples
are seen in bar 3 on the B7 chord where the melody note (tension 13) is combined with the b7, exposing a dissonant major 7th interval; or bar 4 where a less dissonant 6th is exposed on E7 with the 3rd and 9th of the chord. The level of dissonance depends on the relationship of the notes to the chord. In bar 8, the interval of a Ma7th carries more dissonance than is heard on B7 (bar 3) as a result of the melody note being #9 of F#7 being supported by the 3rd of the chord. Other characteristics that speak to Monk’s distinct style include the descending whole-tone scale runs (bar 4, Fig. 2.2). The harmonic construction of the bridge, formulated around a simple II-V-I progression, is also consistent with many of Monk’s ballads including ‘Reflections’ and ‘Ask Me Now’ as well as with one of Monk’s key influences, Duke Ellington, whose ballads like ‘Prelude to a Kiss’ or ‘Sophisticated Lady’ all have bridges constituted around variations on this simple progression.

Fig. 2.2
First eight bars of ‘Monk the Priest’
Mseleku’s use of extended dominant sequences is also particularly characteristic of Monk and can be found in Monk’s reharmonisations of classic standards like ‘Tea for Two’, ‘Sweet and Lovely’ or ‘I Got Rhythm’. Fig. 2.3 compares an excerpt of Monk’s version of “Tea for Two” with the original chords and melody (shown below the double stave). The first eight bars move through a cycle of extended dominant 7ths beginning on D7, alternating occasionally with substitutes to bind cleverly with the melody. The progression works out perfectly to resolve on Ab in bar 7. Stride style left-hand voicings (root-7, 7-3), similar to those seen in Mseleku’s composition, accompany the slightly altered melody of the tune as well as the use of dyads in the melody (bars 9-10).

Fig. 2.3
Monk’s version of ‘Tea for Two’
'Through the Years' (Timelessness)

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

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

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

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

\(^{38}\) Lincoln (1993)
The tune has a rather unusual form of twenty-seven bars, divided into three distinct parts (ABC), each with its own melodic idea (Fig. 2.4). The A section is eleven bars in length and constitutes a six-bar repeated phrase in G major (inclusive of the pick-up bar). The B section is a repeated five-bar phrase inclusive of a metric modulation that engages the triplets of the slow 12/8 swing feel. The C section is six bars in length.

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

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

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

*Fig. 2.4*

‘Through the Years’ analysis
Fig. 2.5
Typical reharmonisations of the I-IV-III-VI-V progression

1. Basic diatonic progression

\[
\begin{align*}
\text{IMa7} & \quad \text{IVMa7} & \quad \text{III-7} & \quad \text{VI-7} & \quad \text{II-7} & \quad \text{V7} \\
\end{align*}
\]

2. Reharmonisation using secondary dominants

\[
\begin{align*}
\text{IMa7} & \quad \text{IV7 (SubV7/III)} & \quad \text{III-7} & \quad \text{V7/II} & \quad \text{II-7} & \quad \text{V7} \\
\end{align*}
\]
3. #IV-7b5 replaces IMa7

\[
\begin{array}{cccccc}
\text{SDM} & \text{IV-7} & \text{III-7} & \text{V7/II} & \text{II-7} & \text{V7} \\
\text{#IV-7b5} & C^7 & B^7 & E^7 & A^7 & D^7 \\
\end{array}
\]

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

\[
\begin{array}{cccccc}
\text{SDM} & \text{IV-7} & \text{III-7} & \text{bIIIo7} & \text{II-7} & \text{V7} \\
\text{#IV-7b5} & C^7 & B^7 & B^9 & A^7 & D^7 \\
\end{array}
\]

4. Reharmonisation using extended dominants with diatonic roots

\[
\begin{align*}
\text{IMa7} & \quad \text{(SubV7/III)} \\
\text{Extended dominants} & \rightarrow \text{V7} \\
\end{align*}
\]

5. Reharmonisation using extended dominants with substitute dominants

\[
\begin{align*}
\text{IMa7} & \quad \text{(SubV7/III)} \\
\text{Extended dominants using substitutes} & \rightarrow \text{V7} \\
\end{align*}
\]

Fig. 2.6

'Through the Years' – analysis of the solo section
‘The Messenger’ (*Celebration*)

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

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

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39 Doerschuk (1984:26)
often based on thirty-two-bar AABA forms comprising even-numbered eight-bar sections, ‘The Messenger’, by contrast, is seventy-two bars in length, each section comprising eighteen bars – the A sections being made up of two nine-bar phrases, inclusive of a 3/4 bar, and the B section comprising a fourteen-bar phrase followed by a four-bar turnaround leading back to the last A (Fig. 2.7). The tune begins and ends in E major but moves through several different key centres (C, B, F and Ab). The sensibility of the composition is driven by an opening phrase in bars 1-2 and 9-10 of the A sections, followed by an identical six-bar phrase in two keys – C and F. Bars 12-17 of the A sections are the same as bars 3-8, only transposed up a 4th. The bridge is an entirely new section in the key of Ab, driven by an eight-bar phrase partially repeated up a major 3rd in C major and followed by a series of II-Vs leading back to A. In contrast to the rapidly moving changes of the A sections, the bridge temporarily rests on the two key centres Ab and C, alternating between the major chord and its auxiliary diminished.

**Fig. 2.7**

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

‘Supreme Love’ (Celebration)

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

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40 Coltrane (1964a)
Coltrane’s quartet included both drummer Elvin Jones (with whom Mseleku plays on *Beauty of Sunrise*) as well as Mseleku’s boyhood idol McCoy Tyner. Tyner’s sound and identity formed an indispensable part of this group and without him, the quality we associate with Coltrane’s modal style would likely be entirely different.\footnote{Tyner noted that he believed Coltrane ‘wouldn’t have evolved in the same fashion’ if Tyner had not been his pianist (Postif 1989, in Porter 1999:177).} The musical identity associated with Tyner includes the use of quartal harmony, modes and pentatonic scales – the adoption of which has been a major influence in the modern jazz piano style.\footnote{Kerkstra (2000)} Mseleku’s affinity with Tyner’s style is unmistakable and they both unsurprisingly come from the same lineage of Afro-American players. This includes Bud Powell, who lived in the same neighbourhood where Tyner grew up, as well as Thelonious Monk who was also influential in Tyner’s development.\footnote{Porter (1999: 177)} Subsequent pianists such as Kenny Kirkland, Joey Calderazo and Mulgrew Miller all display aspects of Tyner’s influence and Mseleku fits perfectly into this stream – a less European-orientated jazz piano tradition and one more rooted in an Afro-American essence.

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

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

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

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

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44 Watkiss (1991)
46 Joe Henderson, in Bheki Mseleku: Talkin’ Jazz.
47 Rees (1994)
chords (A7 bebop dominant over E-7 and Eb7 over Bb-7). As is also characteristic of the writing style of the period, the tune combines key-related and ambiguous harmony with functional harmony, as seen in bars 11-16 where the tune clearly modulates to the key of Bb.

Fig. 2.9
Analysis of ‘Silver’s Serenade’ – Horace Silver

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

Fig. 2.10
First chord of ‘Inner Urge’

Similarly, the subsequent chords FMa7(#11), EbMa7#11 and DbMa7#11 comprise the same notes as the rootless voicings for G7, F7 and Eb7 respectively. The first four bars of ‘Inner Urge’ could therefore be heard as a functional progression of dominant sevenths, the last two inclusive of their related II-7 chords as shown in Fig. 2.11. The pull of harmonic functionality indirectly drives the sensibility of the progression.
Implied function is also found in Woody Shaw’s ‘Moontrane’ where what appear to be unrelated minor chords reveal several layers of functional harmonic sensibility (Fig. 2.12). This can be seen in bars 5-6 of the A section and bars 5-8 of the B section. Both lines ascend through a diminished axis yielding a functional sensibility that forms part of a more obscure harmonic language consistent with modern players like Shaw. The minor chords in bars 5-6 of the A section ascend, following a whole-half diminished scale built on C. The ascending minor chords all relate directly or indirectly to aspects of the dominant 7ths built on the diminished axis of F. C-7 is the related II-7 of F7. The chord tones of the subsequent D-7 chord can relate either to F7 or B7alt. The same goes for Eb-7-F-7, in that Eb-7 is the related II-7 of Ab7 and the chord tones of F-7 relate to both Ab7 and D7alt. In essence, coupled with the DMa7 chord in bar 7 whose triad already has function over F7 (spelling tensions b9 and 13), the entire line suggests a dominant function culminating in the II-7-V7 in bar 8.

Another layer of implied function can be seen on C-7, which comprises all the altered tensions of A7, and by implication gives a strong ‘resolution’ from C-7 to D-7. The same applies to Eb-7 moving to F-7, in that Eb-7 comprises all the alterations of C7. Adding the related dominants to the minor chords in the B section reveals a set of contiguous II-V7s that suggests an extended dominant progression with indirect resolutions (C7 resolves to F-7 and Bb7 resolves indirectly to Eb7 via the related II-7, etc.). As with ‘Silver’s Serenade’, actual functional harmony is also interwoven into the tune. At the beginning of the B section, the key tonality of Eb is clearly established by a II-V leading into the bridge as well as a secondary dominant function into III-7.
In Mseleku’s ‘Woody’s Tune’, minor chords are built off an augmented axis on D (Fig. 2.13). Sensibility is driven by the relationship between the minor chords, in that D-7 is the related II-7 of the substitute dominant (G7) leading to F#-7. D-6 also spells all the alterations on C#7. Dominant function is suggested in the movement from D-7 to F#-7, either as G7 resolving down a half step or C#7alt resolving down a 5th respectively. Similarly F#-7, being the related II-7 of B7, and F#-6 spelling alterations on F7, suggests dominant function resolving to Bb-7. The same goes for Bb-7 resolving to D-7, where Bb-7 is the related II-7 of Eb7 resolving down a half step to D-7. This musical ‘equation’ plays itself out from any point on the axis.
The form of the tune is complex, comprising a total of eighty-three bars with distinct sections. The arrangement is the same for both recordings except for a change of rhythmic feel between sections as well as some small melodic embellishments in the instrumental version that are absent in the vocal version. Although there is much repetition in the construction of the melody, there is also a considerable amount of variation. This creates a form of uneven numbered sections largely defined by the changes in rhythmic feel from Latin-swing to swing. There is only one complete eight-bar section that could constitute a repeat sign; however, this would require written instruction and multiple signs and codas. Hence, the piece is best written out in its entirety. The form could loosely be read as a principal theme with alternating and contrasting sections – ABACAD (Fig. 2.14). The central theme is built on the chords of the augmented axis and is repeated with variation three times in the tune (A1-3). The A sections are not identical but are essentially of the same thematic sensibility. The first A is inclusive of what appears to sound like an introduction and is folded into the form of the second A. Even though both A sections are twenty bars in length, the rhythmic feel and distribution of phrasing are different. The first A is in a Latin-swing feel and the second in swing. There are fourteen bars before the 2/4 bar in A1 and twelve in A2. The time signature change in the second A is extended to make up a deficit of two bars. Bars 8 and 14 of the first A are the same as bars 8 and 12 of the second, giving a sense of identity, similarity and structure to the A sections. The last four bars of both A1 and A2 are identical.

Two different sections follow A1 and A2. These can be seen as B and C. Although they begin on the same note, the chord is different and what follows is entirely different. The B section is twelve bars in length and is conceptualised around three contiguous II-Vs, descending by a whole step and ultimately leading back to the central theme. GMa7 and E-7 are functionally related and thus interchangeable (E-7 being VI-7 is tonic related and comprises the same notes as G6). GMa7-A7 can be interpreted as E-7-A7. The C section is only eight bars in length and comprises a repeating two-bar phrase that targets tension #9 of the dominant (13 of its substitute), resolving to 5 of the minor 7 in the subsequent bar.
Fig. 2.14
‘Woody’s Tune’: A1-B, A2-C and A3-D

Constant structure minor chords ascending by whole step

Constant structure down by whole step

Constant structure down minor 3rds
CHAPTER 2 – LINEAGE

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

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

Constant structure down by whole step

Constant structure Ma7

V7 I-9 V7/IV

IV-7 II-7b5 V7 I-9 II-7b5 V7
The last A is the same as the first eight bars of the second A and is followed by a phrase that summarises the harmonic concept of the tune in a single condensed melodic line, outlining the three minor chords built off the augmented axis (Fig. 2.15). It appears to be played in triplets but sounds more like it is in free time. The phrase leads into a twelve-bar D section that sets up the solo form and occurs again at the coda.
As seen with more complex forms in tunes like ‘Angola’, ‘The Messenger’ or ‘The Age of Inner Knowing’, the solo section is entirely separate and not over the form of the tune. The solo section builds entirely on the integrity of the flow between the minor chords built off the augmented axis and plays directly into the symmetrical concept of the composition and its functional and ‘mathematical’ sensibility. This is driven by a hidden function of the minor chords and their relationship to the dominant, in that they can either be heard as resolution chords or as II-7 chords – the latter with the implication that it functions as a related II-7 of an active dominant. Bb-9 has a natural sense of resolution to D-9 in that it is the related II-7 of Eb7 which in turn is the substitute dominant leading to D-9. A7alt in bar 8 functions as a switch to the other side of the axis wherein D-9 now functions as the ‘active chord’ leading to F#-9. Similarly, F7alt in bar 16 switches back to the other aspect of the axis. The sixteen-bar solo form essentially comprises two eight-bar units dividing the augmented axis in half so that D-9 of bar 2 functions as a resolution of Bb-9 in the first eight bars, but becomes the active chord of the subsequent eight bars resolving to F#-9. That aspect of the axis in which Bb-9 becomes a resolution chord is only briefly explored in the last bar where F7 leads back to the top of the solo form. On the repeat, Bb-7 has dual function both as a resolution and the active related II-7 of Eb7. Similarly, D-9 of bar 9 has dual function. As the complete symmetrical relationship is not fully realised, bars 7-8 have a different relationship to bars 15-16 and although D-9 in bar 15 is active in
suggesting resolution to F#-9, it progresses to F7alt whose upper structure is F#-6 – essentially suggesting a dominant followed by a dominant.

Fig. 2.16
Solo section in ‘Woody’s Tune’

‘Monk’s Move’ (*Beauty of Sunrise*)

‘Monk’s Move’ is a typical two-horn, medium-up swing tune constructed using a classic hard bop formula; the head is played in unison (at the octave) by the trumpet and saxophone, followed by solos through the form, an alternating eight-bar drum solo and the head played again at the end. The tune is constructed on an AABA form comprising eight-bar A sections and a sixteen-bar bridge. It is characterised by dominant sevenths centred on two whole-tone axes: the A section on G and the B section on Ab. This plays into the title of the tune as Monk was known for his use of both dominant 7b5 chords and the whole-tone scale. The melody of the A sections is built on three dominant 7#11 chords descending by a whole step, with emphasis on the tensions 9, #11 and 13. The tensions make up a triad built on the second degree of each dominant – the notes of the triad of the previous chord becoming the tensions of the subsequent dominant. Each phrase thus overlaps into the next as seen in bars 1-2 where the 3rd of G7 becomes #11 of F7. The melody is formulated around three basic phrases: two contrasting two-bar opening phrases followed by the same closing phrase, making a total of eight bars for each A section. Apart from the last note of the second A leading into the bridge, each A section has an identical eight-bar phrase.
In contrast to the angular melody of the A section, the bridge comprises a repeated eight-bar phrase constructed entirely on a six-note scale made up of a Bb minor pentatonic scale with an added 9th. The chords have a suspended quality and are built on the opposite whole-tone group to the A section. Substitute dominants D7 and E7 replace the Ab7 and Bb7 at the repeat of the phrase.

‘Nearer Awakening’ (Beauty of Sunrise)

‘Nearer Awakening’ is a slow, emotive ballad. It sits comfortably alongside ‘Monk’s Move’ and ‘Woody’s Tune’, conjuring up elements of Coltrane’s ‘Naima’ in its opening phrase (Fig. 2.19). Like ‘Naima’, it begins in the key of Ab and mixes modal and functional harmony with a feeling of suspension created through the use of a pedal point.
'Nearer Awakening’ consists of four sections configured in an asymmetrical AABCD form totalling fifty-two bars. The A and B sections are ten bars in length, the C section sixteen bars and the D section six bars. The tune derives its melodic and compositional integrity from a central thematic idea that is developed through three keys built off a diminished axis (Ab, F and D major). This is similar to many classic tunes like ‘All the Things You Are’, ‘You Must Believe in Spring’ and ‘Joy Spring’, all of which use transpositions of entire sections as a formula for composition.

In ‘Nearer Awakening’, the theme is established in the A section (Fig. 2.20). It is peacefully set around the primary resolutions of the subdominant, subdominant minor and dominant to the tonic. Played by the trumpet, two melodic ideas are presented in a ten-bar repeated section. The first melodic statement (A1) is a repeated four-bar phrase suspended over a pedal on the root, followed by a short answering phrase (A2).
The B section follows exactly the same chord progression as the A section, transposed down a minor third into the key of F major (Fig. 2.21). The melody begins differently but follows the same resolution of the phrase seen in A1. The line always closes with #9 to b9 of the dominant resolving to 5 of IVMa7. The closing phrase is the same as that of the A section (A2).

The C section (Fig. 2.22) modulates down a minor third to D Major and is a different section entirely. The melody picks up on the opening idea of the B section and climbs through different modal perspectives pedalling on the root (D). The chords are key related but are not functional as
seen in the A and B sections. As such, they have more of a modal quality enhanced by the intervallic development of the line. The feeling is one of momentary suspension before the final section of the tune, which could be read as a D section and constitutes the first and last three bars of the B section in the key of Ab.

Fig. 2.22
‘Nearer Awakening’ – C and D sections
‘LA Soul Train Blues’ (*Star Seeding*)

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

The tune comprises functional and ambiguous harmony in an asymmetrical form with a thirteen-bar repeated A section and an eight-bar repeated B section (Fig. 2.24). Its melodic construction embraces strong elements of the blues; however, it is not written on a typical twelve-bar or other blues form. The tune fluctuates between major and minor, the introduction and first chord of the A section being dominant, returning to minor in bar 3 as well as in the B section. The tune ends as it began – on a tonic dominant 7th chord. Beginning on a pedal point, the first chord is played as a triad a whole step above the root. This could be heard as a tonic #11 chord (through the pedal point) but could also be heard as having dual function as an inversion of A7 (V7/V) with indirect resolution to D7 in the second bar. A standard blues chord sequence in the first four bars...
moves as is expected to chord IV7 in bar 5. However, from this point, the
tune engages a different and less functional harmonic sensibility, passing
through a series of extended dominants and ultimately modulating to
Ab. Although the chords in bars 9-12 of the A section can be analysed
in the key of Ab, the sensibility of the constant-structure major 7th
harmony speaks more to the kind of harmonic construction seen earlier
in Henderson’s ‘Inner Urge’.

Fig. 2.24
‘LA Soul Train Blues’ – analysis of A and B sections
‘The Age of Inner Knowing’ (Celebration)

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

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

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

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

**Ionian (Major)**

<table>
<thead>
<tr>
<th>IMa7</th>
<th>II-7</th>
<th>III-7</th>
<th>IVMa7</th>
<th>V7</th>
<th>VI-7</th>
<th>VII-7b5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm7</td>
<td>D7</td>
<td>E7</td>
<td>Fm7</td>
<td>G7</td>
<td>A7</td>
<td>B7(9)</td>
</tr>
</tbody>
</table>

SubV7/V

| Ab7  |

| G7   |

| A7   |

| V7   |

| V7/II |

| V7/V  |

| V7/V1 |

**Harmonic minor**

<table>
<thead>
<tr>
<th>I- (Ma7)</th>
<th>II-7b5</th>
<th>bIII+Ma7</th>
<th>IV-7</th>
<th>V7</th>
<th>bVI.IMa7</th>
<th>bVIIo7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm7</td>
<td>D7(9)</td>
<td>E+B7Ma7</td>
<td>F7</td>
<td>G7</td>
<td>Abm7</td>
<td>B7(9)</td>
</tr>
</tbody>
</table>

| G7      |

| A7      |

| V7      |

| V7/V    |

| V7/V    |

**Melodic minor**

<table>
<thead>
<tr>
<th>I-7(Ma7)</th>
<th>II-7</th>
<th>bIII+Ma7</th>
<th>IV7</th>
<th>V7</th>
<th>VI-7b5</th>
<th>bVII-7b5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm7</td>
<td>D7</td>
<td>E+B7Ma7</td>
<td>F7</td>
<td>G7</td>
<td>A7(9)</td>
<td>B7(9)</td>
</tr>
</tbody>
</table>

| A7      |

| V7/II   |

| V7/V    |
Fig. 2.27

Other modes used in ‘The Age of Inner Knowing’

Aeolian (Pure minor)

I-7    II-7b5    bIIIIma7    IV-7    V-7    bVIIma7    bVII7

Dorian

I-7    II-7    bIIIIma7    IV7    V-7    VI-7b5    bVIIIma7

Phrygian

I-7    bIIIma7    bIIi7    IV-7    V-7b5    bVIIma7    bVII-7

The form of the tune is structured on two distinct sections and like ‘The Messenger’, ‘LA Soul Train Blues’ and ‘Woody’s Tune’, these comprise odd numbered bars. This includes a repeated A section of seventeen and nineteen bars and a B section of thirty-eight bars, comprising an eight-bar phrase repeated four times – the last with an extended section. The tune therefore constitutes a total of seventy-four bars. The solo form is quite simple by contrast, comprising a repeated eight-bar chord sequence constructed on a I-VI-II-V progression.
Fig. 2.28
‘The Age of Inner Knowing’
CHAPTER 2 – LINEAGE

After solos, D.C. al Coda