ASTRAL FIRE:

A MEDITATION ON SPIRITUAL JAZZ AS MODELED BY FIVE SAXOPHONE PLAYERS, 1969-1979

By

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Les Thimmig,	Professor, Music
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Acknowledgment

My own love story with spiritual jazz began when I was a teenager in Israel. One weekend, my dad took me to a jazz festival held in the local cinematheque. I don't think he knew who was playing, it was probably just that he had that night off. We sat in the final row of the theater, not knowing anything about the show besides that it was an international performance, meaning not an Israeli artist, and that the leader played saxophone. I still vividly remember the feeling of awe as the show started. Billy Harper took the stage, with a black saxophone, and a black, ankle-length leather trench coat. He looked like a movie star. I had never seen, or heard, anything like it before. I remember his deep, low pitched voice as he introduced the band and the songs. I remember him playing "My Funny Valentine." I remember my life being changed.

Years later, after living in Boston and New York, I moved to Wisconsin and started playing around Madison and Milwaukee. People came up to me after shows, (usually) ecstatic, mentioning how my music reminded them of their favorite records. I was so happy to have my music be that meaningful for the audience, but their references struck me - Pharoah Sanders, Grover Washington, John Klemmer, Eddie Harris, Charles Lloyd. These were not artists I usually listened to or considered influences. I figured I should investigate, and so I dived into a deep reservoir.

There's a bootleg of a Billy Harper show where you can hear the audience whistling, clapping their hands and literally screaming when the band plays "Priestess." An Alice Coltrane performance from 1972 has the crowd yelling in excitement as she announces the second piece, "A Love Supreme." What she goes on to play sounds like it could have been recorded yesterday.

A 1975 radio broadcast of Pharoah Sanders playing "Love is Everywhere" in Paris captures the audience shouting along with Pharoah for several minutes, never losing steam.[1]

If this music was so successful, and is so influential on today's music, why isn't it mentioned in the history books, or taught in jazz academia? Why aren't saxophone players like John Gilmore, Clifford Jordan, Billy Harper, Gary Bartz, Bennie Maupin, Pharoah Sanders, Charles Llyod, and others not openly celebrated?

This, of course, led me here.

They say it takes a village, and indeed many people were involved and have helped make this research a reality.

I would like to thank my doctoral committee, for their invaluable insight, direction, questioning, and support – musically, academically, and personally. Special thanks are in order to Dr. Les Thimmig, my major professor, who with one poignant comment managed to focus this research on what it really should be about (and sorry George Coleman for being cut out!). Thank you Les, for all the stories!

To my family, for their faith in me and my music. I could never do this without you, thank you for letting me play music as a way of life and thank you for letting me play my sad music, without pressing I play happy standards too much.

Thank you to my Wisconsin and New York families for all the love and help. To everyone who called me to perform together or let me play their club or festival. To everyone who let me teach them or their kids. To Professor Jenkins and his 1970's class. To the Underground Book Club.

[1] While the Billy Harper bootleg recording is private, Pharoah Sanders' 1975 show has been reissued this year by Transversales Disques, and Alice Coltrane's performance is available on YouTube - https://www.youtube.com/watch?v=LTdFT-KFzLA.

And especially John & Alex for basically adopting me, providing a place to sleep and insightful spiritual guidance.

To all the friends and colleagues who discussed this music with me and helped with the transcriptions. To everyone who endured my craziness and created music with me throughout the years. Thank you for all the rehearsals and recordings. Thank you for giving it all every time we performed together.

A deep thank you to everyone who listened and brought my music into their life. I am forever thankful.

And last but not least, to Angelie. I don't know what I would have done without you. Without your faith, love, friendship, and support I am nothing. Thank you for being my high priestess of gam-vé-gam.

Peace and happiness through all the land.

Notes to The Reader

First, thank you for taking the time to read this document.

For the most part, musical examples that are presented in the text are cropped from full transcriptions that are available in the TRANSCRIPTIONS section. Unless otherwise noted, they are presented in concert pitch.

To facilitate ease of reading, records or performances that are mentioned in the text are then detailed in the DISCOGRAPHY section, and not in footnotes. This includes the information used to compile the musical network graphic.

This text assumes a general understanding of what can be called the 'Jazz Common Practice' and a general knowledge of jazz music. Hence, when issues that are described in full books arise– for ex. a musician's full biography or an improvisational approach – the full book, and not a single chapter or page, is mentioned in a footnote and then detailed in the BIBLIOGRAPHY section.

Four people have had a profound impact on my thinking in regard to the issues detailed in this research and deserve a special mention. Those are Maya Kronfeld, Marissa Leigh Steingold, Valerie Wilmer and Sami Linna.

Sincere thanks again to my committee members, to all the musicians I have ever performed, recorded, or rehearsed with, and to all the audiences bringing this music into their life.

- *Jonathan Greenstein*

Introduction

In an article in the October 28th, 2019 issue of the New Yorker, Christine Smallwood writes about the rise of astrology in the millennial generation.[1] "In uncertain times, astrology makes a comeback" reads the byline. In the essay itself she asserts that "Astrology is currently enjoying a broad cultural acceptance that hasn't been seen since the nineteen-seventies."

In similar fashion, the sub-genre known as 'spiritual jazz' is also having a broad resurgence not seen since the 1970's. And like astrology, it is deeply involved with ideas of other planets and their effects on our own, the astral signs and their meanings, meditation, eastern philosophies and religions, and thoughts about the cosmos. There are many examples of this resurgence. A string of reissues and new releases from Alice Coltrane is a good one.[2] The induction of Charles Lloyd and Pharoah Sanders as National Endowment of the Arts Jazz Masters in 2015 and 2016 respectively is another.[3] A recent 50th anniversary show for Gary Bartz's *Another Earth*,[4] and his recent collaborations with the British band Maisha can serve as a third example.[5]

This resurgence is not limited to the elders of the style. The music website Bandcamp – the only online platform with a 'fair-trade' policy and a main source for releasing independent music – has a dedicated tag for spiritual jazz which has close to 200 albums under it.[6] The rise to international acclaim of the current jazz scene from London – a scene which is deeply indebted

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[1] Christine Smallwood, "Starstruck," *New Yorker*, October 28, 2019, 20-24.
[2] Matthew Strauss, "New Alice Coltrane Compilation Announced," *Pitchfork*, June 25, 2018, https://pitchfork.com/news/new-alice-coltrane-compilation-announced/.
[3] "NEA jazz Masters," NEA, April 30, 2013, https://www.arts.gov/honors/jazz .
[4] "Gary Bartz 50-Year Anniversary of Another Earth Ft. Pharoah Sanders and Nubya Garcia," LPR, https://lpr.com/lpr_events/wjf-gary-bartz-pharoah-sanders-january-10th-2019/.
[5] James Rybacki, review of Gary Bartz in performance, *Jazzwise*, November 18, 2019 https://www.jazzwise.com/Review/article/gary-bartz-refreshes-blue-note-back-catalogue-with-london-s-next-gen-jazzers.
[6] "Tag spiritual jazz | Bandcamp, https://bandcamp.com/tag/spiritual-jazz?tab=all_releases.

to spiritual jazz both in musical and personal style – [7] is another such example. The groundbreaking beat-maker Flying Lotus' album *You're Dead*!, his most jazz influenced album to date and done mostly with live musicians – Herbie Hancock being one of them, draws heavily on spiritual jazz as stated in a Pitchfork review.[8] This is also the case with other artists on Brainfeeder, Flying Lotus' record label, the most notable of which is Kamasi Washington, perhaps the biggest commercial success and proof of the broad appeal the current strand of spiritual jazz enjoys.

It is now close to 5 years after the release of Kamasi Washington's *The Epic*, and the style has only grown in popularity since. The rise of this music, especially in jazz scenes outside of New York City, is a welcome development and has been well documented and represented in the press trough the writings of Natalie Weiner, Nate Chinen, and others.[9] In addition, Adam Zanzolini has recently written a dissertation about spiritual jazz in Chicago, focusing – among other things – on Fred Anderson's role in sustaining and promoting the music.[10] This all shows that there is a clear hunger for this type of spirituality, musically speaking, among jazz fans, scholars, and performers. However, the genre itself is highly misunderstood. Even the name spiritual jazz is not agreed upon. Some people prefer "Fire Jazz" or "Fire Music," others "Astral Jazz," still others like "Cosmic Music," sometimes almost all of them in one article or review.[11]

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[7] A "slow jam" version of Sun Ra's "Space is the Place" by the band Ezra Collective comes immediately to mind and is available on KEXP's website: Janice Headley, "Song of the Day," October 22, 2019, https://www.kexp.org/podcasts/song-of-the-day/2019/10/22/ezra-collective-space-place-reprise/.

[8] Nate Patrin, "Flying Lotus: You're Dead!," *Pitchfork*, October 6, 2014, https://pitchfork.com/reviews/albums/19875-flying-lotus-youre-dead/. Steven Ellison (Flying Lotus) is Alice Coltrane's grand-nephew.

[9] Several examples are mentioned in the BIBLIOGRAPHY section and include Ouellette 2018, Hutchinson 2018, Chinen 2019, Weiner 2015 and again in 2018, as well as features about Scottie McNiece and Carlos Niño.

[10] Adam Zanolini, "Sacred Freedom: Sustaining Afrocentric spiritual jazz in 21st Century Chicago" (PhD diss., The City University of New York, 2016), ProQuest Dissertation & Theses Global.

[11] Andy Beta, "Astral Traveling: The Ecstasy of Spiritual Jazz," *Pitchfork*, September 25, 2015, https://pitchfork.com/features/pitchfork-essentials/9724-astral-traveling-the-ecstasy-of-spiritual-jazz/.

The stylistic definition is not clear either. Is it free jazz in the sense that Ornette Coleman's music is? Is the Art Ensemble of Chicago's style of avant-garde jazz also spiritual? Herbie Hancock's records from the 1970's definitely share a visual style with Pharoah Sanders' records from that decade, but are funky tunes like "Chameleon" or "Butterfly" any similar to Sanders' "The Creator Has a Master Plan"? More so, at the time of writing, there is no entry for 'spiritual jazz' in the Grove Dictionary of Music. In the following research, I would like to answer some questions as to what spiritual jazz is.

If I could make a broad generalization, I would like to suggest the genre has had several meaningful periods in jazz so far. The first can be described as sacred works in the 1940's through 50's, such as Duke Ellington's *Black, Brown, and Beige* (1943), Mary Lou Williams' *Zodiac Suite* (1945), and George Lewis' *Jazz at the Vespers* (1954). The second, a period in the 1960's, most notable for John Coltrane's *A Love Supreme* (1964) and the rest of his recorded output at the time, as well as Alice Coltrane's records for Impulse! in the 1960's and 70's. Then what can be considered the post-Coltrane period, from John Coltrane's death in 1967 through the 1970's and early 1980's. And the contemporary period, starting in the mid to late 1980's – with the older music now being sampled and recontextualized – through what was known as acid jazz and leading into our current day resurgence in popularity (which eventually might require its own definition).

When journalists, critics, and record collectors refer to spiritual jazz they typically mean a mixture of the period starting with *A Love Supreme*, and what I call here the post-Coltrane period. Gerald Short, the owner the record label Jazzman – known for its reissues of rare recordings – wrote about their 2008 release *Spiritual Jazz*, covering recordings from 1968-1977 and the first in a series now encompassing 11 albums: "The term "spiritual jazz" was coined

around the time we put this album together. Previously, this style of 'esoteric, modal and deep jazz' was just known by collectors under the all-encompassing name 'modal'."[12] It is this combination of both periods, and especially the 1970's, that are crucial for the development what is most commonly performed today. However, this music from the 1970's is still very much overlooked and underpromoted. As pointed out by Brendan Kibbee in the *Ethnomusicology Review*, most jazz history books overlook the 1970's.[13] Unfortunately, even books about more contemporary jazz like Nate Chinen's *Playing Changes*[14] or Bill Shoemaker's *Jazz in the 1970s*[15] lack information about spiritual jazz and its inventors.

Again, as we have no clear definition of spiritual jazz in most history books or dictionaries, I would like to present several aesthetics that we should consider the pillars of spiritual jazz. Spiritual jazz can be seen as a mixture of free jazz elements, non-Western instruments and traditions, Afrocentric sounds and visuals, the use of electric keyboards and the studio as instrument, meditative qualities and pacing, modality (and especially the Dorian mode), quartal harmony, bebop language, and the blues.[16] Andy Beta wrote how Pharoah Sanders' records for Impulse!, 11 albums between 1967 and 1974, "drew from the jazz tradition, but elevated the form so as to embrace gospel, soul, African folk, R&B and what would soon be deemed world music, weaving it all into a tapestry that spoke of African-American identity, spiritual realization and world peace."[17]

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[12] Gerald Short, "Persistence is Everything: 10 Records That Define 20 Years of Jazzman," *The Vinyl Factory*, November 30, 2018. https://thevinylfactory.com/features/10-defining-jazzman-records.
[13] Brendan Kibbee, "70s Jazz in the Contemporary Classroom: A View from New York City," *Ethnomusicology Review*, June 9, 2015, https://www.ethnomusicologyreview.ucla.edu/content/70s-jazz-contemporary-classroom-view-new-york-city.
[14] Nate Chinen, *Playing Changes: Jazz for the New Century* (New York, NY: Penguin Random House, 2018).
[15] Bill Shoemaker, *Jazz in the 1970s: Diverging Streams* (Lanham, MD: Rowan & Littlefield Publishers, 2017).
[16] Unless otherwise noted, I refer to the blues as an idea, a state of mind, or an aesthetic, in the vain of Albert Murray's 'Stomping the Blues', as opposed to a specific genre.
[17] Andy Beta, "How Pharoah Sanders Brought Jazz to its spiritual Peak with his Impulse! Albums," *Redbull Music Academy,* May 5, 2016, https://daily.redbullmusicacademy.com/2016/05/pharaoh-sanders-the-son.

In his dissertation, Adam Zanolini shows how hard it is to define the style precisely, as well as how varied are the approaches to create it.[18] Although he manages to describe many elements, as well as their shifting definitions and their self-defining nature, even he does not arrive at something that will enable us to have a "level playing field" for our analysis. In fact, this wide net, the acceptance of so many stylistic elements in creating one big community, is an important element of spiritual jazz. Zanolini discusses the importance of community for the music with specific reference to music creating spaces in Chicago, and I would like to suggest the need for community, and communal – tribal even – music making was always a part of this music. Franya Berkman explores the spiritual aspects of spiritual jazz in an article about John and Alice Coltrane and she poignantly writes, [19]

> *Even though many African American jazz musicians have acknowledged the role of spirituality in their creative process, jazz scholars have tended to neglect this important context. More commonly, they have situated jazz, particularly in the 1960s, within the Civil Rights Movement and have focused on issues of political oppression. An examination of the artists John and Alice Coltrane, however, suggests the limitation of exploring 1960s jazz solely within this political framework. Their compositional titles and their extensive commentary in interviews and in liner notes from the mid- '60s onward stressed the personal and the spiritual, not the explicitly political*.

Berkman's statement challenges how most jazz scholars and critics perceive spiritual jazz, and suggests they let the political framework associated with free jazz cloud their judgment of what the music sounds like. As Ted Gioia writes in his *History of Jazz*- "What one thought about this body of work had much to do with what one felt about the prevailing state of affairs in society."[20] This is perhaps another reason why this music is overlooked.

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[18] Zanolini, 2016.
[19] Franya J. Berkman, "Appropriating Universality: The Coltranes and 1960s Spirituality," *American Studies* 48, no. 1 (Spring 2007): 41.
[20] Ted Gioia, *The History of Jazz*, 2nd ed., (NY: Oxford University Press, 2011), pg. 322.

The criticism of Pharoah Sanders over the years can serve as an illuminating example of how much the style was misunderstood at the time. Benjamin Bierman shows in his article about Sanders' music and its critical reception how critics were looking to attach a larger political agenda to the avant-garde, even though the artists themselves were reluctant to do so.[21]A *Downbeat* feature from 1971 describes Sanders' music as "raw and dissonant free music,"[22] although the music had many "inside" qualities. On the other hand, many of the artists working in this wave of spiritual jazz were also accused of not being free enough. In Pharoah Sanders' example, a 1974 article for the *New Musical Express* by Brian Case laments how his music has "sunk into a formula… fans of the original bad-ass blamed Impulse Records until he cut one for Strata-East: same stuff… past tense. Pharoah has been here and gone."[23] In the same vain, Bennie Maupin mentions often in interviews and oral histories how harsh critics were towards his work with Herbie Hancock and the Headhunters, even though their music was not less original than other free jazz artists.[24]

With all this in mind, I have chosen five artists and musical examples I believe will enable us to define, and expand our definition, of spiritual jazz in the period between 1969 to 1979. These are Gary Bartz's "Another Earth," Pharoah Sanders' "Astral Traveling," Billy Harper's "The Call of the Wild and Peaceful Heart," Bennie Maupin's "Ensenada," and John Gilmore's solo on Sun Ra's "Springtime Again." Each one of these presents a model for how to approach, define, and create in this style.

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[21] Benjamin Bierman, "Straight-Ahead and Avant-Garde," *jazz Perspectives* 9, no. 1 (2015): 82-83.
[22] Jane Welch, "Pharoah Sanders: 'I Play for the Creator'," *Downbeat* 38, no. 10 (May 13, 1971): 15.
[23] Brian Case, "Pharoah Sanders Has Been Here and Gone," *New Musical Express*, June 1974.
[24] For example, in Greg Bendian, "Bennie Maupin," Major Figures in American Music, *Oral History of American Music Collections*, Yale Univerisy Library, New Haven, CT.

For this research I have chosen to focus specifically on saxophone players. My main reason to do so is that I am a saxophone player myself, and as such might have more insight into the thinking of these artists. However, one could also make the claim that spiritual jazz in this post-Coltrane phase has especially strong examples of saxophone players leading bands and having more direct responsibility for innovations in the style. Given how influential records like John Coltrane's *Crescent* and *A Love Supreme* are for this style, it makes sense saxophone players will be especially drawn to create within it. In addition, it is somewhat easier to use pentatonic language on the saxophone – as opposed to the trumpet or trombone – which could also explain why saxophone players are especially suited for modeling spiritual jazz. And lastly, the similarity with the human voice – in range, vibrato, articulation, and phrasing –[25] also positions the saxophone as a central instrument in this style.

I strongly believe – and hope this research shows – that these records cover both the stylistic axioms of the period and allow us to expand our definition of the style. As such, I present these examples mostly in chronological order. An order that also allows us to start with a model of spiritual jazz that is closer to our basic assumptions about the style, presented in this introduction in the form of broad generalizations, and slowly and methodically break through these assumptions as we advance through the years. The following chapters will examine these five models, and hopefully introduce the reader to the beauty and intricacies of spiritual jazz.

[25] For example, consider John Coltrane's "Psalm" from *A Love Supreme*, in which Coltrane "recites" an original psalm in his playing. A video synchronizing the lyrics and music is available at https://www.youtube.com/watch?v=8kOu61AtFVk

Musical Network

A Partial Mapping of a Scene

Before we begin analyzing and discussing the recorded music, I would like to take a moment to look at the musical environment the five figures we are contemplating were working in. At first glance, beyond the obvious recordings in which they have worked together, the five do not seem to be strongly connected or part of the same scene. However, a deeper look into the bands they have worked in and the sidemen they have hired for their own recordings suggests they were all part of the same musical network. In the following graphic, I try to showcase these connections, and suggest that even though the five artists run the stylistic gamut from the avant-garde to instrumental funk, they are much more connected to one another than one might think.

The strongest connections are the ones in which these artists replaced each other in working bands. The colored circles around the main figures mark such associations – as opposed to a single recording session. These include working with Miles Davis, Lee Morgan, Art Blakey, Max Roach, and Sun Ra.

Lines in the graphic show connections with other artists via recordings. For this mapping, I tried to strike a certain balance – I was looking at connections that could be deemed important but were not as permanent as long membership in a band. I used recordings here – as opposed to a single live show at a club – as a way to examine a more "permanent" situation, typically with more planning, weight, and scheduling to it. These connections include situations where the five main artists were bandleaders – and hired someone as their sideman – and the opposite scenario. I omitted connections that were covered, or implied, by membership in a band – i.e there is no line from Art Blakey to Billy Harper, or from Harold Mabern to Bennie Maupin since these

connections are covered in their membership in the Jazz Messengers and Lee Morgan's band respectively.

This is only a partial mapping mainly since so many of the recordings made at the time are out of print and not readily available via reissues or streaming platforms. In addition, there are no complete and well researched bibliographies and discographies for all the small labels and independent presses working at the time. Even some of the more well researched books, such as the *Penguin Guide* or John Gray's *Fire Music*, tend to miss certain albums or artists. It is very possible that there are more connections than mentioned here.

A few connections are worth mentioning, as they give us a glimpse of how the scene worked at the time. Three out of the five artists discussed in this dissertation were Messengers throughout the 1960's- John Gilmore, Gary Bartz, and Billy Harper. It is interesting to think about how Blakey's style of bandleading has influenced all three.

Both Gary Bartz and John Gilmore played with Charles Mingus at his Jazz Workshop but did not record with him. Bartz specifically mentions playing in the Jazz Workshop as a formative experience in several interviews.[1]

Another interesting connection is drummer Freddie Waits, who worked with three of the five artists – Gary Bartz, Bennie Maupin, and Pharoah Sanders – in very different stylistic situations as well. Although Waits is described by Barry Kernfeld as being "[maybe] the most versatile drummer of the century,"[2] he is rarely mentioned as one of the greats. Even for a decade of jazz music that rarely gets its due in critical acclaim, Freddie Waits is further underpromoted. I believe his style is crucial for the development of spiritual jazz, especially given his ability, again

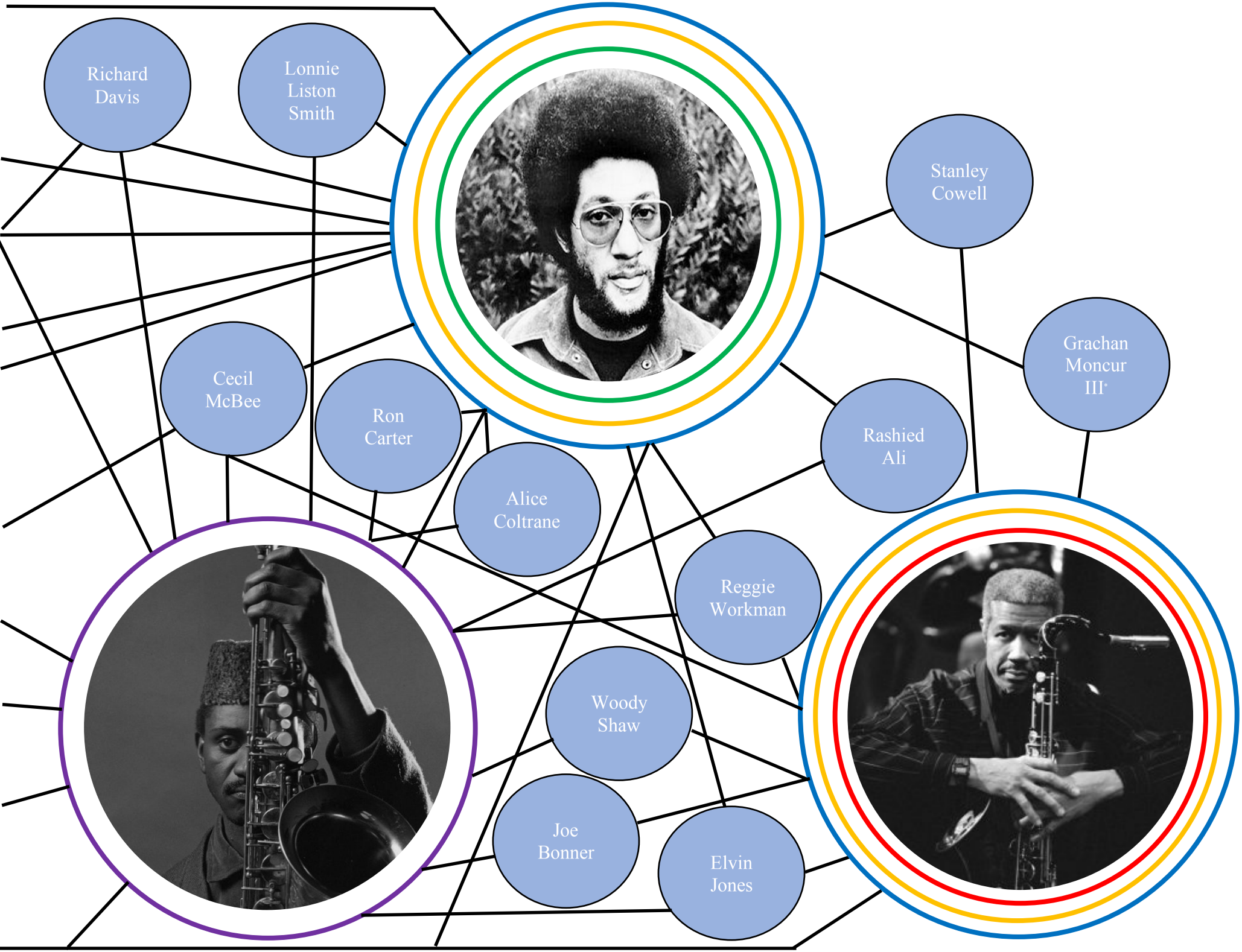
[1] These are fully cited and detailed both in the Gary Bartz chapter and the BIBLIOGRAPHY section.
[2] *Grove Music Online ,* s.v. "Freddie Waits," https://doi-org.ezproxy.library.wisc.edu/10.1093/gmo/9781561592630.article.J470200.

as Barry Kernfeld writes, to play with both "rigid restraint and outrageous creativeness."[3] Another such underrecognized connection is drummer Joe Chambers. In our small map, he has recorded with Gary Bartz, Bennie Maupin, and John Gilmore in records by Charles Tolliver, McCoy Tyner, and Andrew Hill respectively.

This graphic also showcase the importance of the record label Strata-East in documenting the style. Officially founded in 1971 by Charles Tolliver and Stanley Cowell, the label was at the forefront of the music I am describing here. It is both free jazz and post-bop, with the aforementioned rigid restraint needed to hold down a groove and wild creative abandon. Both Tolliver and Cowell play on Gary Bartz's *Another Earth* and the label also released Billy Harper's *Capra Black*, his first record as a leader. Saxophonist Clifford Jordan produced Pharoah Sanders' *Izipho Zam* for Strata-East, and he also played with John Gilmore on the Blue Note release *Blowing in From Chicago*.

This map puts together artists like Herbie Hancock with the likes of Sun Ra and shows that they are perhaps closer to one another than one might think. It is precisely this juxtaposition I believe spiritual jazz exemplifies so well, and why I believe there is a need to study this music. This dissertation will show how this strain of music thrives in being traditional and experimental at the same time. How it has a defined aesthetic that is also defined by how it is broken. And by how, perhaps even more than the notes, it is defined by its state-of-mind.

[3] Ibid. It is perhaps exactly this quality that also makes him less identifiable or iconic to those not 'in the know'.


Richard Davis
Lonnie Liston Smith
Stanley Cowell
Cecil McBee
Ron Carter
Grachan Moncur III
Rashied Ali
Alice Coltrane
Reggie Workman
Woody Shaw
Joe Bonner
Elvin Jones

A Partial Mapping of a Scene – Connection via recordings in the 60's and 70's

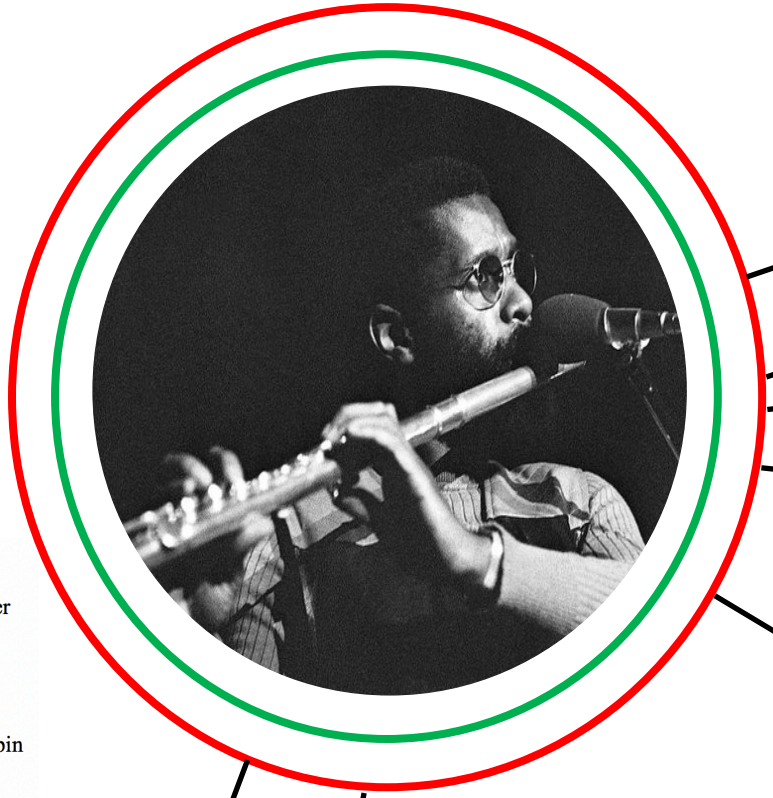

Gary Bartz


Billy Harper


Pharoah Sanders


Bennie Maupin


John Gilmore



Herbie Hancock

Freddie Waits

Joe Chambers

Harvey Mason

Billy Hart

Charles Mingus **

Jimmy Owens

Clifford Jordan

Clifford Jarvis

McCoy Tyner

	Jazz Messengers
	Miles Davis
	Lee Morgan
	Max Roach
	Sun Ra

* Although Grachan Moncur and Gary Bartz have not recorded together, Gary mentions him as an important figure in his development in the 60s at a level worth mentioning here.

** Both Gary Bartz and John Gilmore worked with Mingus in his Jazz Workshop. Although no studio recordings are available, video from a live recording with John Gilmore is available in Thomas Reichman's documentary MINGUS.

Gary Bartz – Another Earth

Another Earth, 1969, Milestone MSP-9018

Gary Bartz – Alto Saxophone, Pharoah Sanders – Tenor Saxophone, Charles Tolliver – Trumpet, Stanley Cowell – Piano, Reggie Workman – Bass, Freddie Waits - Drums

Discussing Gary Bartz's composition "Another Earth," the title track from his 1969 Milestone record, is a good starting point as I believe it serves as a great example for what the jazz community at large thinks spiritual jazz means. Understanding this composition will establish several stylistic elements as emblems of the music. This piece is also rich with complexities and contradictions, and I would like to suggest those are as important to the style as the elements that are more straightforward. "Another Earth" then will present both the core elements of the style and advancements in and expansion upon those same elements.

When most jazz journalists talk about the decade in jazz starting in 1969, they typically talk about either the death of the music and its original icons – Duke Ellington, Louis Armstrong – or the clash between avant-garde, fusion, and the return of tradition.[1] The main jazz history narrative does not usually consider that there were also many stylistic changes and innovations during that decade, changes pieces like "Another Earth" exemplify through developments in form, structure, and motivic development.[2]

On its surface, "Another Earth" presents all of the spiritual jazz aesthetics and elements we now consider cliché. First, it is a long musical piece. At close to 24 minutes, it is flirting with the "bleed" range of a record, meaning the grooves come dangerously close to the edges of the plate and are very close to one another, potentially harming the acoustic quality. While other artists in

[1] These clashes are discussed the writings of Kofsky 1977, and Giddins, 1979.

[2] In recent years, several writers have suggested a more nuanced view such as Kibbee 2015, Svorinich 2009, and Sella 2015 with her discussion of Gretchen Parlato's performances of Herbie Hancock's 'Butterfly'.

this scene have also experimented with putting longer pieces on their records, "Another Earth" as a single song takes a full side, which was, and still is, very rare. In some cases, it was a producer who decided about the natures of these song structures. Ashley Kahn shows how Ed Michel, Pharoah Sanders' producer for Impulse! Records, would break up some of Pharoah's side-long tunes to help him increase his mechanical royalty rate.[3] In Gary Bartz's case, however, the high level of motivic connectivity does not lend itself to such practice. Also in line with the style, "Another Earth" starts with a rubato section in minor key, not unlike John Coltrane's "Crescent" or "Wise One," and implies the hallmark of modal jazz, the Dorian mode. Connected to this Dorian sound, "Another Earth" also features pentatonic scale structures in much of the accompaniment and the solo sections, as well as fourth-voicings and "So-What" chord structures.[4] The piece is inspired by thoughts about the universe and space, and the possibility of other life forms and life on other planets. All of these on their own would not bring me to suggest this recording is as important as I am about to. It is what reveals itself once a deeper examination of the music commences that enticed me to do so.

First the issue of length. What at first seems indulgent – a *Downbeat* review seemed disappointed by it –[5] reveals itself to be easily justified by form. Bartz describes this piece as a "sextet in three uninterrupted movements,"[6] and mentions in interviews how at the time he was thinking about different forms in European classical music and ways to incorporate those into his own.[7] In that sense, the length is not that different than a concerto or a symphony in the classical era. Second, as one looks to the other side of the record and the rest of the materials, they will notice

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[3] Ashley Kahn, *The House That Trane Built: The Story of Impulse Records* (New York: W. W. Norton & Company, 2006), 217-218.
[4] Named after the chord voicings Bill Evans uses for the melody on Miles Davis' 'So What'.
[5] Alan Heinman, Review of *Another Earth, Downbeat* 36, no. 21 (October 16, 1969).
[6] *Another Earth* Jacket.
[7] "Gary Bartz 2008,"interview by Om'Mas Keith and Emma Warren, *Redbull Music Academy*, https://www.redbullmusicacademy.com/lectures/gary-bartz-bonn-better-know.

the themes of space and extra-terrestrial life cover the whole record, in essence making this a "concept album" of sorts. Even the one Broadway tune on the record fits – "Lost in the Stars." In addition, a *Downbeat* review of a Gary Bartz show in 1969 commented that "The group generates as much visual as musical excitement…at times it looks as if the group is performing a service rather than a performance."[8] All this makes it clear the music is more thought-out or planned than what it seems on the surface. We will keep discussing all of these elements in greater depth as we move through "Another Earth," yet the main issue I would like to discuss is musical form.

When asked in 2008 about *Another Earth*, Gary Bartz commented that while working on the piece he was studying symphonic forms and had the idea that "a symphony can be whatever you make it."[9] In that sense, he considers "Another Earth" to be like a "symphony for six horns, six pieces…." [10] In the album liner notes, Maxine Bartz writes about two additional catalysts for the larger piece, a telescope and a piano.[11] Having daily access to the piano for the first time since his studies at Julliard and a telescope as opposed to just written accounts of astronomy, as Mrs. Bartz points out, led to a period of self-expansion, inspiring the writing of an extended piece of music. It is interesting that she notes that the movements are inter-dependent, like life. A close examination of the music does reveal several surprises in the way the different musical themes connect and intersect with one another. Yet it seems that these thematic connections were not that obvious at the time, even to discerning listeners. The 1969 *Downbeat* review mentioned above states that "there is little sense of continuity,"[12] but it is clear from the liner notes, and

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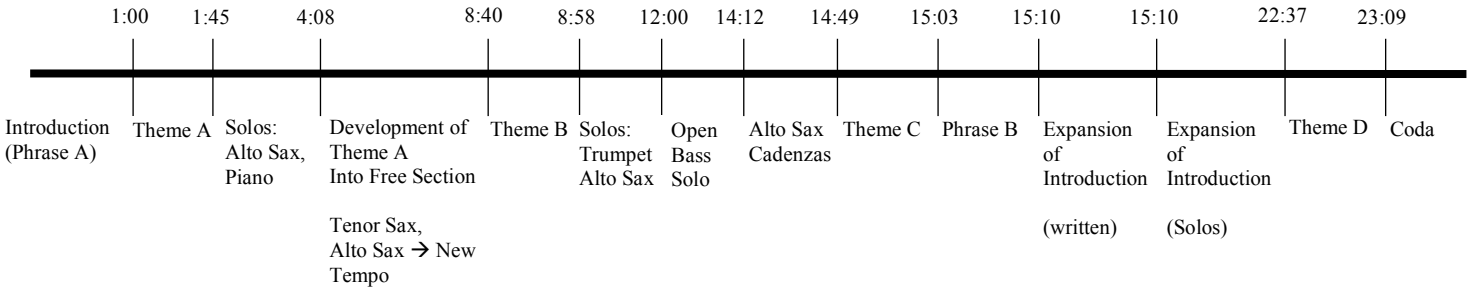
[8] James D. Dilts, review of Gary Bartz in concert at the Left Bank jazz Society, Baltimore Md., *Downbeat* 36, no. 18 (September 4, 1969).
[9] Gary Bartz, RBMA interview, 2008.
[10] Ibid.
[11] *Another Earth* Liner Notes.
[12] *Downbeat*, 1969.

from the music, that was not the composer's intent. I would like to suggest that not only are the different themes connected, but they serve as a great example of a compositional model that was, and for the most part still is, rare in jazz music, especially in small-group settings. A model in which both the solo space and the composed section are true equals, and one supplements and enriches the other in full integration.

A timeline of the piece reveals it is actually slightly more complex than simply three uninterrupted movements –

Ex 1[13]



In this example, we have labeled four major themes, A through D, and two phrases that have structural functions. This diagram also shows that the solos occur in areas of development and expansion. These solos also function as pivot points, which move the listener forward from one section to the next. It is important to note that soloing in such a manner requires a different mindset than most jazz playing, as the performer has to lead their solo towards new material, as opposed to just expand on older material, connect to the next solo, or lead back to a theme. This type of writing and soloing was rare, but not unheard of. It is not unlike jazz bands and pieces

[13] Since *Another Earth* is out of print, not available on the main streaming platforms, and somewhat of a rarity to find on CD or vinyl, these time stamps were taken from a lower quality version on YouTube to allow for easier scrutiny from other researchers and readers. It can be found here - https://www.youtube.com/watch?v=_3ETaVXlzLA.

that are more influenced by European classical music such as the Modern Jazz Quartet's ″La Ronde Suite″. In addition, Miles Davis' "lost quintet" – a short lived iteration from 1969 – used to connect their songs with free sections moving from one to the next with no interruption, so Bartz might have drawn inspiration from that band as well.[14] It is also possible that it was precisely Bartz's ability to solo and compose in such a manner that enticed Miles Davis to hire him for his own band.

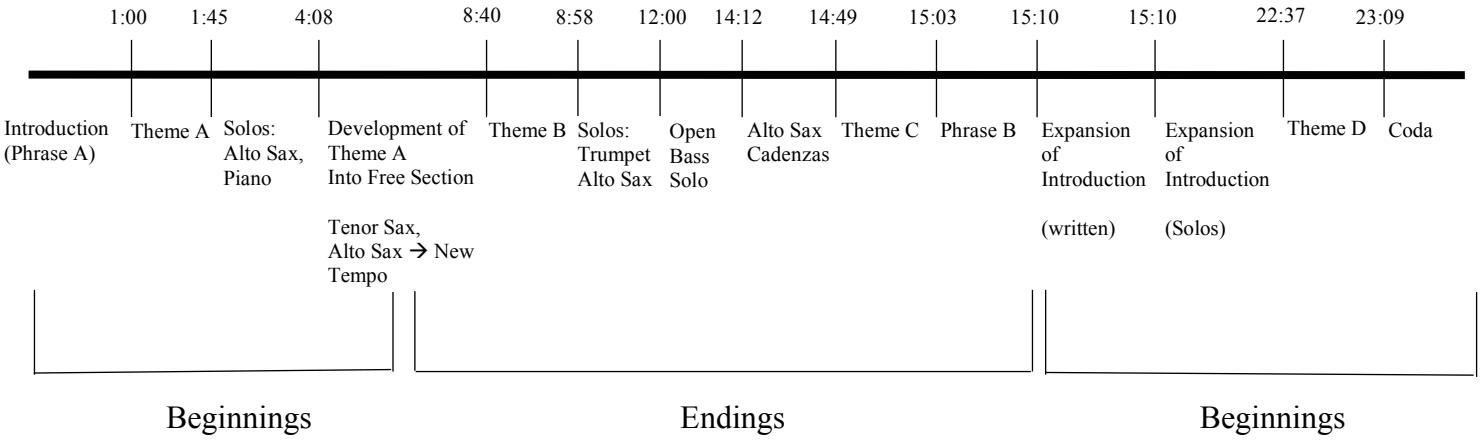
Gary Bartz describes the three movements on the album cover –

Beginnings: Conditions being right, life is formed.

Endings: Undetermined factors can eliminate it in the flicker of a star.

Beginnings: There will always be life somewhere.

Example 2

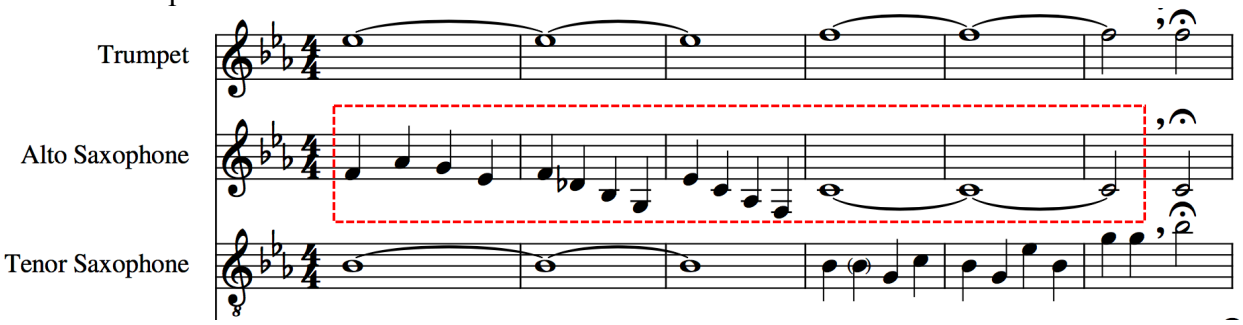


Example 2 shows the timeline with what I would like to suggest are the movement markings.

[14] The so-called "lost quintet" did not officially record, hence the name, but there are some live recordings and videos available that show this quality. For example, a show from 1969 in which the band threads three songs together is available at https://www.youtube.com/watch?v=sayOJKN6yuo. A live show from Nice, France shows Hancock's Mwandishi band engaging in such playing as well, although a couple of years after *Another Earth* - https://www.youtube.com/watch?v=gEOmvo0Qg9c.

The introduction is included, along with what is labeled as phrase A, in the first Beginnings movement because of its structural importance as material that will be expanded upon later in the piece. It is the musical material in that introduction, which I also label Phrase A, that unites the two Beginnings sections. The Beginnings themes, Themes A and D, are less connected in themselves, meaning the main connecting element is the introduction, and specifically Phrase A. This aligns with the description of the two Beginnings movements, as they are connected by the thought of life and its existence but describe two different scenes – the formation of life and the idea that there is always life somewhere. Example 3 shows Phrase A.[15]

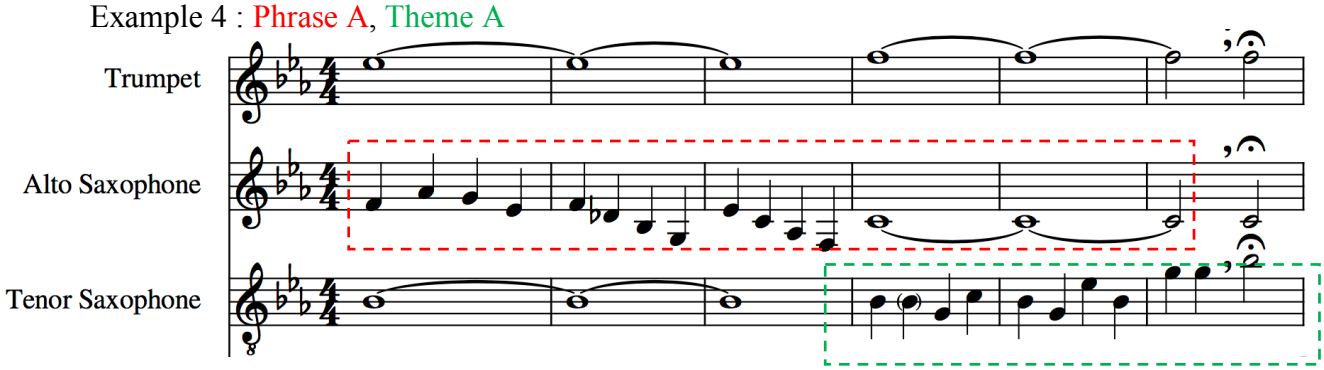
Example 3



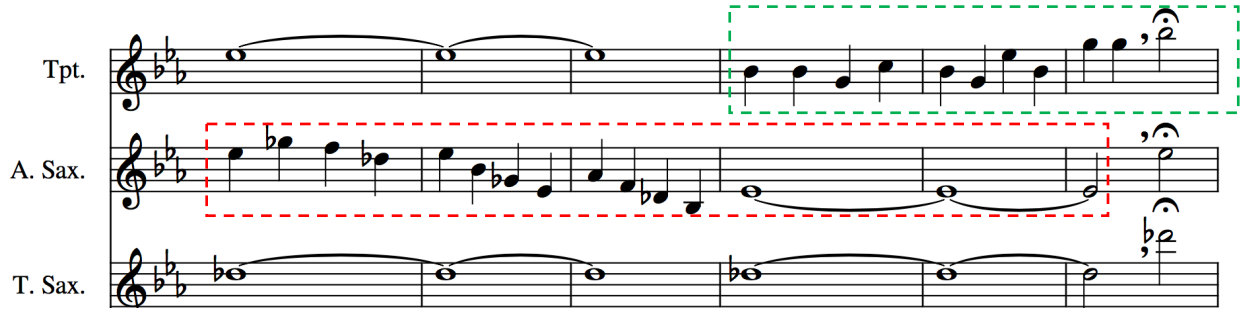
The introduction starts with a Bb minor tonality for the first rubato statement of Phrase A. A single Bb minor chord is held, with both trumpet and tenor sax holding a fourth. The harmony then moves to Eb minor in blues fashion for what can be described as phrase A' in the alto, while the other horns hold a second. This is followed by a cadence in Eb minor, with the trumpet and tenor moving from a fourth to a second. This is shown in example 4.

[15] A full transcription of the piece, from which these and all following examples are cropped, appears in the Transcriptions section. Unless otherwise noted, they are presented here in concert key.

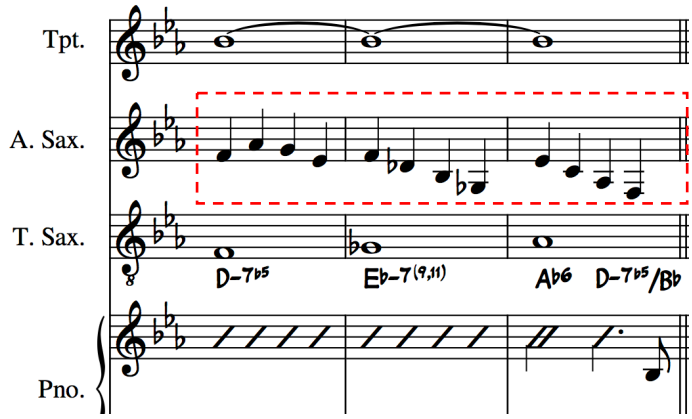
Example 4 : Phrase A, Theme A



Phrase A', Theme A



Cadence in Eb minor



In the Introduction, each phrase is answered by a rubato statement of Theme A. Example 4 shows Phrase A in the alto part being answered by Theme A in the tenor. Followed by Phrase A' – in Eb minor – and its answer, and finally the cadence in Eb minor which leads us into Theme A.

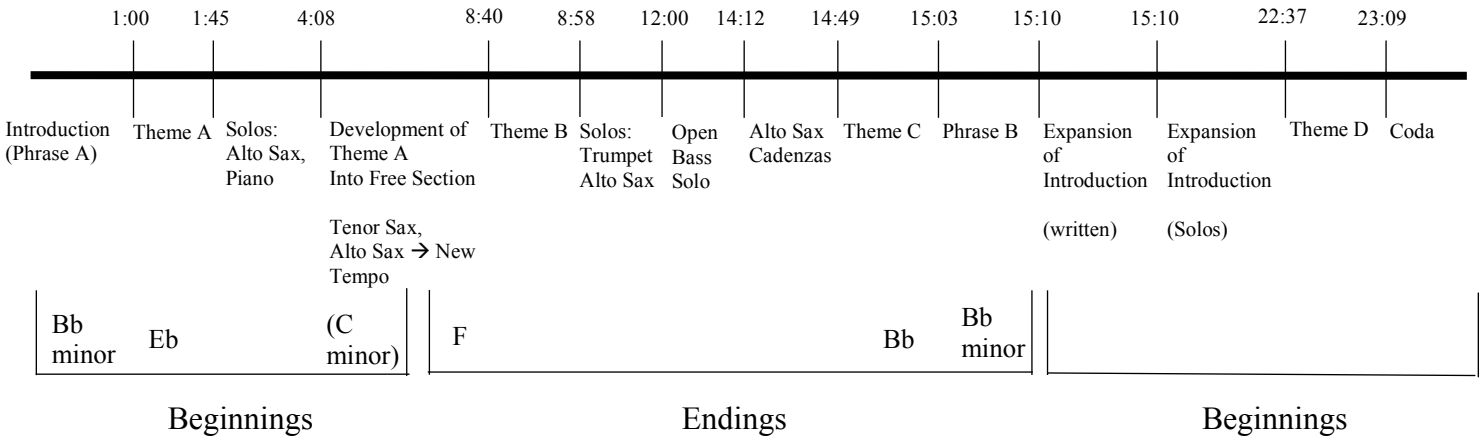
Given the fact that Theme A – the first theme – is in Eb Major, and that the first cadence is in Eb as well, there can be some confusion as to the tonality of the piece. We determined the tonality as being in Bb minor – as opposed to Eb – for two main reasons. The first is simply that the piece begins and ends with a held Bb minor chord. Given how strong the tonal pull is as Bb minor starts the piece, it is difficult to feel Eb as tonal center even though the first cadence is in that key. One might expect the presence of Eb Major as coming from the Dorian mode and how common that mode is in spiritual jazz and jazz in general, yet the introduction presents the listener with an Eb minor chord (Phrase A') as well as a cadence implying an Eb minor resolution. This strengthens the notion of the arrival at Eb Major as a deceptive cadence. In addition, given how much the jazz listener is used to hearing the move from Bb minor to Eb minor as derived from the blues, it is a stronger case to hear "Another Earth" in Bb minor. Throughout our examples it will become clear that the connection to the blues is an important stylistic element in spiritual jazz, as the artists working in the genre essentially deconstruct the blues by playing on the listener's expectations from it.

It is worth noting that in many ways, stylistic changes in jazz can be exemplified through changes to the 12-bar blues - from the riffin' style of the big band era, to bebop blues tunes like Charlie Parker's "Blues for Alice" and Bud Powell's "Dance of the Infidels," through the return to the V-IV blues in hardbop, the non-functional harmony of Wayne Shorter's "Footprints" and Joe Henderson's "Isotope" and beyond. The introduction in "Another Earth" serves as a perfect example for the type of deconstruction spiritual jazz artists employ. Like the blues form, it is built in three phrases, but of three measures each instead of two, which is the traditional length. It has a tonic-subdominant-cadence structure – only the cadence is in Eb, the subdominant key. And in addition, the introduction features call and response between Phrase A and the Theme A

response, and pentatonic structures in the horns and piano. Yet as listeners, we do not hear the introduction as a full, stand-alone, blues from – one could say the blues form is then deconstructed, and recontextualized to suggest a new meaning.

Another reason for Bb being the tonic is the return to Bb minor as we arrive at the second Beginnings section, a clear structural importance. We then remain in that tonality until, as mentioned, the piece ends in Bb minor. With that return in mind, we can use the tonal centers of each movement to take a macro-view of the structure of the piece.

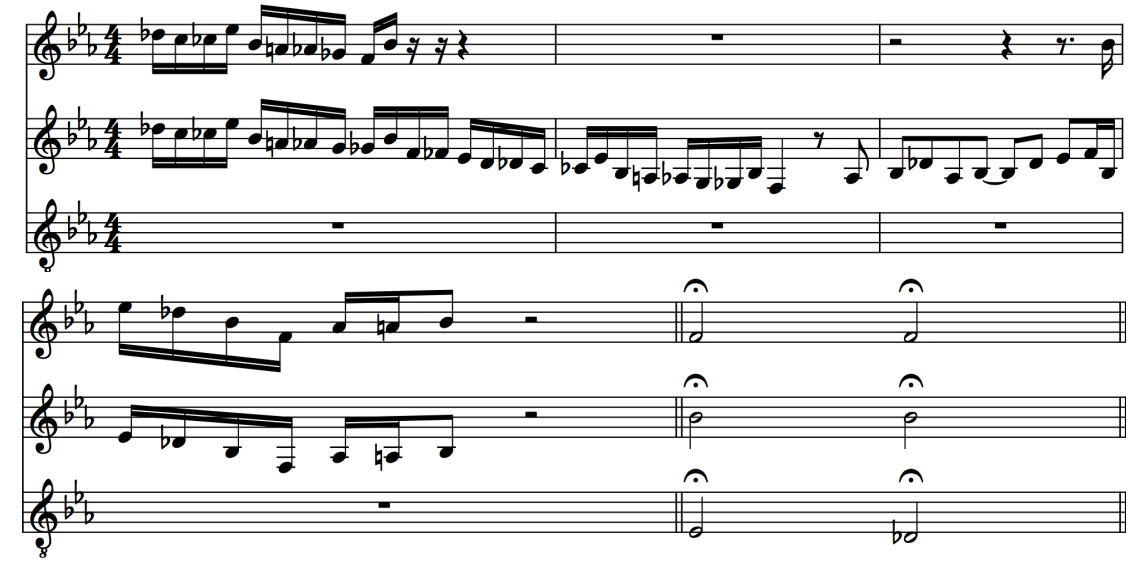
Example 5



Example 5 shows that in essence "Another Earth" is built with a i-IV-V-i progression as the backbone of the piece. Again, this is perhaps somewhat ordinary in more symphonic forms but was not – and in many ways is still not – that common in jazz at the time. This type of structural progression lends itself well for a return to the original theme after the development. However, Theme A does not return in "Another Earth," instead there is an expansion of the introduction which will eventually lead us to Theme D.

Example 6

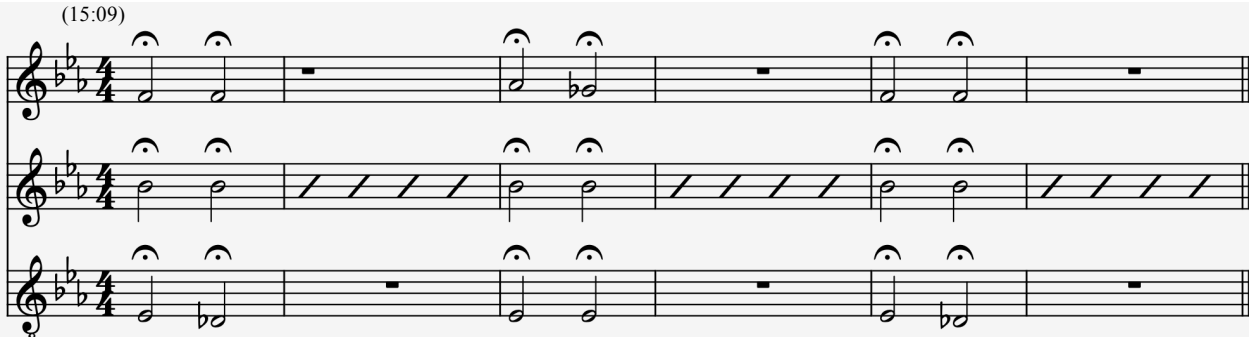
(15:03, ♩= 235)



A closer look at this expansion of the introduction material in the second Beginnings section shows that the sense of thematic return is provided to the listener by both the abrupt change in tempo – from the fast figure which is Phrase B, to more sustained, cadenza like chords – and the strong return to Bb minor in the held chords. Example 6 shows this abrupt change.

Example 7

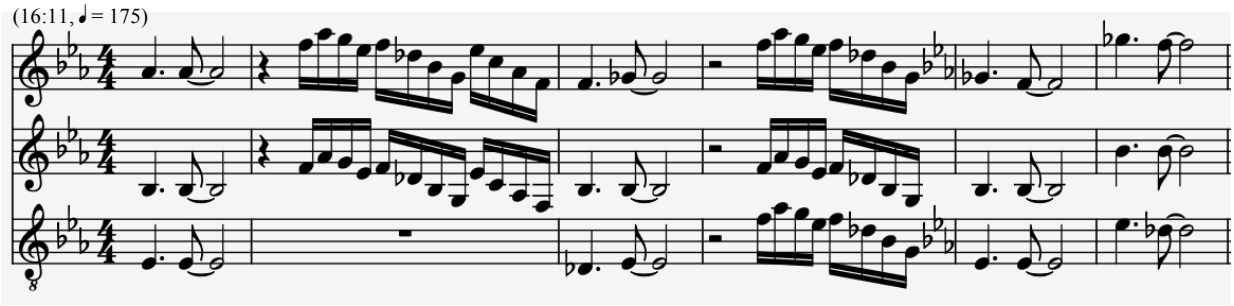
(15:09)



The move to Eb minor that follows these two fermatas mimics the introduction as well, strengthening the sense of thematic reprise. However, there are two main differences between the first introduction and this one.

First, no melodic material, such as phrase A or A', is played for the reprise. Second, while the introduction has a single chord with the trumpet and tenor holding an interval of a fourth or a second – implying fragments of the minor pentatonic scale – the reprise has two chords per measure and more tertiary sounds that convey the full chord. Example 7 shows these chords. Given these differences, it is a testament to the strength of the composition that the listener nevertheless feels a strong sense of return to the original material. This is also a defining characteristic of spiritual jazz – the listener perceives the compositions as more than just the melody or just the chord progression – as we will see in the next chapters, many times the composition might also be the atmosphere, or the piano voicings, or a state of mind.

Example 8

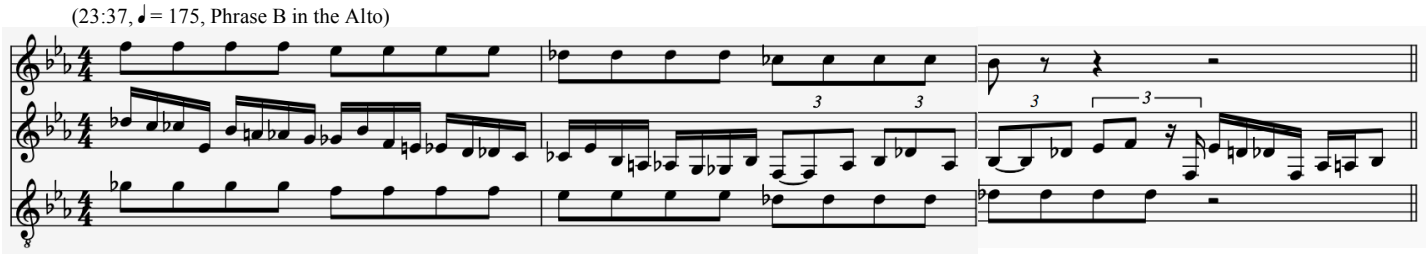


A short piano segment follows the cadenzas shown in example 7, harmonically far from Bb minor, in which the rhythm section plays time more clearly, followed by a fragment from Phrase B. Then there is a return of the expanded material, however this time even more connected to the original opening material. First, phrases A and A' are played by the horns – over the Bb minor chord and Eb minor chord respectively – this time in unison by all horns (although Pharoah Sanders seems to miss the first statement). Second, the chord voicings in the horns again outline fragments of the correlating minor pentatonic scales – Bb, Ab, Eb for Bb minor – but then tertiary harmony for Eb minor and the last Bb minor chord, moving from the more ambiguous

sounds of the pentatonic to more defined harmony in the form of triads. This is shown by example 8. Solos follow.

Example 9

(23:37, ♩= 175, Phrase B in the Alto)



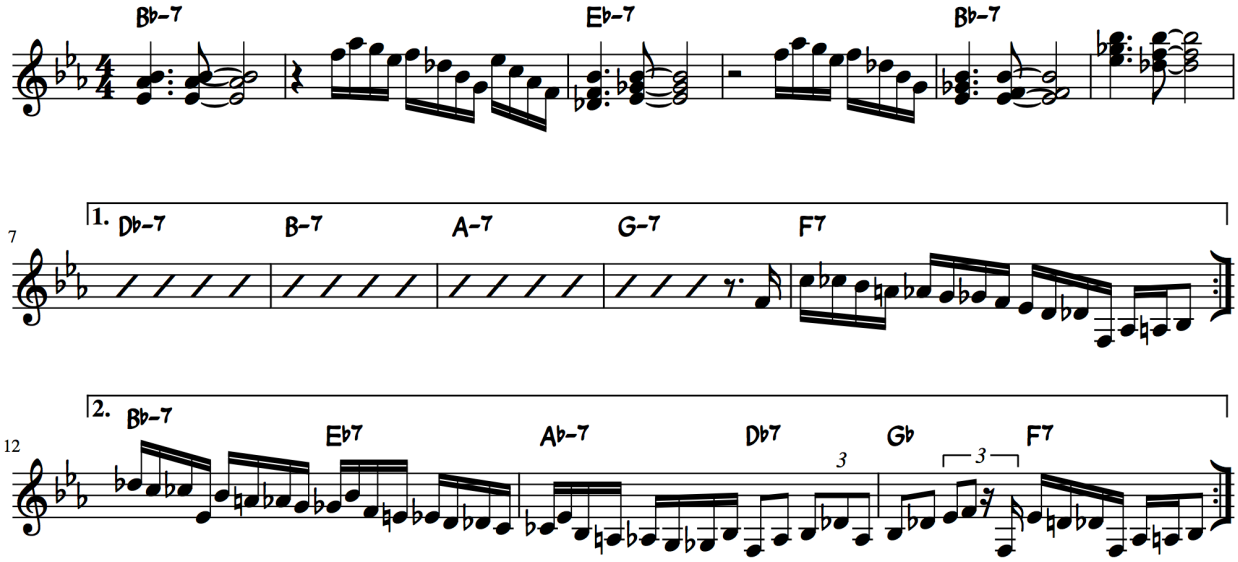
The great reveal of this section is the entrance of all the horns on cue at 22:37, shown here in example 9. This segment is followed by a return to the held chords and phrases A and A', essentially creating Theme D. This is a very special thematic and structural moment, as it shifts our whole perception of the nature of this section.

Theme D collects material that came before it and recontextualizes it, so the listener now understands everything that came before it in a different light.

With the appearance of Phrase B before Theme D, as seen in example 9, it becomes clear Phrase B has a structural role, signifying a move to a section in Bb minor. More so, the listener now hears Phrase B in relations to a repeated form – the end of a repeat or 3 or 4 measures before the top of the form – as opposed to being played freely or on cue between sections. All this presents a new understanding of Theme D and the solo form anticipating it. Rewritten as a lead-sheet of sorts, Theme D is similar to, or is connected to, other jazz compositions of the time. It is essentially an ABAC tune in minor key (with quartal harmony in the voicings), built with an uneven 20-bar form divided 6+5 and 6+3 with non-functional progressions in the first ending. In that sense, Gary Bartz's compositional style is very connected to and as progressive as other

artists of the time, like Herbie Hancock and Wayne Shorter.[16] Example 10, below, rewrites Theme D this way.

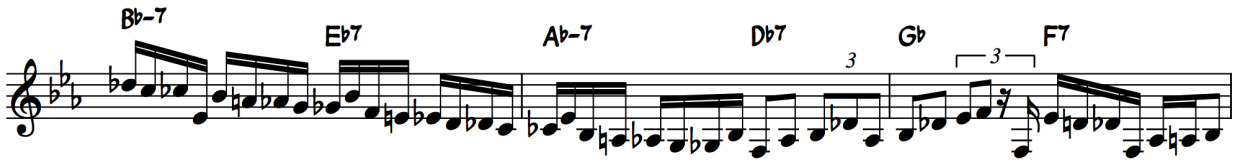
Example 10



This is an important element of "Another Earth." Maxine Bartz described the movements as being inter-dependent in the album liner notes. In that sense, they should on the one hand stand alone as independent pieces and be thematically or structurally connected on the other. Theme D clearly takes thematic material, as well as harmonic, that we have heard before and uses it to create a "tune" that can stand on its own. Even more, this shows the connection Bartz has to more traditional jazz language while also being able to recontextualize that language. If we look at the material through a more traditional lens, we can see Phrase B as essentially a very traditional bebop-like line which would easily fit a ii-V progression in Gb Major. Example 11 isolates the phrase with its underling chord progression.

[16] There are several books and dissertations detailing the importance of both Shorter's and Hancock's compositions of that era. Most notably, Keith Waters' book *The Studio Recordings of the Miles Davis Quintet, 1965-1968* explores many of the developments Hancock and Shorter brought to the music. Of interest are also Waters 2005, Strunk 2005, Julien 2003, Julien 2009, and Wallmann 2010.

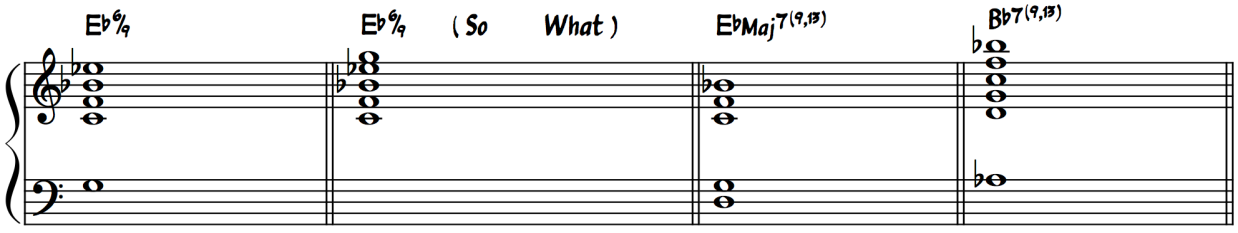
Example 11



As mentioned, Phrase B has all the "correct" half steps to allow for chord tones to land on strong beats in a Gb Major progression – | Ab-7 Db7 |.[17] This essentially ignores the first ii-V in the progression, | Bb-7 Eb7 |, anticipating and prolonging the Ab-7 across the bar line by a full measure. By doing so, Bartz manages to stay, and keep the listener, connected to "regular" jazz language but also makes for an unusual sound. He uses the more traditional sound in an untraditional way. This is an important stylistic element of spiritual jazz during that decade that we will see over and over again throughout our musical examples.

Phrase B follows Theme C and as mentioned, functions both as a pickup to and the end of the Theme D "tune." This dual function of phrase B as both pickup and the end of a form is very interesting and is reminiscent of other pieces from the 1960's that have forms that twist, change meaning, or drop measures, such as Herbie Hancock's "Dolphin Dance" or Jackie McLean's "Lost."

Example 12



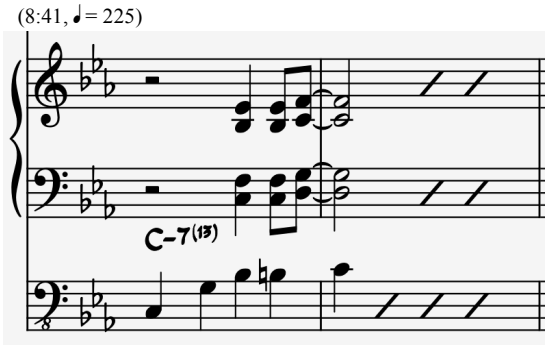
[17] By "correct" I mean these half steps fit pianist and educator Barry Harris' method; there are no "wrong" half-steps.

Another way Themes A and D are connected has to do with the piano voicings. In this case the Eb and Bb chords during the solos for Theme A are usually voiced with the types of structures shown in example 12, transcribed from Stanley Cowell's playing on "Another Earth."

This fourth-voicing based sound was not new at the time, after all McCoy Tyner has already established it with Coltrane in the early 60's and Miles Davis' "So What" was recorded in 1959, but it was still new in being incorporated to the jazz aesthetic at large. Many piano players were still trying to find their own voice using Tyner's innovations.[18] It is important to notice that this sound is of paramount importance in spiritual jazz, a prime characteristic of it, and another way for musicians to link their music to that of John and Alice Coltrane, who essentially established the style as we know it today.

After the solos on Theme A, a section in C minor follows and then quickly dissolves into a free tenor solo. All the Eb Major piano voicings just shown work well, and are undoubtfully more common, in C minor. Indeed, that is precisely how Stanley Cowell voices the C minor section. Example 13 shows a typical pattern in fourths with a correlating bass line – Cowell and Workman play this for the first statement of theme B.

Example 13

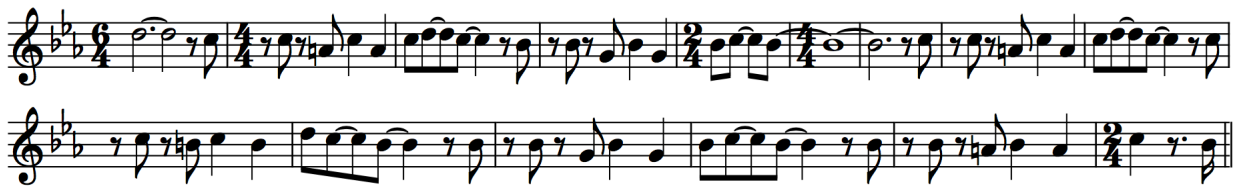


[18] Ethan Iverson mentions in his blog how to this day many players still have a hard time really assimilating McCoy Tyner's playing into their own. Ethan Iverson, "McCoy Tyner's Revolution," *Transitional Technology* (blog), https://ethaniverson.com/mccoy-tyners-revolution/ .

The structural move from Eb Major to C minor can be seen as similar to the move from Eb minor in the introduction to Eb Major in Theme A. It also foreshadows the move from Bb Major to minor in the lead into the final Beginnings movement. This view will imply that "Another Earth" uses parallel moves from minor to Major, and vice versa, as a structural tool – which is mimicked by a move from a Major chord to its relative minor after Theme A. This move occurs in between solo sections, which again showcases the structural use of the solos in "Another Earth" to move us to **forward** to a different section, as opposed to the more common **return** to a theme.

Example 14

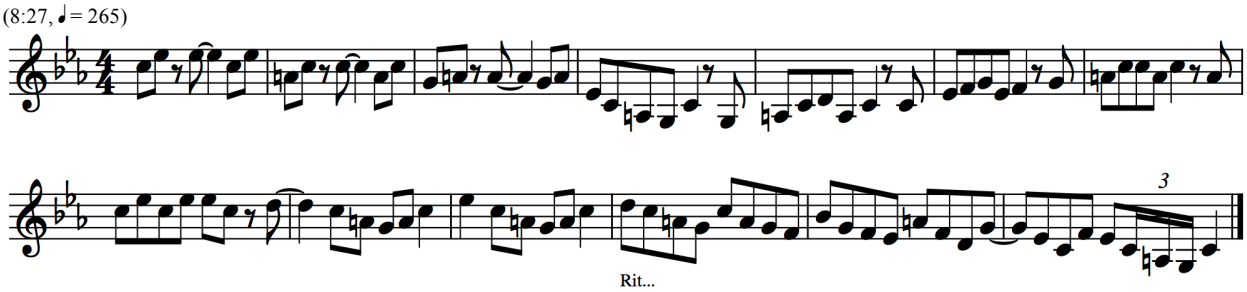
(14:49, ♩= 235)



The other musical themes do not reuse other material, but they are still connected to one another in several ways. Theme A, for example, surprises the listener in that it is in Eb Major instead of the Eb minor we anticipate the cadence leading into it to resolve to, as well as in its bouncy rhythm. The same surprise happens as we move from Theme C, clearly in Bb Major and with the same type of bouncy feel, to the return of introductory material in Bb minor via Phrase B. Example 14 shows Theme C in the alto part. [19]

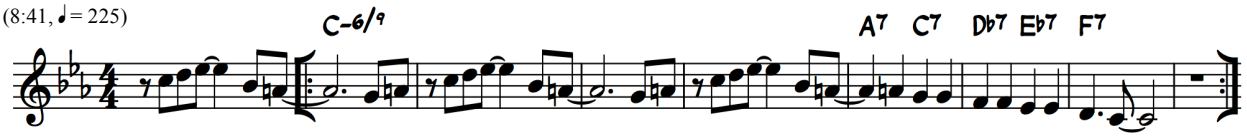
[19] Theme C may have been written in 4/4 and was conducted or cued in the studio. This will be similar to the rest of the composition, and indeed the total number of beats fit a 4/4 meter, with the cue into Phrase B cutting the last measure short, which is thematically fitting. I change the meter in my transcription to stay closer to the bar lines I felt were marked in the performance, given how uncertain the band sounds at that moment.

Example 15



The way "Another Earth" moves from the solos into Theme B is interesting as well. After Pharoah Sanders plays his free solo, which is very befitting to the description of "*Undetermined factors can eliminate it in the flicker of a star,"*[20] Gary Bartz takes over and gradually brings the band closer both to the original key of C minor and the next tempo. His solo is almost the opposite of Pharoah's – who moved towards destruction, or dissolvement, of the new tonality and tempo. Example 15 shows the end of Bartz's solo once he settles into the key and the new tempo. The piano holds a C Dorian sound throughout, while the bass mostly keeps a G pedal. There is a slight decrease in tempo towards the end that leads into the pick-up into Theme B. Theme B, shown in example 16 beloew, can also stand alone as a quick "burner tune" in the style of John Coltrane's "Pursuance."[21] This would make it an eight-measure long form revolving around a F7 sound. As shown in example 13, the first chord is C minor.

Example 16



[20] Gary Bartz's description of the movements from the album cover.
[21] Although "Pursuance" is a minor blues, it really established this kind of playing for spiritual jazz.

The dissolvement into an open bass solo during this section should also be seen as a moment to reflect about the description of the Endings movement. The abrupt change between the bass solo and the powerful alto cadenzas over the dominant chords that follow it, are perhaps a nod to the idea of the flickering of a star, which then leads us back to Bb, back to Beginnings, back to life. This dissolvement to an open bass solo is also very typical of John Coltrane's quartet, and a characteristic of spiritual jazz.[22]

I would like to point out again that the solos have a special structural quality to them, as they truly lead us from one section to the next without repeating any themes. In that way, there is never a "head-solo-head" structure in "Another Earth." This is significant not only because the head-solo-head was, and still is, the most common song structure in jazz, but also because the head-solo-head structure would mimic the overall "symphonic structure of sorts" "Another Earth" has. Instead, this piece presents something that was very rare in which the solos expand on the song **and** bring us somewhere else – A new section rather than simply a return of a theme. Again, it is rare, especially in 1969, to find pieces which use improvisation in such a "compositional" way. Perhaps this is a direct influence of Charles Mingus on Bartz,[23] but even most Mingus compositions do not use the solos in a compositional way to pivot from one section to the other. Indeed, many Mingus tunes from that time would abruptly change sections through vocal cues, but they would usually return to the theme, or lead into another solo. Scott Saul mentions in his article about the Jazz Workshop that soloists would "Preserve[d] simply until a spontaneous verbal cue initiated a new section."[24] And while Jennifer Griffith describes how,

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[22] In Pharoah Sanders' *Thembi*, which we will discuss in the next chapter, Cecil McBee is featured with a bass solo track, and a reissue of Coltrane's *First Meditations (for quartet)* has an alternate take of "Joy" that features mostly an open bass solo, so it is likely this was common within that scene.

[23] Bartz mentions his work with Mingus at the Jazz Workshop as very formative in several interviews, for ex. an interview with Jeff 'Chairman' Mao in 2012 and a Ted Panken profile from 1997 (full details in Bibliography).

[24] Scott Saul, "Outrageous Freedom: Charles Mingus and the Invention of the Jazz Workshop," *American Quarterly* 53, no. 3 (September 2001): 388.

even with a high degree of freedom for interpretation, soloists would go on until a "signal to **jump back** to the original form."[25] The solos in "Another Earth" move **forward** to the next section.

One last thing I would like to point out in regard to the solos, and to a certain extent some of the written material, is that this isn't a "perfect" take of "Another Earth." At times it feels like there is disagreement in the band on where they are in the form – especially while soloing over theme B – or what exactly the written chords or voicings are. The piano figure in between the expansions of introductory material in the final Beginnings movement should have probably been the same progression as the first ending of the solo form, but it seems to start elsewhere. And the piano entrance for Theme A seems to be shaky. Nevertheless, I do believe these disagreements – it's hard to call them mistakes – only add to the magic and attractiveness of the music. Even if this is all due to uncertainly in the studio, this take of "Another Earth" would not sound the same if everything had been worked out and cleaned up ahead of time or punched and corrected later. There is something about the humanity in these mistakes, that makes listening to "Another Earth" more enjoyable. This is a quality that will be discuss more with other examples, but I would like to suggest there is an element of beauty in the imperfection that makes this piece more attractive than it would have been otherwise. This is similar to David Feurzieg's analysis of Thelonious Monk and his statements about how "the significance of certain odd-sounding moments is bound up with their 'Wrongness', with a sense of contradiction or surprise."[26] That is to say that it is also these "wrong" moments that make "Another Earth" such a great example of spiritual jazz.

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[25] Emphasis mine. Jenifer Griffith, "Mingus in the Workshop: Leading the Improvisation from New Orleans to Pentecostal Trance," *Black Music Research Journal* 35, no. 1 (Spring 2015): 80.
[26] David Feurzeig, "The Right Mistakes: Confronting the 'Old Question' of Thelonious Monk's Chops," *Jazz Perspectives* 5, no.1 (2011): 30.

Pharoah Sanders – "Astral Traveling"

Thembi, 1971, Impulse! AS-9206

Pharoah Sanders – Soprano Saxophone & Percussion, Michael White – Violin & Percussion, Lonnie Liston Smith – Fender Rhodes & Percussion, Cecil McBee – Bass & Finger Cymbals, Clifford Jarvis – Drums & Percussion

The previous example shows how Gary Bartz's "Another Earth" both exemplifies the conventions of spiritual jazz and expands upon these conventions. The piece showcases all the aesthetic elements considered part of the style as described in the introduction – minor key harmony, long form improvisations, non-western or extraterrestrial themes, shifts in tempo, and non-traditional use of traditional jazz language. "Another Earth" also shows how Bartz manages to go beyond these elements with extended forms, the use of the solo as a structural element to propel the music to new sections and combining free soloing with non-traditional small-form structures. Bartz's example moves this research from the 1960's into the 70's, as it essentially exists in both worlds, embodying the innovations of the first decade and helping define the innovations of the latter. This all makes "Another Earth" a great model for spiritual jazz performance. However, the saxophone player possibly most associated with spiritual jazz, and just as good a starting point for this research, is Pharoah Sanders.

After playing with John Coltrane's later group, and following Coltrane's 1965 release *Meditations*, Pharoah started his run of albums – 11 records in 8 years – for Impulse! Records in 1966. The most known of these records, and the one most successful, is *Karma* – notable for the over-30-minute-long "The Creator Has a Master Plan."[1] Even though the record was commercially successful at the time, a rarity for free jazz records, a *Downbeat* review gave it an

[1] Ashley Kahn, 2006, pg. 207.

especially scathing one-star review describing the music as having an "over-loaded context," the LP as "exhausting," the track "Colors" as "even less interesting," and the whole result "pretty ponderous." If that's not enough, the critic adds a dig at the younger culture of the time writing that "like modern rock and 'sensitive' folk singers, this Sanders LP is probably extremely Meaningful and highly Significant."[2] Given how influential, and indeed significant, this record will become, reading this review today is a little ironic, but it goes to show how divisive this music was. In fact, this is a core issue for spiritual jazz artists in this decade – they do not easily fit in any category. Benjamin Bierman has dedicated a full article to address this issue in the context of Pharoah Sanders' career, stating that "If he had just been a 'free player' it would be easier to place him in a category with artists such as Albert Ayler, late John Coltrane, Cecil Taylor, Ornette Coleman, and the AACM, but the 'mainstream' and 'pop' leanings problematize that idea. His playing is 'free', but not 'free enough', yet he is also not "mainstream" enough to be placed into that category either."[3] With that in mind I wanted to go beyond *Karma* and the other more famous records Pharoah made for Impulse! with Alice Coltrane,[4] and look at the opening track from his album *Thembi*- "Astral Traveling."

The first thing *Thembi* really brings to the forefront is the idea of community. Beyond the core quartet, the addition of Michael White on some tracks, and Roy Haynes replacing Clifford Jarvis on one session, there are also four other percussionists credited to the album. The recording of *Thembi* is clearly a communal effort in which everyone is involved with everything. Ashley Kahn describes Pharoah Sanders' sessions for Impulse! as having a "recording-date-as-tribal-

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[2] Capitalization in the original. John Litweiler, review of *Karma*, *Downbeat* 36, no. 19 (September 18, 1969).
[3] Benjamin Bierman, "Straight-Ahead and Avant-Garde," *Jazz Perspectives* 9, no. 1 (2015): 66.
[4] Most notably *Journey in Satchidinanda*, but it's worth mentioning that Alice's "Turiya and Ramakrishna" from *Ptah, The El Daoud*, a record that also features Sanders, currently has over 15 million views on YouTube, a rarity in jazz music.

happening approach" and he quotes producer Ed Michel describing an earlier session as "a sort of traveling gypsy orchestra complete with cooks and camp followers. The room [Plaza Sound's studio] was huge, and they'd set up a table with lots of food, lots of incense. It was a party."[5] More so, *Thembi* also features one track that is a bass solo by Cecil McBee. It will be very hard to find any bandleader, even today, who would give a sideman a full track to themselves.[6] In addition, there are two tracks credited to Lonnie Liston Smith on the record. This makes it clear Sanders' concept of what a band is and what a recording session should look like is more of a communal experience. This is an integral part of what spiritual jazz means in the 1970's, it is as much music made by bands, by communities, as it is by bandleaders. This mindset opens the door to a more collaborative effort and also leaves more room to accept mistakes, perhaps turning those to the type of magic discussed in regard to "Another Earth." This mindset is likely to have created the conditions for such a spontaneous composition as "Astral Traveling." Lonnie Liston Smith tells the story of how the song was created in a 2007 interview, [7]

> *On Thembi, that was the first time that I ever touched a Fender Rhodes electric piano. We got to the studio in California—Cecil McBee had to unpack his bass, the drummer had to set up his drums, Pharoah had to unpack all of his horns. Everybody had something to do, but the piano was just sitting there waiting. I saw this instrument sitting in the corner and I asked the engineer, 'What is that?' He said, 'That's a Fender Rhodes electric piano.' I didn't have anything to do, so I started messing with it, checking some of the buttons to see what I could do with different sounds. All of a sudden I started writing a song and everybody ran over and said, 'What is that?' And I said, 'I don't know, I'm just messing around.' Pharoah said, 'Man, we gotta record that. Whatcha gonna call it?' I'd been studying astral projections and it sounded like we were floating through space, so I said let's call it 'Astral Traveling.' That's how I got introduced to the electric piano.*

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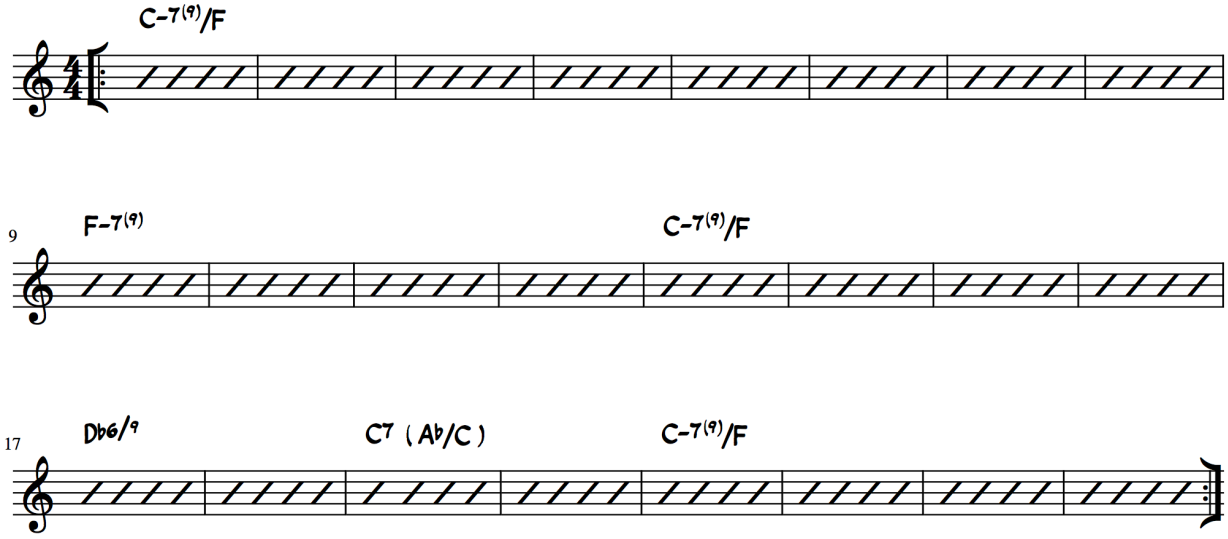
[5] Ashley Kahn, 2006, pg. 217.
[6] Miles Davis showcasing Red Garland in trio recordings on the Prestige and Columbia recordings is another such rare example.
[7] Jim Newsom, "Cosmic Jazzman," *PortFolio Weekly*, April 3, 2007. Archived at http://www.jimnewsom.com/PFW2007/040307-LonnieListonSmith.html.

Given how famous Lonnie Liston Smith will become as a fusion/crossover star with his band 'The Cosmic Echoes', such that the *AllMusic Guide* review of Sanders' *Karma* specifically makes the distinction that *Karma* features "a pre-funk Lonnie Liston Smith,"[8] this is a very humble introduction to the electric piano. Nevertheless, this spontaneity in writing is both a feature of the style and a special occurrence.[9]

Example 17



This brings up an interesting thing about "Astral Traveling." It is essentially a 24-bar, blues like progression, with no written melody. Example 17 shows the structure in lead-sheet form. The song starts with one repeat of the form, with the now iconic, tremolo-heavy, Rhodes leading the band, while Cecil McBee holds a steady dyad figure between F-C.

It is interesting to notice how just from this single repeat of the form, with the specificity of what was played, the listener truly gets a sense this is the full song and not just an introduction. This

[8] Thom Jurek, review of *Karma, AllMusic Guide*, *https://www.allmusic.com/abum/karma-mw0000200235.*

[9] The bandleader perhaps most known for this type of spontaneity in the studio is Miles Davis, but many Blue Note Records sessions had spontaneous blues tunes written on the spot to fill up the record, most notably Lee Morgan's *The Sidewinder*.

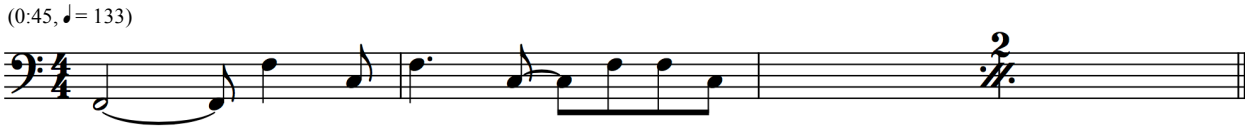
can be seen as a direct inspiration from John Coltrane's "Acknowledgment" from *A Love Supreme*, which also does not have a solidified melody in the saxophone yet feels complete just from the bassline and chords. These songs raise questions as to how we as a society define what a song is and what should be protected by copyright. Most pressing, are melodies really the only thing that should be protected – as opposed to a certain drum groove or a certain way to play or voice a chord progression. If the answer is yes, what status should Coltrane's "Acknowledgment" be given?

I do believe that when it comes to "Astral Traveling," we as listeners arrive at a feeling of completeness from the specificity of what is being played. What I mean is, that the choices these artists make are so deliberate, the listener appreciates them as being a whole, as opposed to a part. We hear the first repeat of the form, and we do not feel it as an intro and find ourselves waiting for something to happen, but rather feel a sense of completeness (or perhaps both completeness and anticipation for what's next, a sort of 'eternal now').

In terms of harmony, it is hard to precisely determine the tonal center of the tune. The first chord implies C minor so strongly, yet it is hard to hear the F in the bass as a suspension. The move to F minor in measure nine feels like a traditional move to the subdominant in a blues progression, which would indeed set the tonality in C minor - but this is followed by a cadence in F. If "Astral Traveling" was a blues form in C minor, a cadence in C minor is to be expected. In that case, if F minor is indeed the tonality, that would solidify a view that first chord is structured opposite of what was first suggested – the C minor in the Fender Rhodes is actually suspending the F minor tonality. However, that should make the F minor in measure 5 feel like a point of resolution as opposed to a sub-dominant function, a feeling which I would like to suggest never occurs. Also, if F minor is the true tonality, that would mean the cadence starting in measure 17 resolves to a

suspended tonic in measure 21. That tonic chord does not resolve its suspension until the F minor chord in measure 9 of the next form, which again, I am suggesting never feels like a point of resolution but rather always feels like the subdominant. What the band achieves here is a stratification of the harmony, where the band exists in two strata – C minor **and** F minor – at the same time. Even though C minor and F minor are very closely related, the ability to have the band 'split' between the two, is a defining characteristic of "Astral Traveling." Philip Tagg addresses this issue in his book *Everyday Tonality II*, in which he describes the use of "sus" nomenclature in quartal harmony as wrong, stating- "if there's nothing suspended, added or omitted, about a chord, it's perverse to designate it as if there were."[10] This might seem like an issue of semantics, but it shows how elements in spiritual jazz, and jazz in general, challenge the standard nomenclature.

Example 18

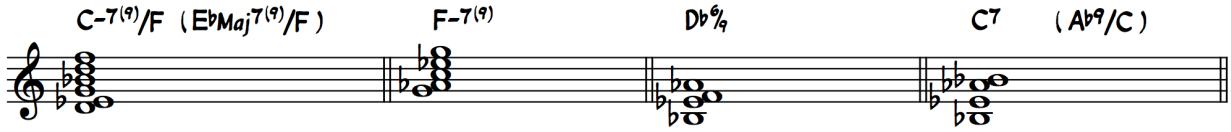


How does Sanders' band achieve this ambiguity? I would like to suggest that it is actually because of extreme specificity and intention. First, it is worth mentioning that Cecil McBee mostly plays the same bass figure throughout "Astral Traveling." This is shown in example 18. It is generally understood that one of the main characteristics of jazz in the late 60's and 70's has to do with the liberation of the bass from its traditional walking role, allowing for more open figures, larger intervals, and freer playing. That is definitely the case in, for example, McBee's

[10] Philip Tagg, *Everyday Tonality II: Towards a Tonal Theory of What Most People Hear* (New York: Media Scholars Press, 2014), pg. 293.

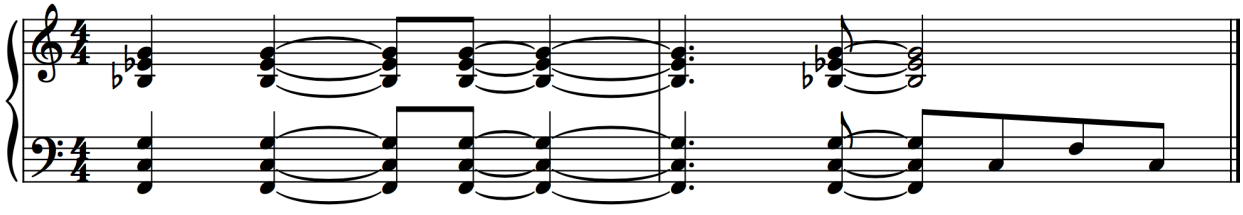
work with Charles Lloyd,[11] or Reggie Workman's work on "Another Earth." On Pharoah Sanders' "Astral Traveling" however, it is clear that the bass is intended to keep their part throughout, implying a meditative quality, a repeated mantra holding the song together. Possibly more significant, though, are the specific colors Lonnie Liston Smith uses to voice the chords on "Astral Traveling."

Example 19



Example 19 shows the basic shapes Liston Smith uses in "Astral Traveling."[12] I believe his choice to use triadic shapes, as opposed to fourths, is beneficial to the creation of the stratification of harmony mentioned earlier. As listeners, our ears strongly identify those shapes, as opposed to quartal harmony which we typically associate with a more ambiguous sound. The use of triads is also more traditional, which again shows the use of a traditional element in a non-typical context.

Example 20



[11] Of which it is worth mentioning Charles Lloyd's albums *Forest Flower* and *Dream Weaver*, both very commercially successful, shunned for being too free for the mainstream crowd and too mainstream for the free crowd, and very much connected aesthetically to spiritual jazz as it manifested earlier in the 60's.

[12] Interestingly, the listener hears the possibility of a C minor tonality even though the note C is not part of Smith's collection for the first chord. It is however in the bass dyad detailed earlier, which could be the reason. In addition, at the very end of the tune Smith appears to play solely G pentatonic minor shapes, with no Eb present for the C-7(9)/F. This also does not harm the C minor tonality.

Lonnie Liston Smith's voicing for the C-7(9)/F chord is not so different than Herbie Hancock's "Maiden Voyage" voicings, which are shown in example 20. However, Hancock's voicings are of a smaller structure – an Eb Major triad over F – where Lonnie Liston Smith includes more tension, an Eb Major seventh chord over F. This is strengthened by the doubling of the seventh, both in the Eb Major seventh cell and the Ab Major seventh played for F-7(9).[13] This is an important stylistic element, as spiritual jazz and most piano players involved with it are usually associated with McCoy Tyner's style and his developments in quartal harmony. However, what we see here is how Lonnie Liston Smith stays away from that sound. This is enhanced by the repetition of the chord structure up and down the octaves as opposed to moving the structure up or down in steps in a way similar to McCoy Tyner. In essence what Liston Smith is able to do here is to sound fully immersed in the style, while not using the harmonic shapes most associated with it.

Another interesting thing that creates the tonal ambiguity in "Astral Traveling" is the lack of leading tone in the cadence in measure 17 of the form. The C7 chord is in fact closer to Ab(9)/C, as Lonnie Liston Smith does not play an E natural. The lack of leading tone allows for more mystery, as it does not ground us strongly in F minor.[14] It is interesting that we still perceive the C chord as a dominant leading into F minor, though no leading tone is ever present.

If this type of playing, or voicings, were evident only in the first chorus, it could be understood as happenstance, but the fact that the band sticks to these choices throughout the take suggests this is intentional. In that sense, it is through very specific and intentional means that the band allows for mystery and ambiguity to flow through the music.

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[13] The heavy tremolo effect and the recording quality make it harder than usual to determine the precise voicings, yet it seems the seventh is generally doubled throughout the take.

[14] Smith does play an E natural in the voicing for the last C chord of his solo, possibly signaling for Pharoah to return. Otherwise, every C chord in this take does not have a major third.

We find the same type of specificity in Pharoah Sanders' solo. Given the style he is most known for, this is atypical. As mentioned before, Sanders' playing has been harshly criticized from both sides of jazz fans in the 60's and 70's.[15] The *Downbeat* review of *Karma* from 1969 describes his playing as "cultivated hysteria,"[16] and the review of his playing on *Another Earth* in the same magazine mentions his "aimless noodling" and states his "current popularity is an enigma."[17] The *Penguin Guide to Jazz* writes about *Thembi* that the record is "more about wearing funny hats than making music."[18] Comments like these were not uncommon in reviews of spiritual jazz records, as well as more avant-garde ones. In Art Taylor's book *Notes & Tone*s, many artists lament the viciousness critics have showed them and the real-life implications in terms of work and fees. During an interview with Max Roach, Taylor asks about critics and Roach replies with a story about Charles Mingus wanting to tell a writer- "What you wrote about me is affecting my taking care of my family and paying my rent."[19] The same sentiment flows through Valerie Wilmer's book *As Serious as Your Life*.[20] With this in mind, I would like to suggest that Sanders' solo on "Astral Traveling" is unexpectedly nuanced.

The first chorus of Sanders' solo, shown in example 21 below, is mostly notable in the specificity of the scale/note choices.

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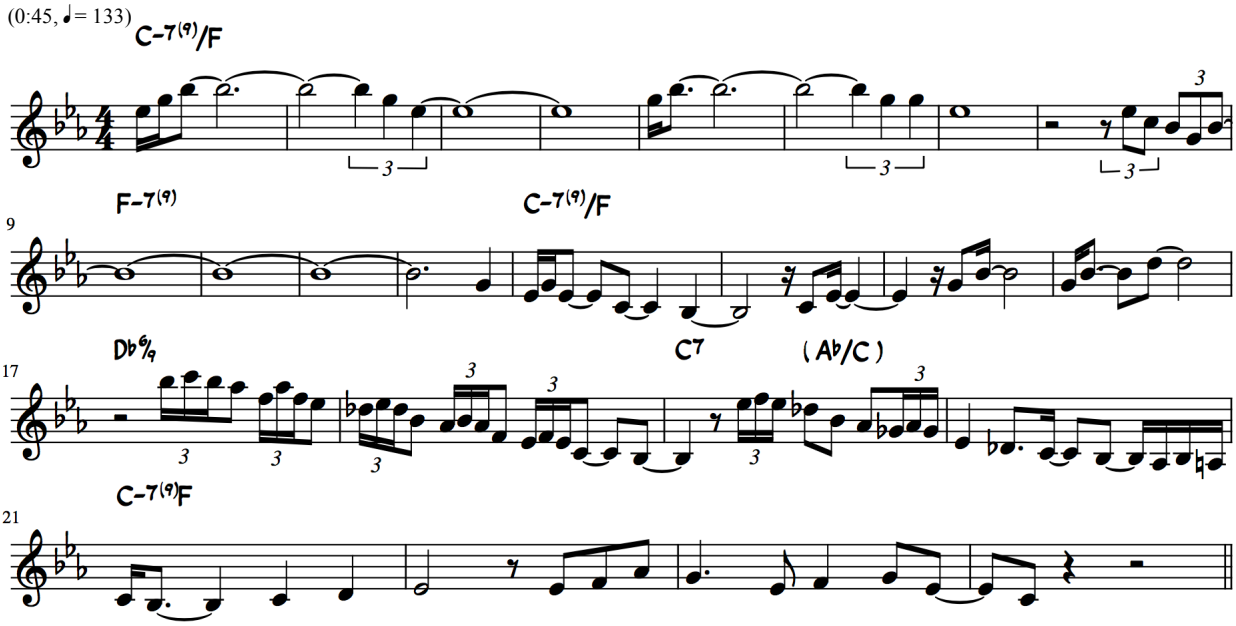
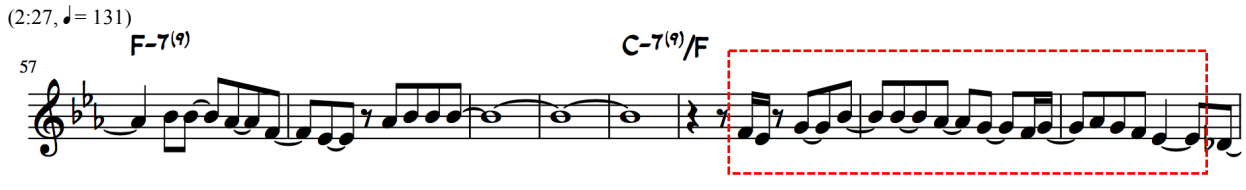
[15] Thoroughly described in Benjamin Bierman's article in *Jazz Perspectives.*
[16] *Downbeat*, review of *Karma*, 1969.
[17] *Downbeat*, review of *Another Earth,* 1969.
[18] Brian Morton and Richard Cook, *The Penguin Guide to Jazz* (London: Penguin Books), pg. 1307.
[19] Arthur Taylor, *Notes and Tones: Musician to Musician Interviews* (Boston: Da Capo Press, 1993), pg. 113.
[20] Wilmer wrote extensively about the jazz scene in the 70's and was a real champion of the music. As such, many musicians were more open with her about their lives than with other reporters, which is what makes this book so special. Valerie Wilmer, *As Serious as Your Life: John Coltrane and Beyond* (London: Serpent's Tail, 1992).

Example 21



An example of this specificity appears right at the beginning, as Pharoah plays an Eb Major triad for the first chord. While not uncommon, this allows him to mimic and enhance the feeling of "Astral Traveling" as being tonally centered in C minor as opposed to F minor, suggesting a communal effort to commit to more of a C minor tonal center. This is a choice Sanders makes throughout the solo, yet he never plays a full C minor scale. If he does in fact think of "Astral Traveling" as being in C minor, it seems he considers C minor a complete collection without having the full 7 notes of the scale present.

Example 22

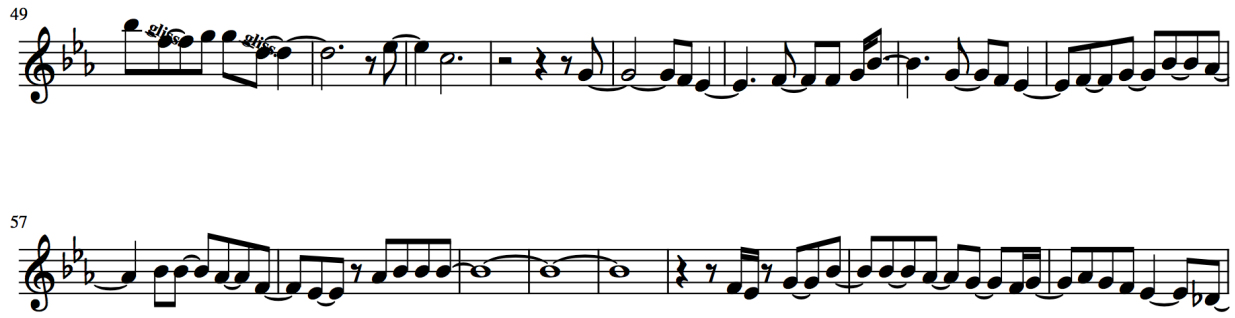


Example 22 shows one of two instances where Pharoah does play something closer to a full C minor scale. In the third chorus, Sanders plays a melodic phrase that is more scalar, but it is

importance to note this phrase is more of an Eb Major fragment – meaning not the full Eb Major scale – and the note C is not present in his melodic line. The use of non-complete scalar collections is common throughout Sanders' solo, and especially fragments of the minor pentatonic scale.

Example 23

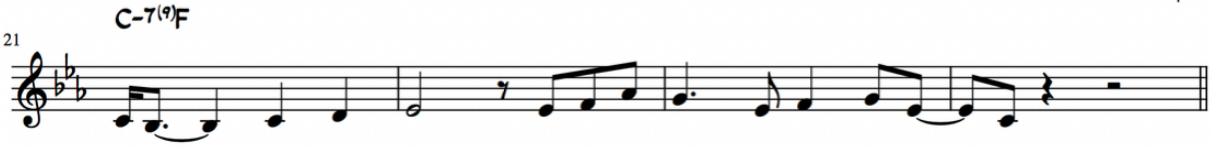
(2:12, ♩= 134)



Example 23 shows the top of Sanders' third chorus. It starts with a fragment from the G minor pentatonic scale, then the C minor one, and then the F minor one. It is interesting to see a move in fifths underlying Sanders' harmonic choices while never presenting us with a full 7-note scale. This is the second instance where Sanders plays something closer to a full C minor scale for the C-7(9)/F chord. But even if this analysis would combine both the G minor and C minor pentatonic fragment, it would still not result in a full C minor scale (the sixth scale degree is missing). This might again suggest that Sanders considers the pentatonic scale as a complete tonality.

Example 24

(1:22, ♩= 133)

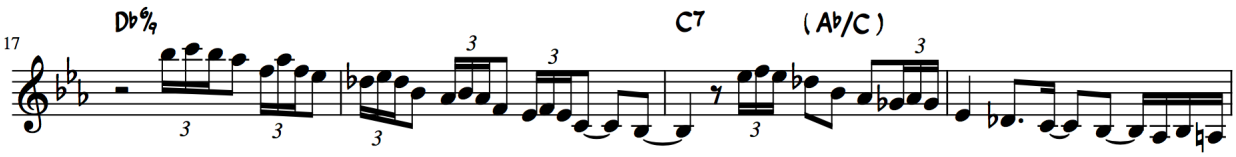


The only instance where Pharoah plays a full 7-note scale comes at the end of the first chorus, shown in example 24. It is important to mention this is the only time Sanders plays the note Ab over the C-7(9)/F chord in his solo. This is perhaps the strongest case for "Astral Traveling" being decisively in F minor as the melodic enclosure[21] around F is so strong. It is also a strong structural cadence – with all the tension from the harmonic ambiguity now being released. However, this closing phrase also implies the C natural minor scale, and indeed the phrase ends with a C minor triad. This shows that the issue of the stratification of harmony detailed above, the possibility of both C and F tonalities, is also evident in Sanders' note choices. It is likely then that Sanders is aiming to be synchronized with Lonnie Liston Smith's chords while also distancing himself from the bass.

This is a point I would like to take a deeper look into. This distancing, or stratification of the harmony, can also be heard through Sanders' note choices over the C7 chord throughout his solo.

Example 25

(1:14, ♩= 134)



In the first chorus, Sanders uses an Eb minor pentatonic scale to color the C7 chord, as shown in example 25. On its own this is somewhat traditional, it is a device used commonly by piano players in the mid to late 60's,[22] but it is of special interest here since using the Eb minor

[21] Affectionally known today as 'The lick'.

[22] Jazz analysis materials are still very much lacking in terms of pinpointing and codifying pentatonic language and innovations, but Jerry Bergonzi's book about pentatonics clearly specifies playing the minor pentatonic to color altered dominants. An article in *Jazzed* online, detailed in the Bibliography section, also identifies the possibility of using this device.

pentatonic scale over the C chord allows Pharoah to avoid playing the leading tone – E natural – which mimics the chord voicing in the Rhodes. Again, this might be somewhat nuanced, but it suggests a choice to collectively avoid playing the leading tone and finding other ways to resolve this cadence.

The harmonic stratification in Sanders' solo is also a good example of what has become known as the "melodic-harmonic divorce." A term coined by David Temperley in a systematic review in regard to Rock music, the melodic-harmonic divorce is meant to analyze and explain situations where there is an "independence or 'divorce' between melody and harmony."[23] Darryl White expands upon this idea and looks at its implication for jazz music in a presentation he calls "The Melodic-Harmonic 'Divorce' in Jazz."[24] Marissa Leigh Steingold specifically addresses the issue of pentatonic melodies, and how often this type of 'divorce' occurs with them and suggest that this divorce is common in African-American music as a way in which "the individual stands out from the group."[25] I agree with both White and Steingold, and more so, I believe "Astral Traveling" is a great example of how this 'divorce' can sometime suggest being of the group **and** outside the group at the same time. In "Astral Traveling" we have an example where Sanders' melodies are divorced from the underlying bass harmony and at the same time in perfect synchronization with Lonnie Liston Smith's voicings. In that sense, Sanders' playing is divorced from one strata of the music, but unified with another, as seen throughout the musical examples so far. This might seem nuanced, but it presents a significant change from White's example. In his presentation, White uses Duke Ellington's "In a Mellow Tone" to exemplify this divorce,

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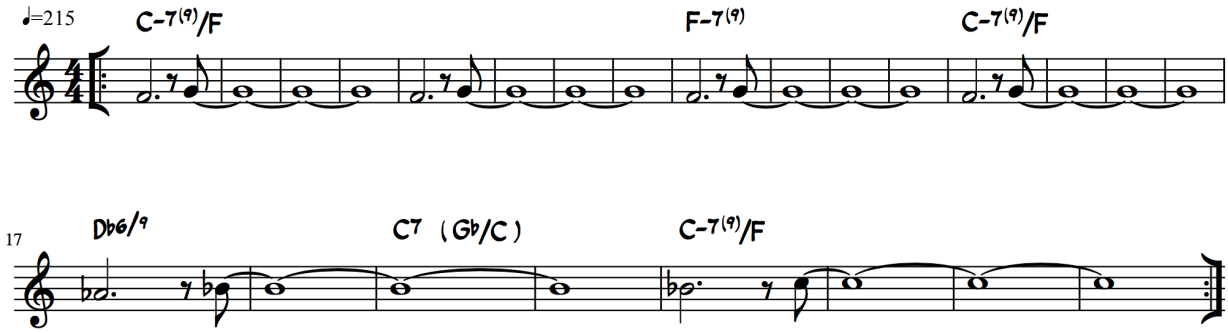
[23] David Temperly, "The Melodic-Harmonic 'Divorce' in Rock," *Popular Music* 26, no. 2 (2007): Abstract.
[24] At the time of writing, this presentation was not yet available in print, but an address to the Critical Studies Colloquium on August 29, 2014 is available online, though not in full at https://www.youtube.com/watch?v=RlepZODij6o .
[25] Marissa Leigh Steingold, "Journey to the Flat Side: Dualism, Subdominants, Stacked Fourths, Pentatonics, and the 'Musical Left'" (PhD diss., University of California, Los Angeles, 2016). ProQuest Dissertations & Theses Global.

showing that the melody stays in Ab while the underlying harmony changes. I believe this is not the strongest example for the 'melodic-harmonic divorce' in jazz music, but it could still illuminate the duality – being divorced from one strata while in sync with another – suggested by Sanders' playing. Looking at White's example, even if a jazz performer would play "In A Mellow Tone" and improvise using only the tonic scale, the chords would usually not follow that choice in their voicings – i.e if the song is in Ab Major (as per White's example), most performers would NOT follow the soloist and play Ab/Bb (with no D natural) for the first chord or Ab/Eb (with no G) for the second instead of Bb7 and Eb7 respectively. This will create a situation where only one person, the soloist, is divorced from the accompaniment. Yet in "Astral Traveling," Sanders' note choices fit precisely with Lonnie Liston Smith's chords and both are divorced from the bass. More so, as was shown earlier, "Astral Traveling" does not decisively commit to either tonality – C minor or F minor. This ability to exist in both layers – being divorced from one and in complete synchronization with another, while keeping the possibility of both – can be understood as a form of "Double Consciousness" or "Signifyin'."[26] Gerhard Kubik suggests that "jazz musicians have always converted the tonal-harmonic resources provided by the Western instruments that they played to suit their own concepts, strongly rooted in blues tonality."[27] Kubik also quotes from Thomas Brothers, who in relation to Louis Armstrong's displacement of chords wrote "such behavior serves an African conception of syntax that involves two levels, a fundamental and a supplemental, with the supplemental moving in and out of agreement with the fundamental."[28] To give an even fuller picture of this

[26] Ingrid Monson, *Saying Something*: *Jazz Improvisation and Interaction* (Chicago: Chicago University Press, 1996), pg. 86.
[27] Gerhard Kubik, "The African Matrix in jazz Harmonic Practices," *Black Music Research Journal* 25, no. 1/2 (Spring-Fall, 2005): 168.
[28] Thomas Brothers, "Solo and Cycle in African American Jazz," *Musical Quarterly* 78, no. 3 (Autumn 1994). Quoted in Kubik, 2005, pg. 169.

idea, where a jazz performer can be both 'divorced' from the harmony and 'inside' of it, Maya Kronfeld quotes from Fumi Okiji's *Jazz As Critique* in thinking about "the contradiction of music being both *of* society and set *apart* from it."[29] This, to me, shows Sanders' playing as another example of jazz music retaining African elements, clearly places it in direct conversation with other forms of African-American arts – especially literature and language, as suggested by Monson – and "sharpen[s] the critical potential always known by jazz practitioners to inhere in the music."[30]

Example 26



As mentioned earlier, Lonnie Liston Smith also recorded "Astral Traveling" on his own record with the same name. His version, for which there is also an alternate take available, is slightly different, and is transcribed in example 26.

Looking at some of the differences will allow us to further appreciate just how outstanding the version on *Thembi* is, and what a great example for developments in spiritual jazz it represents. First, Liston Smith's version does not play a full chorus upfront, instead just vamping the

[29] Fumi Okiji, *Jazz As Critique: Adorno and Black Expression Revisited* (CA: Stanford University Press, 2018), quoted in Maya Kronfeld, "The Philosopher's Bass Drums: Adorno's Jazz and the Politics of Rhythm," *Radical Philosophy* 2, no. 5 (Autumn 2019), footnote 10.
[30] Kronfeld, 2019, pg. 35.

C-7(9)/F chord. It is also slightly faster than the Pharoah Sanders version. But most important, George Barron plays the new written melody, both before and after the solos, making the form much more traditional and obvious. Unlike Pharoah, Barron goes on to use a more scalar approach and the record production is heavier on the echo effects than *Themb*i was. Another big difference is the appearance of not only a leading tone for the C7 but also an upper structure triad - a Gb Major run – in almost every chorus. These changes are evident in the alternate take as well although the tempo in the alternate is closer to the 'Thembi' take.

I would like to suggest that these differences make the Lonnie Liston Smith version lose some of the musical ambiguity so important to spiritual jazz. Even though this opacity is achieved through very specific means, the musical result is appealing in its enigmatic quality – something usually not as important for other genres of jazz. I would also like to suggest this level of "pre-production" – the written melody, the more obvious voicings – is part of why Lonnie Liston Smith is considered a fusion or crossover artist, while Pharoah is not. Smith's version feels as if there is less room for not only doing "the wrong thing that turns to be right" as David Feurzeig states, [31] but also less room for intuition, for the freedom of being in the moment and listening to what the music needs first. There is something very attractive in the mystery, in the surprise, that is crucial for spiritual jazz in the 1970's, and that is perhaps another element that gives this music its enduring power and influence.

[31] Feurzeig, 2011, pg. 30.

Billy Harper – The Call of the Wild and Peaceful Heart

Black Saint, 1975, Black Saint BSR-0001

Billy Harper – Tenor Saxophone, Virgil Jones – Trumpet, Joe Bonner – Piano, David Friesen – Bass, Malcolm Pinson – Drums

Pharoah Sander's "Astral Traveling" shows how spiritual jazz benefits from the strength of the communities that create it while providing space for the soloist to be of the group and apart from it at the same time. It raises the idea that this is an element inspired by African music, and by extension retained in African-American traditions, thus connecting spiritual jazz to non-western models and ideas, not only in thematic subjects and fashion, but in the musical material itself. In addition, "Astral Traveling" complements the innovations of "Another Earth" by using smaller musical elements like chord voicings and progressions to create a full piece while raising questions about what constitutes a song. More so, Sanders' performance brings forth the idea that spiritual jazz thrives in leaving room for intuition and mystery by being incredibly specific about note and scale choices. With that in mind, Billy Harper's music challenges some of the stylistic attributes of spiritual jazz described so far.

"The Call of the Wild and Peaceful Heart" from the album *Black Saint* was released in 1975, the first record on the Italian record company Black Saint. The *Penguin Guide* mentions in its review of the record how "like many of his countrymen, Harper had to look to Europe for recognition."[1] It is definitely an interesting point. Harper's first record, *Capra Black* was self-produced and released by Strata-East – the small, African-American, independently owned label. In a *Downbeat* interview after recording *Capra Black* but before its release, Harper talks very honestly about the financial difficulties of recording and selling jazz music in the early 1970's.[2]

[1] *The Penguin Guide to Jazz*, 664-665.
[2] Elliot Meadow, "Make Room for Billy Harper" *Downbeat* 38, no. 13 (June 24, 1971): 17.

He also speaks about the importance for musicians to "try and control their own destinies as much as possible" and asserts that he values his music "whether the companies do or don't."[3] One has to ask if that is perhaps why, as the *Penguin Guide* claims, Harper had to turn to Europe for recognition, even though *Capra Black* received good reviews.[4] Either way, the enduring appeal of Billy Harper's music is a testament to its strength, of which "The Call of the Wild and Peaceful Heart" is a great example.

One of the most interesting things about "The Call…" is its 9/4 meter. A meter unusual enough to serve as an example in Rory Stuart's book *Odd Meters and Changing Meters*.[5] Although Gary Bartz's "Another Earth" features extreme changes in tempo throughout its sections, as well as meter-less free soloing and cadenzas, complex or odd meters are not typically associated with spiritual jazz. This is not to say that the complexities of tempo in "Another Earth" are not significant – quite the opposite – but rather to point out a certain inherit bias. Steingold mentions several times throughout her dissertation how the use of the pentatonic scale is considered "incomplete" or "primitive,"[6] and I would like to suggest that the same view is sometimes applied to jazz rhythm. Although it will be rare to suggest the music is not complicated in its syncopation, it is still possible find assertions that defend Adorno's claim that "metrically the eight-bar structure dominates, making use of syncopation and interpolation of false beats only as ornaments… beneath the opulent surface of jazz lies the – barren, unchanged, clearly detachable – most primitive harmonic-tonal scheme… and equally primitive meter and form."[7] And while

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[3] Ibid.
[4] A *Downbeat* interview with Peter Keepnews from 1974 mentions *Capra Black* received a five-star review in the magazine. At the time of writing, with libraries closed, I was not able to locate a physical copy of this review.
[5] Rory Stuart, *Odd Meters and Changing Meters*, The Rhythm Book (Croton on Hudson, NY: Rhythm & Dues, 2019), pg. 93-103.
[6] Steingold, 2016.
[7] Theodore Adorno, "On the Social Situation of Music," in *Essays on Music*, trans. Susan H. Gillespie (Oakland, CA: University of California Press, 2002), pg. 430.

Adorno's statements were written in 1932, they have an enduring influence. This can be seen, for example, in a 2010 article by Michael J. Thompson in which he states that "Adorno's critique is not only relevant and insightful in its own right," and that "Only by seeing how the formal dimensions of jazz are able to regress listeners and erode the capacity of musical experience to illuminate a critical consciousness can we begin to appreciate Adorno's jazz-critique."[8] And while I acknowledge the attempt to steer the discussion towards a more philosophic view of Adorno's social theories, it becomes clear in the article Thompson views the musical critique as valid.[9] In addition, the study of microtiming,[10] polyrhythms, and their political contexts and meanings in jazz, especially as core curriculum, is still somewhat a fringe niche.[11] Spiritual jazz is often considered both rhythmically 'primitive' and idolized as such. Both views act to its detriment.

Playing in odd-meters was not unheard of in this scene during the late 60's and 70's. For example, Jimmy Owens penned a 7/4 tune on his 1967 *You Had Better Listen* Atlantic record with Kenny Barron and Bennie Maupin, and Jymie Meritt's "Nommo," recorded with Lee Morgan and others throughout the 70's, is in 7/4 as well.[12] But this was still unusual enough to make Billy Harper an outlier in his sense of meter.

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[8] Michael J. Thompson, "Th. W. Adorno Defended against His Critics, and Admirers: A Defense of the Critique of Jazz," *International Review of the Aesthetics and Sociology of Music* 41, No. 1 (June 2010): pg. 37.

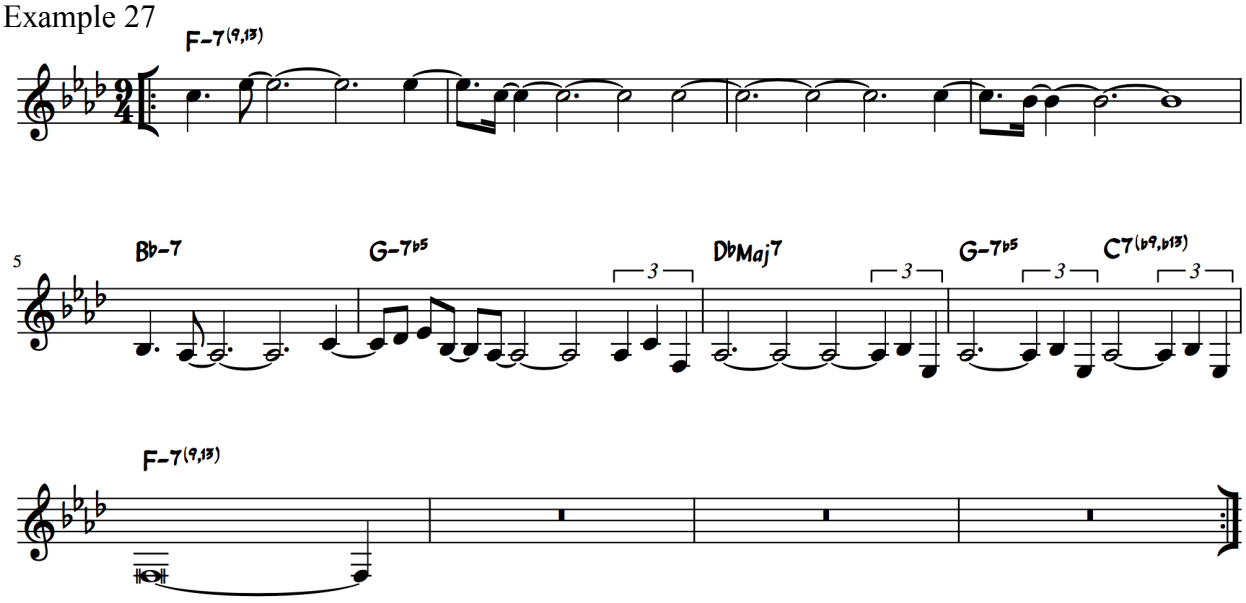
[9] Maya Kronfeld's essay extensively deals with these ideas and their implications, as does Okiji's *Jazz as Critique*. Although it is true the 8-measure structure is the most common in 'standard' form, it is also easy to find examples throughout jazz history with other types of structures, and many jazz artists – even in Adorno's lifetime – have used other phrase structures in their solos.

[10] Vijay Iyer, "Embodied Mind, Situated Cognition, and Expressive Microtiming in African-American Music," *Music Perception: An interdisciplinary Journal* 19, no. 3 (Spring 2002): 287-414.

[11] It is somewhat rare to find discussions dedicated to these rhythmic issues, and many universities do not have a dedicated jazz rhythm core course.

[12] And of course, Dave Brubeck's *Time Out* was released close to 10 years prior, in 1959.

Example 27



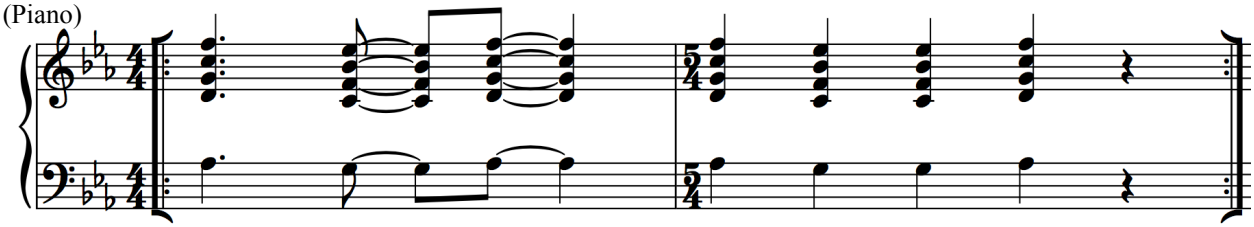
Example 27 shows a lead sheet version of "The Call…" Simplified this way, it shows the piece as a 12-bar form in F minor that shares many of the characteristic of spiritual jazz already explored in this text. First, similarly to "Another Earth," the *Black Saint* version is over 21 minutes long, and other live versions are also around that length. Yet like "Astral Traveling," "The Call…" has a shorter form that is used to paint this large canvas. Second, like both earlier examples, "The Call…" is influenced by the blues and plays on the listener's expectations from the blues form. This is evident not only in the 12-bar structure, but also in the move to the subdominant in measure 5. However, and again like the previous examples, these blues form expectations are not met. As shown in example 27, in "The Call…" the subdominant sound is sustained with the move to Db Major – as opposed to a return to tonic – and the cadence to F minor occurs early in the form, essentially deconstructing the blues.

However, the blues infliction has a deep meaning for Billy Harper and should be understood as a very intentional stylistic element. In a 1974 *Downbeat* interview with Peter Keepnews Harper is quoted saying "I do realize now that if I play the blues in a joint, I'd feel just as comfortable

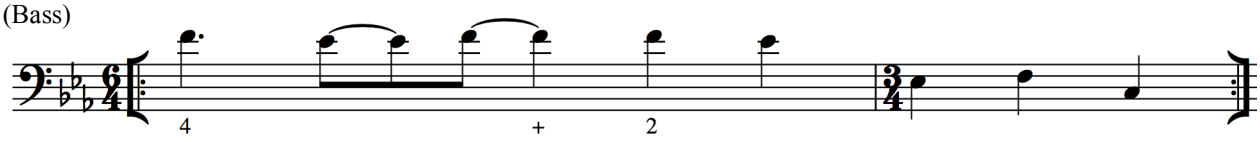
playing that same blues in church. I feel the spiritual involvement that's in the music from religion, even if it's not any institutionalized religion. And I'm trying to stay as truthful to that as possible."[13] These types of statements arise often in interviews with spiritual jazz artists during that time and give an idea of the state of mind the music was created in and inspired by.

Stuart writes in his book that Harper explains that he subdivides the rhythm in "The Call…' as 4/4 + 1/4 + 4/4, inspired by an old church song called "Have You Got Good Religion?." [14] However, I would like to suggest not only is the performed subdivision more complex, it is actually layered differently between the instruments, creating a metric counterpoint.

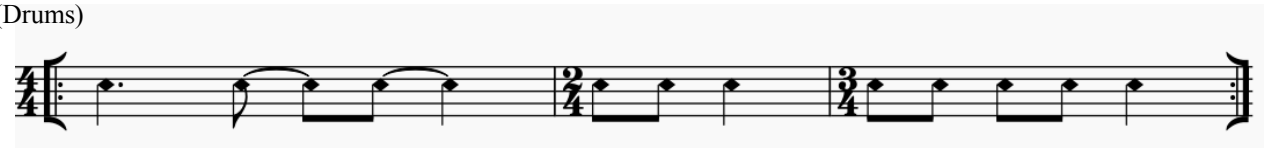
Example 28
(Piano)



Example 29
(Bass)



Example 30
(Drums)

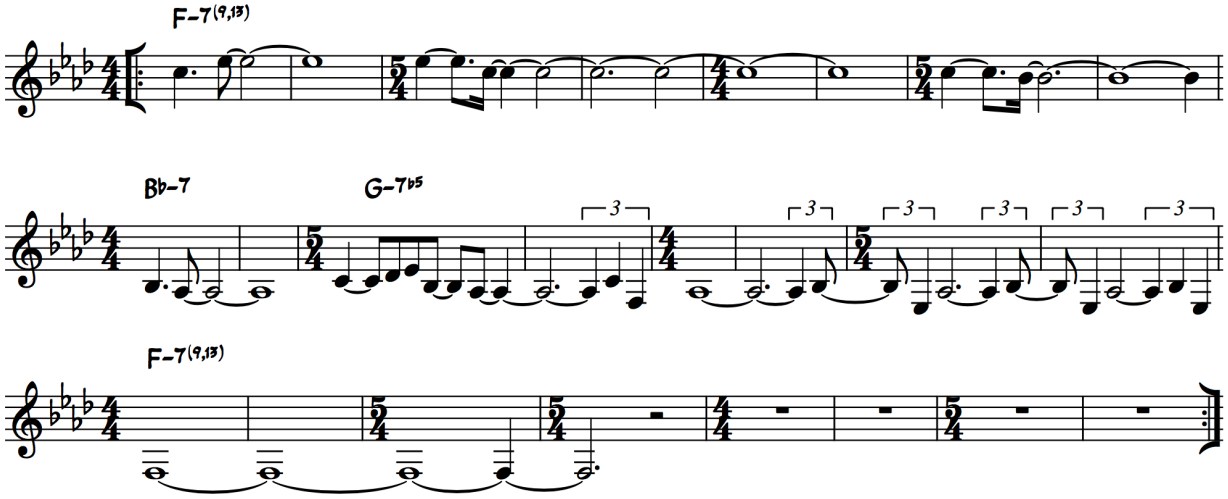


To me, the piano part feels much closer to having a subdivision of 4/4 + 5/4 than what Billy Harper was describing in Stuart's class – this is shown in example 28. While the Bass line feels

[13] Peter Keepnews, "Billy Harper's Search for Truth," *Downbeat* 41, no. 12 (June 20, 1974).
[14] Rory Stuart, 2019, pg. 96.

assertively in 6/4 + 3/4, with the 6/4 divided into 4+2 (example 29). And the drums appear to be playing a swing rhythm mixing both meters, seen in example 30.

Example 31



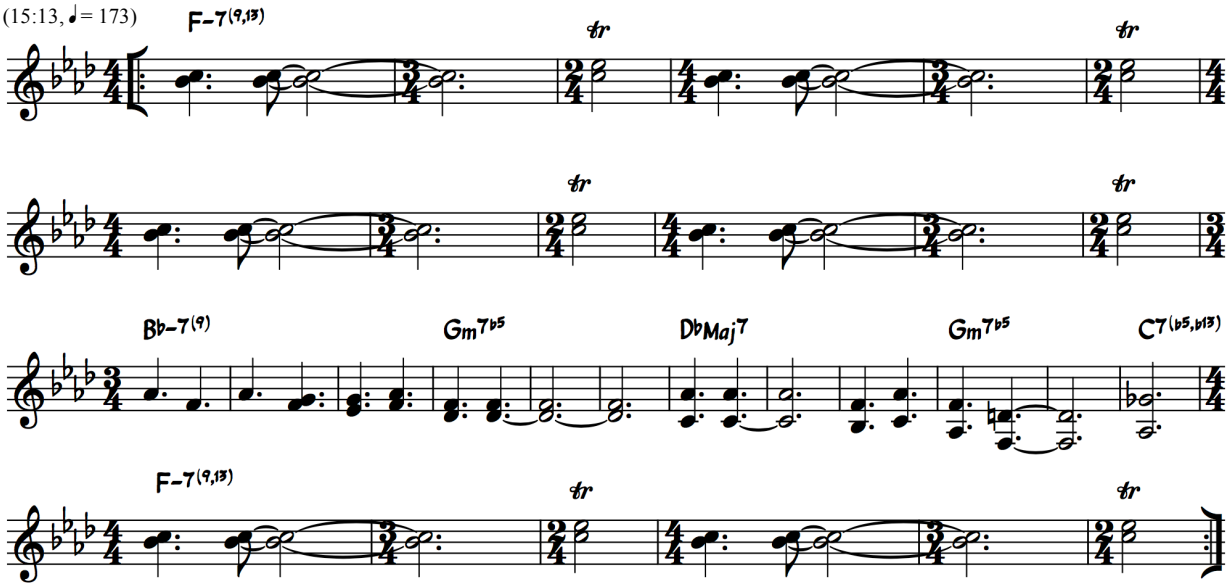
The melody itself seems to be following a different subdivision all together, implying perhaps an 8/4+10/4 structure – hinting at a larger subdivision of 18/4. This is shown in example 31, in which I subdivided the written part further for ease of reading. The 8+10 subdivision might also suggest that the 9/4 is felt in half time, creating a 9/2 type meter.

I would like to add a caveat, as this type of "metric correction" showcases some of the weaknesses that are inherent in discussing jazz rhythm. Kronfeld brings forth the idea that "polyrhythmic frameworks show that the so-called 'strong beats' depend on syncopation for their articulation. This suggests that the 'secondary' beat or syncopation does not merely call into question the 'main beat' but could be used as the grounds for contesting any claim on the part of the 'ground beat' to have an identity independent of that contestation."[15] Even though Billy Harper's "The Call…" is not polyrhythmic is the way we usually think of in jazz, the communal,

[15] Kronfeld, 2019, pg. 43.

layered approach to meter here could be understood as such, and the metric counterpoint between the instruments is a highpoint of the song. In that sense, I am guilty of presuming a "straight version… a non-syncopate mental representation… as the implied basis of the music," which as Kronfeld notes is "highly problematic."[16] With that in mind, I would like to suggest that such representation is helpful in this case, as it showcases the multi-layered approach to meter Billy Harper has, as well as the communal, collaborative effort made to create the music through these layers.

Example 32

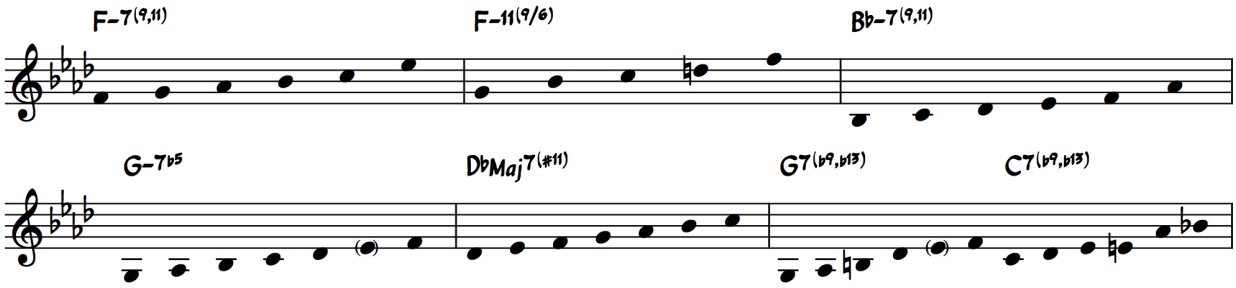


To add to the diversity of metric subdivision, the version from *Black Saint* has a background part for the solos which is subdivided differently than other parts of the song. This background part also changes its subdivision for the subdominant section, as shown in example 32. It is interesting to note that the horns are voiced at first in major seconds, then in thirds. This is similar to what we have seen in Gary Bartz's "Another Earth." The use of unconventional

[16] Ibid.

voicings in the horns, and their move to more traditional ones, could thus be seen as an aesthetic element of small group spiritual jazz.

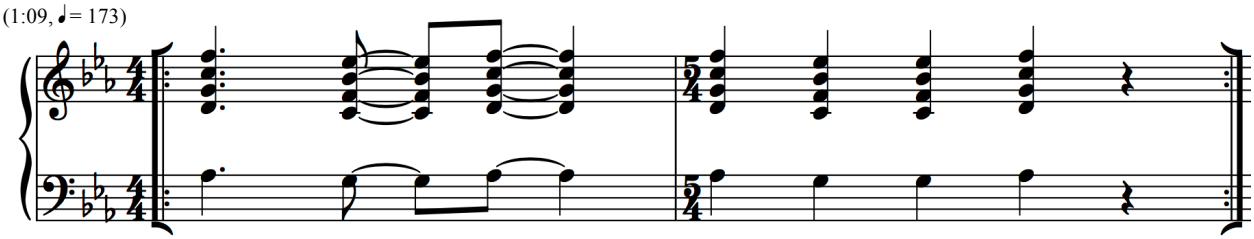
Example 33



At the beginning of the *Black Saint* performance of "The Call…," the piano introduces the theme. Joe Bonner's introduction contrasts the energy and drive of the rest of the tune. It also introduces the listener to the harmonic material they are about to hear. Example 33 shows the notes in each collection in Bonner's playing. The fact that Bonner uses these sounds on both repeats of his introduction strengthens the understanding that they are intentional. I would like to point out how specific they are, in the same manner Pharoah Sanders' "Astral Traveling" is. Except the DbMaj7, which is played using a full Lydian scale, none of these chords is voiced using a full 7 note scale clearly in both repeats.[17] These collections might not be unexpected, but they appear to be deliberate, specific choices. The jazz common practice often assumes a full correlating scale or mode for each chord, but the specificity shown here and in Pharoah Sanders' music suggests pentatonic and hexatonic scales were considered complete collections by these artists.

[17] For example, the note D appears on the F minor chord only when the full G minor pentatonic collection is played, meaning separate than the first collection, and at the very last F minor chord before the song, while the Eb over the G7 chord is only present in one repeat.

Example 34



After the introduction, the signature piano figure voices an F Dorian in two collections of fourths as shown in example 34. This makes the specificity of the voicings prior (example 33) even more pronounced. However, the shorthand lead sheet use of F-7(9,13), will not immediately give us the sound detailed in example 34. This is another testament to the attention given to chord voicings in the style. Both Rinzler and Steingold discuss this issue and devise notational systems to mark common quartal-harmony voicings.[18] Composing the part in fourth-voicings, connects Billy Harper to McCoy Tyner's playing, who as mentioned before brought the use of fourths to the forefront of jazz language, and by that association to the spiritual sounds of John Coltrane. In addition, the movement of the two structures up and down the scale is more traditional in this context, as opposed to Lonnie Liston Smith's movement of triadic shapes up and down the octaves in "Astral Traveling." Kubik mentions this type of movement in jazz as being retained from Africa.[19] Hence, as suggested before, the retainment of elements found in African music could be understood as another aesthetic and conceptual element of spiritual jazz.

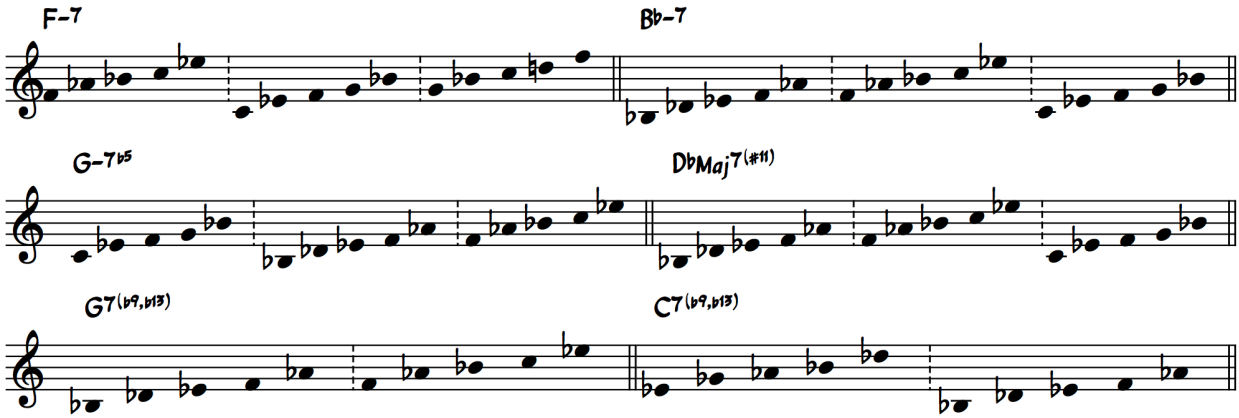
These quartal voicing also suggest a more pentatonic-based approach to the music. Indeed the 6-note collections for F minor and Bb minor in the introduction imply two pentatonic scales as options for improvisation, and perhaps for the construction of the tune.

[18] Rinzler, 1999 and Steingold, 2016. I salute their efforts, and as much as their systems are useful for jazz analysis, I unfortunately find them cumbersome for jazz performance.
[19] Kubik, 2005, pg. 175.

Example 35

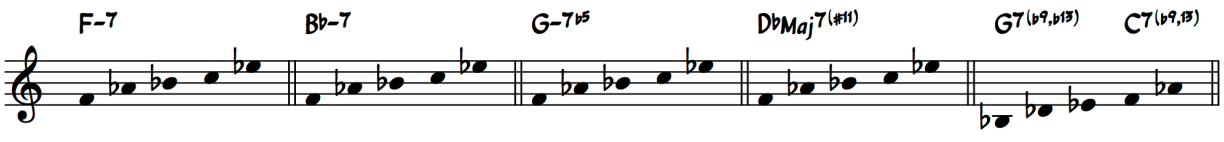
F-7(9,13) : F minor, C minor, G minor	Bb-7(9) : Bb minor , F minor, C minor*
Gm7b5 : C minor*, (Bb minor)*, (F minor)*	DbMaj7 : Bb minor , F minor, C minor
G7b5 : Bb minor , (F minor)*	C7(b9,b13) : Eb minor , (Bb minor)*

* These options contain a note not in the chordal collection but are somewhat common.[20]



Example 35 presents a table of optional minor pentatonic scales to use on "The Call…." This shows the pentatonic scale as an improvisatory device which allows the soloist to "divorce" from the underlying harmony, and to potentially obscure the harmonic bar line. Example 36 shows one option - playing the entire song using only the F minor pentatonic and switching to Bb minor for C7, a change of only one note. This will in essence create a plagal cadence layered over the traditional one, an idea Steingold explores extensively.[21]

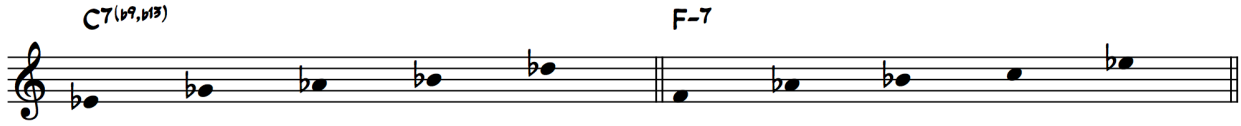
Example 36



[20] See Bergonzi, 1994 and Burstein for *Jazzed.*
[21] Steingold, 2016.

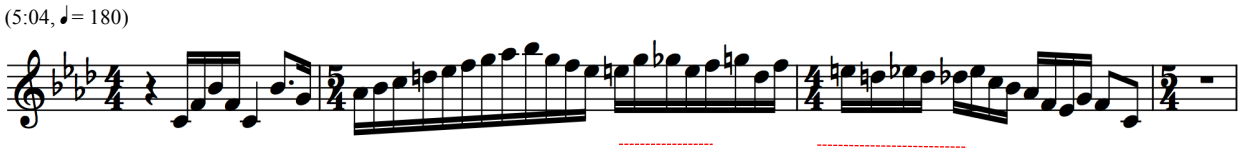
Example 37 shows another option. One could use Eb minor pentatonic over C7, which avoids the leading tone in the cadence like Pharoah Sanders does on "Astral Traveling" (example 22), and creates a step-wise resolution.

Example 37

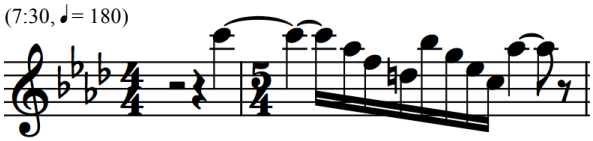


These fourth voicings in the piano also suggest a dominant sound. Sami Linna's dissertation on McCoy Tyner's use of the dominant chord is very illuminating, and he clearly shows how Tyner uses traditional bebop language in a modal context.[22] For "The Call…" the piano figure for F minor implies the F Dorian mode, but also the Bb Mixolydian. Billy Harper uses the dominant color several times throughout his solo. Example 38, below, shows one interesting instance.

Example 38



Example 39



Example 39 also shows this approach, this time with descending arpeggios. The use of the half-diminished chord to color a dominant has been common practice since the early days of jazz, and

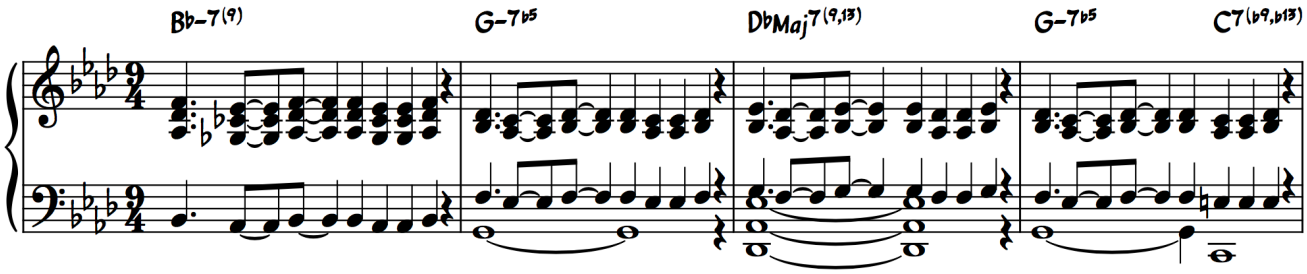
[22] Sami Linna, "McCoy Tyner, Modal jazz, and the Dominant Chord" (Doctoral diss., Sibelius Academy of the University of the Arts Helsinki, 2019).

its use to depict the tritone substitution is crucial for bebop language.[23] The use of a Dm7b5 arpeggio in example 39 implies a Bb7(9) chord, while the chromatic movement around the note Eb in example 38 is perhaps derived from the Eb dominant scale, which would be a common choice to use to color a Gm7b5 chord.[24] The use of these more traditional bebop structures in a more modal context shows Billy Harper's ability to incorporate McCoy Tyner's language to his own. Tyner often described his playing as coming from bebop, and he cites Thelonious Monk and Bud Powel as early and important influences.[25] Indeed, as Linna asserts, the balancing of pentatonic material with the more bebop oriented dominant sound is at the core of Tyner's modal approach. Examples 38 and 39 show this might also be the case for Billy Harper.

Example 40

Bb-7(9) : Bb- + Ab- (Ab)	Gm7b5 : Bb- + Ab
DbMaj7 : Eb + Db	C7(b9) : Bb- + Caug

Example 41



[23] For an example of this, Miles Okazaki identifies this element in an early Charlie Christian solo detailed in a guest post on Ethan Iverson's blog. Miles Okazaki, "Stompin' at Mintons," *Do the Math* (Blog), https://ethaniverson.com/guest-posts/stompin-at-mintons-by-miles-okazaki/

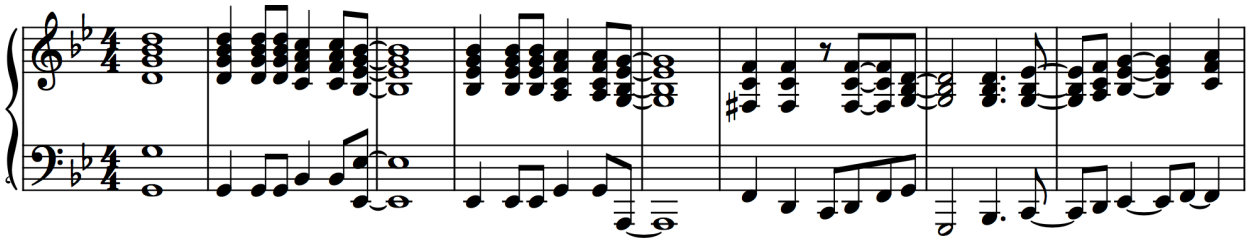
[24] While Terefenko assigns the natural 9 as the basic tension for half-diminished chords in his Jazz Theory book, in bebop language, it is common to avoid the 9th in voicings as well as avoiding it (or solely passing through it) in solos. Barry Harris practically always plays the related dominant scale on half diminished chords (i.e Am7b5 = F7). I was first introduced to this device by Andy McGhee while studying with him at Berklee. He mentioned he learnt it directly from Dizzy Gillespie.

[25] Mentioned both in Linna, 2019 and Ethan Iverson's blog post "McCoy Tyner's Revolution" (see Bibliography).

Billy Harper also uses triad pairs to construct the piano part in "The Call…." After the first F minor chord in quartal voicing, the rest of the written piano part features pairs of triads. Example 40 lists these pairs, while example 41 shows the piano figure. Although these triad pairs are not used as a main structural device in any of the solos, and we do not hear the kind of phrasing we would associate with triad pairs,[26] they are clearly of significance for the structure of the composition and its creation.

Of special interest is the pair used for the Bb-7(9) chord. During the melody, Joe Bonner plays Bb minor and Ab minor, giving this measure a very dark, ominous sound. During the solos he usually switches to Ab Major, which is more in line with the rest of the tonality. At first it seems as if the Ab minor pairing is a mistake, since the playing is slightly less sure – the note Cb seems especially weak in the mix. However, in a much later recording with The Cookers, George Cables plays an Ab-7 in the piano introduction,[27] and he also seems to play Ab minor in the triad pair for Bb-7(9). It appears Francecsca Tanksley does not play Ab minor for the introduction or the triad pairs on *Live on Tour in the Far East Vol. 3*.

Example 42



The use of triads in the piano part for "The Call…" is similar to another Billy Harper composition from that time – "Priestess," its opening piano figure is shown here in example 42.

[26] Bergonzi's 2006 Hexatonic book explores the concept of triad pairs extensively (see Bibliography).
[27] Also transcribed in Stuart, 2019, pg. 94.

In a *Jazz Forum* interview from 1981, Billy Harper mentions his connection to the Black Church and his spiritual intentions with his own music.[28] We can hear "Priestess" – originally released in 1977 –[29] as exemplifying that mind set. In "Priestess," the triads are more straightforward and related to the bass note, while "The Call…" offers more tension and upper structures. This quality – the simplicity of the chords – brings "Priestess" closer to the church as expressed by jazz music. Another interesting thing about the "Priestess" piano figure is the clash in measure 6, where there is an F# in the voicing (clearly outlining a D7#9) and F natural in the bass. Even though that F is played in the piano, and implied by the D7#9 sound, having it in the bass showcases a type of micro 'melodic harmonic divorce' that is reminiscent of the blues and R&B. Steingold writes about this type of clash between the leading tone and the minor seventh- "The resultant dissonance over the dominant chord is sometimes embraced or avoided by using a chord containing the flatted seventh degree—like the minor fifth (v7) or the altered dominant (Valt7)."[30] The binary Steingold describes, avoiding or embracing the dissonance, is perhaps lacking. I believe using the #9 with the major third, as Billy Harper does on "Priestess," enables him to both avoid **and** embrace the dissonance – in the sense that a D7#9 chord played against a D minor pentatonic bass line is dissonant sounding yet almost all of the notes are shared between the two. That to me this is one of the strengths in using the pentatonic in this context, a type of the same 'syncretism' we have seen in Pharoah Sanders' music and described by Kubik.[31] This also showcases again the ability of spiritual jazz to draw upon traditional colors and reconceptualize them in a new context. And again we notice – as in Pharoah's "Astral Traveling"

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[28] Charles J. Gans, "Billy Harper: A Spiritual Messenger" *Jazz Forum*, no. 70 (February, 1981): 41-45.
[29] The first two recordings of "Priestess" appear to be a version with the Gil Evans Orchestra and a live album released solely in Japan, both recorded in 1977. However, The Gil Evans recording was not released until 1983, when Harper was no longer part of the band. A better known recording of "Priestess" under Harper's name is from 1979.
[30] Steingold, 2016, pg. 237.
[31] Kubik, 2005, pg. 168.

– that it is through very specific choices and the ability to hold on to those choices that these artists creatively soar. But just like the other models, Harper leaves room for mystery. It is the seemingly "marginal" chords, those that appear to not be fully pre-defined, that become points of interest. Most notably in "The Call…" is the Gm7b5 that leads into C7, in measure 8 of the form. The piano introduction implies G7(b9,b5), the written piano part (example 41) suggest a Db/G sound, and Stuart's book labels it Gm7-11, which is incredible if true.[32] This suggests that the artists working in spiritual jazz know how to be extremely specific while also knowing when to let certain things go. Billy Harper's model for the music offers complicated rhythms and harmony, yet it is clear he draws inspiration from a deep well of spirituality. He mentions this drive throughout all the main interviews he gives at the time and points to a spiritual awakening in 1972.[33] In 1974 he tells Peter Keepnews "Music, which is to me religion, and life, and love, and truth…the closer a musician gets to the reality of the truth and of spirituality, the more valid his music will be."[34] It is evident that no matter how complicated the music, it is this core intention that shines through.

[32] Stuart, 2019, pg. 96.
[33] *Jazz Forum*, 1981.
[34] *Downbeat,* 1974.

Bennie Maupin – Ensenada

The Jewel in the Lotus, 1974, ECM ECM-1-1043

Bennie Maupin –Flutes & Glockenspiel, Herbie Hancock – Piano & E-Piano,
Charles Buster Williams – Bass, Frederick Waits – Drums & Marimba, Billy Hart – Drums,
Bill Summers – Percussion & Water Filled Garbage Can

With the previous example this research has shown that spiritual jazz can also encompass music that is metrically and harmonically layered and complex. In addition, the analysis of Billy Harper's "The Call.." explored the use of pentatonic harmony and quartal voicings and expanded the understanding of the use of traditional sounds in non-traditional means. With its intensity and complex meter, it is easy to initially see "The Call of the Wild and Peaceful Heart" as an outlier, as it does not fit nicely into the more contemplative, meditative sounds usually associated with the style. However, it was also shown how "The Call…" shares many characteristics with Gary Bartz and Pharoah Sanders' music, and how Billy Harper employs some of the same compositional techniques as them. In that sense, using Harper's model for the music as an example allows the reader to expand their understanding of spiritual jazz. By combining all these models, the reader can build a richer perspective as to what spiritual jazz is. However, Bennie Maupin's "Ensenada" from his ECM release *The Jewel in the Lotus'* further challenges some of the core musical elements described in the other models presented here so far.

The Jewel in the Lotus is considered a classic among some jazz fans and has somewhat of a "cult following" status. The YouTube link for "Ensenada" has a graphic labeling it under "Spiritual Jazz Classics,"[1] but the piece does not easily fit with our other musical examples. In "Ensenada," several identifying characteristics are out-of-sync with Gary Bartz, Pharoah Sanders, and Billy

[1] Bennie Maupin, "Ensenada," https://www.youtube.com/watch?v=RgwLP5jcjjs . This is an auto-generated video provided by Universal Music Group, but it is not clear if it was pulled from a compilation record or the original.

Harper. At a little over eight minutes, it is longer than "Astral Traveling" but also much shorter than "Another Earth" or "The Call..." It is also in a more placid and meditative mood, especially compared to Billy Harper. The form seems simple, but it stretches longer than one designed mostly for improvisation – like "The Call…" or "Astral Traveling." But the most notable difference is that there are no solos in "Ensenada."

In all of the previous examples, there was always a soloist driving the music. More so, the relationship between the soloist and the band – the ability to be in the group and outside of it at the same time – was shown to be of great importance. There is nothing of the sort in this example. And while "Astral Traveling" has no written melody in the original *Thembi* take, that is almost all there is in "Ensenada." Shuja Haider eloquently describes this issue in an unusual – and given their reputation, unusually highly rated – review in Pitchfork,[2]

> *This approach seems almost incomplete when interpreted by way of conventional wisdom about jazz. In the mainstream reading of the jazz tradition, the music is an expression of heroic individualism, as embodied by a soloist who leads the ensemble with a complex improvised melody. That assumption has long made the drawing of political conclusions irresistible. "We believe jazz is a metaphor for Democracy," says the mission statement of jazz at Lincoln Center, founded and directed by traditionalist Wynton Marsalis. At an event in tribute to jazz at the White House, Barack Obama asked, "Has there ever been any greater improvisation than America itself?"*
>
> *In its most oversimplified version, this is principle is reduced to a sequence of solos—everyone gets their turn to speak. But in "Ensenada," there is no lone hero. The players almost seem to be accompanying a missing melody, or accompanying each others' accompaniment. This kind of musical structure is more familiar to modern listeners; the measure-by-measure textural approach has since become characteristic of ambient and electronic music, from Brian Eno to Basic Channel. "Ensenada" is prescient enough that minimal techno producers Ricardo Villalobos and Max Loderbauer used it as the basis for a track on their remix album* Re:ECM.

[2] Shuja Haider, review of *The Jewel in the Lotus*, *Pitchfork,* April 28, 2019, https://pitchfork.com/reviews/albums/bennie-maupin-the-jewel-in-the-lotus/.

I would like to focus on several of Haider's statements, as I believe exploring this review will greatly benefit the understanding of "Ensenada" and by extension, of spiritual jazz.

First is the idea that the music is seemingly 'incomplete', or could be understood as 'lacking', from a more conventional view point of jazz. This is reminiscent of the issue described by Steingold of labeling the minor pentatonic scale, which is of such significance for the style, as primitive or incomplete.[3] What is implied by Haider is that by not having a soloist, or a string of soloists, Bennie Maupin's music is somewhat "less" than other jazz pieces. To clarify, this isn't Haider's assessment of the music, but rather his understanding of the mainstream, traditional jazz perspective, and I don't believe he's wrong. What is sometimes referred to as the 'hero-solo',[4] is in many circles the norm. In an intriguing piece about Mark Turner, Myron Walden discussed the hardship of avoiding falling into the trap of simply playing such a solo because you are expected to - "When the saxophone player takes a solo, and he burns the house down, and the leader calls you next—it's like, 'What now?'… now you have to step up to the plate. That is the test…"[5] Kevin Sun, who wrote the piece, goes on to describe the hardship faced by Mark Turner in that situation next to Myron Walden – "What's more, there was little precedent at the time for Turner's Tristano-influenced cool, his deliberate moderation of instrumental histrionics while playing for audiences conditioned to expect a firestorm every time."[6] Bennie Maupin's approach in "Ensenada" fully negates the idea of the hero-solo, as there are simply no solos.[7] The political implication of this, as suggested in Haider's review, is very interesting. If indeed jazz is the story

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[3] Steingold , 2016.

[4] I first heard Hal Crook use this term while studying with him at Berklee as a way to describe a solo arc that starts sparse, as if facing adversity, and follows by overcoming the hardship to bring to music to an epic cathartic peak, completing the hero's quest.

[5] Kevin Sun, "Every Single Tree in the Forest: Mark Turner as Seen by his Peers, Part One," *Music & Literature*, July 21, 2015.

[6] Ibid.

[7] This is reminiscent of Charles Mingus' 'Self-Portrait in Three Colors', which is also through composed with no solos. This would suggest Mingus is an influential figure for spiritual jazz in terms of composition.

of "heroic individualism" leading the ensemble with, and to, a "complex melody,"[8] where does that place Bennie Maupin's work? And where does that place spiritual jazz, which so often is characterized by melodies and harmonies which are seemingly not complex? This view would suggest a sort of 'otherness'.[9] More so, considering the common role of the saxophone as a bandleader or soloist in jazz, how should the perception of that role change when there is no solo and when heroic leadership is not called for?

I would like to suggest that Bennie Maupin's playing on "Ensenada" offers a different approach to the music, one in which the music does not need a hero, and elements that are considered weak – lack of leading tone, plagality, even the flute as an instrument – are celebrated.[10] In retrospect, this is also perhaps why some of these artists working in spiritual jazz had a hard time breaking into the mainstream as bandleaders – a record label might be reluctant to promote a full community without a clear "lone hero" to put on the cover.

Shuja Haider also writes that Bennie Maupin's flute in "Ensenada" is "so unadorned as to hardly add up to a melody; Maupin plays only a single note per measure of music for most of the composition's duration."[11] This approach by Maupin in "Ensenada" mirrors Pharoah Sanders' on "Astral Traveling." While the latter has no written melody in the original *Thembi* take, the first phrases of Pharoah's solo are so impactful, they can be mistaken for a written melody. This is similar to Freddie Hubbard's solo on Herbie Hancock's "One Finger Snap," which has in fact become the de facto melody in most jam sessions, and – again – to Coltrane's playing on

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[8] *Pitchfork*, 2019.

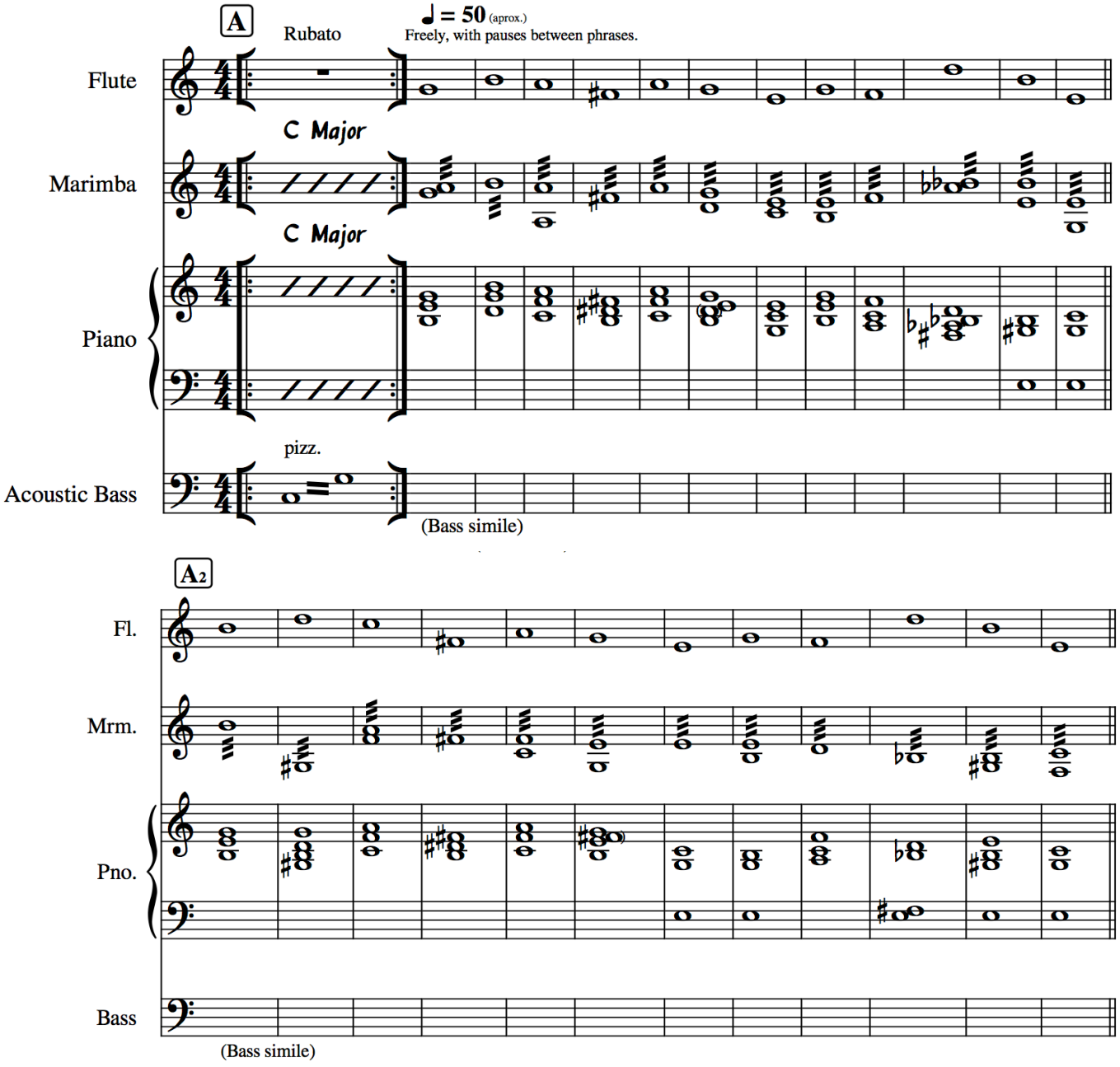
[9] It is interesting to note that the example for the use of 'otherness' in a sentence in the Oxford dictionary is "*the developed world has been celebrating African music while altogether denying its otherness." https://www.lexico.com/en/definition/otherness.*

[10] Both Citron and McClary have written profoundly about what we consider feminine in music, its perceived weakness, and the suppression of those elements in building our canon and our perception of cadence. Some of these writings are detailed in the bibliography section. McClary's publications in particular are often cited in Steingold's thesis, which is important to my own.

[11] *Pitchfork*, 2019.

"Acknowledgement" from *A Love Supreme*. The mirroring in approaches is evident in that the opposite occurs in Maupin's "Ensenada." It is clear that the melody is written, but indeed as Haider writes, the emphasis on the ensemble work is so strong, it makes it hard to perceive the flute as leading the band with its melody. Example 43 shows a simplified reduction of the first half of "Ensenada."

Example 43



At its core, "Ensenada" is built as an AABA form, in which the A sections have slightly different harmonies and the B is divided into two contrasting sections. The A sections are constructed in four three-note phrases, and while the note C feels strongly as the tonic, the melodic phrases never fully resolve in C Major. This tension allows for an interesting effect, especially considering the relaxed, meditative feel, and is achieved in two ways that are surprisingly simple. First, not only does the flute melody rarely reach the note C, when it does so, the sub-dominant chord F Major is played. The other way the tonicization is somewhat suspended is having the last phrase of each A statement resolve by a leap from the leading tone B to the note E – which does not suggest a strong melodic cadence. In addition, the chord preceding the C Major is an E Major triad, which is hard to hear as clearly leading into C major.

This progression – from E to C – could be understood through a hexatonic relationship. The two triads are related as two points in what is known in jazz as the Augmented Scale (here: C, Eb, E, G, Ab, B). This could open the door for a "Neo-Reimann" type analysis, in which we would need to go through two transformations to arrive at C major – P (from E Major to E minor) and L (E minor to C Major).[12] It is unlikely this was Bennie Maupin's intention, as he makes no mention of studying post-tonal harmony in the European classical idiom until much later in his life. It is also unlikely Maupin was familiar with these progressions from his saxophone studies with Larry Teal in Detroit.[13]

This lack of a proper leading tone cadence is similar to what we have seen in Pharoah Sanders' "Astral Traveling" and Billy Harper's "Priestess." This suggest that these types of more

[12] For more on these kinds of transformations and their potential use in jazz I recommend Richard Cohn 2004, Tymoczo 2008, and McGowen 2010.

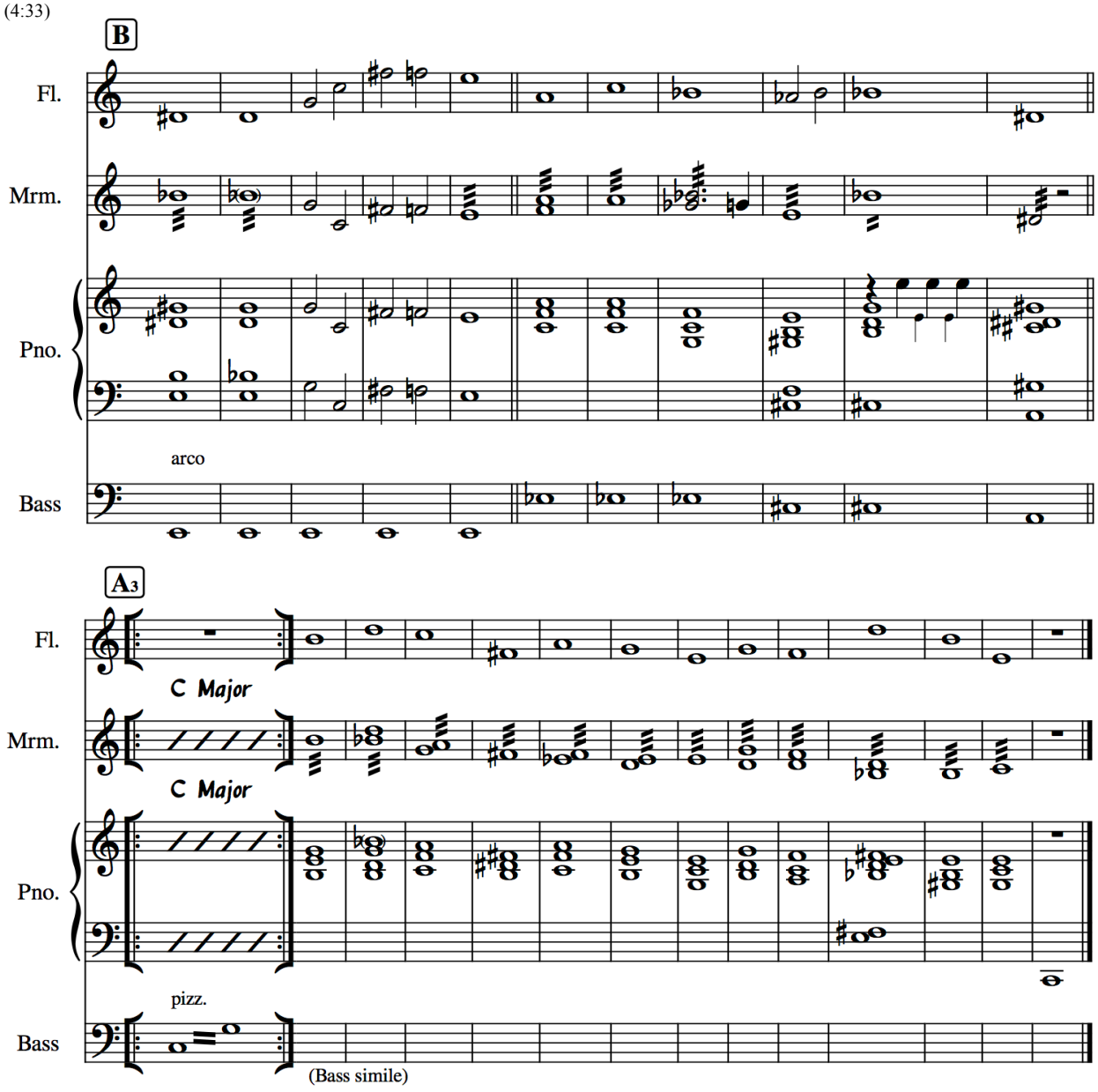
[13] Maupin mentions in several oral histories and interviews studying with Larry Teal and Teal's emphasis on 'proper' saxophone technique. However, Teal is not known to have taught classical repertoire and etudes to his jazz-oriented students.

ambiguous cadences are an aesthetic element with importance for spiritual jazz in this decade. Margaret Notley writes about the use of the autonomous plagal cadence to symbolize "otherworldliness" and "timelessness" in Brahms,[14] and Steingold suggests this is also relevant to jazz music, writing- "were composers of the 'musical left' sending signals of primitivity, interiority, or mystery? An emphatic 'yes'."[15] I would like to suggest that these types of non-leading-tone cadences in spiritual jazz aim to achieve the same effect, "suggest[ing] qualities or states not easily conveyed in tonal music through harmonic means."[16]

Example 44, below, shows the other half of "Ensenada," starting with the B section, which is divided into two parts. The first has two chords and a unison phrase, while the second has two three-note phrases and resolves into AMaj7#11.

[14] Margaret Notley, "Plagal Harmony as Other: Asymmerical Dualism and Instrumental Music by Brahms," *The Journal of Musicology* 22, no. 1 (winter 2005).
[15] Steingold, 2016, pg. 20.
[16] Notley, 2005, pg. 95.

Example 44
(4:33)



The B section is interesting in several ways.

First, while the A sections in “Ensenada” are built almost exclusively using triads - just like Billy Harper’s ‘The Call..’ or ‘Priestess’ – the B section has chords that are more complex. All of the chords in the B section have at least a 7th in them and most include several tensions. It is interesting to see how both Bennie Maupin and Billy Harper mix triads with more complex shapes – the fourth structures in ‘The Call…’, the Maj7#11 chords in “Ensenada.”

Second, in "Ensenada," the move from the chord that opens the B section to the one closing it – EMaj7 to AMaj7 – also parallels the descending fifth in the flute melody the ends each section – B to E in the A section, Bb to Eb (written as D#) in the B section. This section is also the only time we hear the electronic piano and a bowed, moving bass.

Another interesting quality of The B section in "Ensenada" is that all 12 notes are present. Although the B section is only 11 measures long – as opposed to the 12-measure A sections – it contains a full chromatic scale between the flute and the bass. Even though the B section does sound more chromatic than the A, the deep synchronization between the instruments creates the illusion that it is just as "inside" as the A sections. This illusion is a significant element in "Ensenada," and in spiritual jazz in general. Earlier examples have shown how in spiritual jazz when the so called 'melodic harmonic divorce' is in effect, some elements can still be in full synchronization with the rest of the band. In Bennie Maupin's "Ensenada," the underlying chords in the B section obscure the level of chromaticism in the flute melody by lining up perfectly together. That way, the melody and harmony do not clash, but rather manage to maintain the relaxed atmosphere and a sense of forward motion. This is something Bennie Maupin was consciously working on, as he mentions in a *Downbeat* interview from 1975 the importance of sound over specific notes – "[W]e were just trying to deal with different timbres, textures, and a completely different approach…a lot of things we did might imply chords, but in a lot of instances it wasn't. It was just that we discovered so many different areas of sound that we could use to create certain illusions."[17] Maupin is specifically referencing Herbie Hancock's Mwandishi band, however this recording for ECM is essentially the same core group, with Herbie, Buster Williams, and Billy Hart in the rhythm section.

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[17] Ray Townley, "Bennie Maupin: Not to Be Confused with Bernie Taupin," *Downbeat* 42, no. 10 (May 22, 1975): 17-18, 36.

In many ways Bennie Maupin's release is an extension of Herbie Hancock's music and leadership. Maupin's association with Herbie Hancock and funk music seems to have clouded critics' judgment, in similar fashion to the criticism of Pharoah Sanders. In a feature on ECM records in *Jazz Forum*, Milo Fine wrote that in *The Jewel in the Lotus* "Funk is the key," and lamented Maupin and Hancock "pop funking [their] time away" and their "pop music context."[18] Even with the success of Hancock's record *Head Hunters*, it is hard to call this music pop. yet critics were adamant. In the *Downbeat* interview from 1975 mentioned earlier, writer Ray Townley felt the urge to ask Maupin about the implication that the Headhunters band is "overly commercial,"[19] as if there is a spectrum of 'commercial' that is fine but selling too many records is bad. Townley also felt the need to make an important distinction that "Maupin has *not* electrified his instruments,"[20] suggesting using electric instruments was a sign of "selling out." Even the interview's byline manages to somehow insult both Bennie Maupin and Bernie Taupin.[21]

Beyond the core 'Mwandishi' group, *The Jewel in the Lotus* is as much a tribal effort as Pharoah's recordings for Impulse! – there are 6 musicians involved in "Ensenada" and a total of 7 involved in the full record. Having this band in the studio must have also been especially important to Bennie Maupin on a personal, spiritual level as *The Jewel in the Lotus* is inspired by Nichiren-Buddhism and the chant associated with it "Nam-Myoho-Renge-Kyo." Maupin was inspired to explore this strain of Buddhism by Buster Williams, and both inspired Herbie Hancock to do so as well.[22] *The Jewel in the Lotus* is filled with references to Nichiren-

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[18] Milo Fine, "Spotlight on ECM," *Jazz Forum* 38, (June 1975): 60.
[19] *Downbeat* 1975 .
[20] Ibid. Emphasis in text.
[21] Interestingly enough, in her 2016 dissertation, Steingold analyses two songs by Elton John to show to use of the plagal cadence to mark 'otherness', both have lyrics written by Bernie Taupin.
[22] Herbie writes about this and his process turning to Nichiren-Buddhism in his memoir. Herbie Hancock and Lisa Dickey, *Possibilities*s (New York: Viking, 2014).

Buddhism. From the title piece – the lotus being a symbol of purity and enlightenment in Buddhism, drawing from Hinduism, as it is hidden by three petals until it blossoms even in muddy waters, a metaphor for enlightenment (referred to as the jewel in the lotus) arising from the realm of Samsara –[23] to the chanting on one of the tracks. Again, this shows the importance of a certain spiritual-philosophical state of mind for these artists. In Gary Bartz it was extraterrestrial life and astronomy. Billy Harper talks about the Black Church and being truthful. Pharoah sings about the creator having a masterplan and about love being everywhere. And Bennie Maupin talks about the principles of Nichiren-Buddhism. In 1975, he mentions the feeling that he is "getting more in tune not only with [himself] but with other people too."[24] In response, Townley described the change in Maupin, stating he has "become a confident, sensitive person, one much more in tune with the rest of the world."[25] Perhaps it is exactly these personal qualities, translated into music, that prompted a reviewer to state that "a more selfless album is hard to imagine," and of "Ensenada" specifically that "damn near *nothing* happens, overtly…there are, strictly speaking, no "solos," there is no real "melody" nor any highly articulated "chord progression." So why does the eight-minutes go by like two?...it's simply a lesson in subtlety, in empathetic musicianship."[26]

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[23] *"The Symbolic Meaning of the Lotus Flower*," Institute of Asia and Asian Diaspora, Binghamton University, https://www.binghamton.edu/iaad/outreach/Meaning%20of%20the%20Lotus%20Flower%20-%20%20handout.pdf.
[24] *Downbeat* 1975
[25] Ibid.
[26] Alan Heinman, review of *The Jewel in the Lotus*, *Downbeat* 42, no. 1 (January 16, 1975): 22.

John Gilmore – Springtime Again
From Sun Ra's *Sleeping Beauty*

Sleeping Beauty, 1979, El Saturn Records 11-1-79

Sun Ra – Piano & Electric piano, Organ, Vocals, John Gilmore – Tenor Saxophone & Percussion, Vocals, Marshall Allen – Alto Saxophone & Flute, Eloe Omoe – Bass Clarinet & Flute, Percussion, Sylvester Baton – Reeds, Knoel Scott – Alto & Britone Saxophones, Percussion, Danny Thompson – Baritone Saxophone & Flute, James Jackson – Basson & Flute, Percussion, Kenny Williams – Tenor Saxophone & Flute, Hutch Jones – Alto & Tenor Saxophones, Michael Ray – Trumpet & Vocals, Percussion, Walter Miller – Trumpet, Curt Pulliam – Trumpet, Craig Harris – Trombone, Tony Bethel – Trombone, Vincent Chancey – French Horn, June Tyson – Vocals, Rhoda Blount – Vocals, , Harry Wilson – Vibraphone, Damon Choice – Vibraphone & Vocals, Taylor Richardson / Disco Kid – Electric Guitar, Richard Williams – Electric Bass, Steve Clark – Electric Bass, Luqman Ali – Drums & Vocals, Eddie Thomas – Drums, Reg McDonald – Drums, Atakatune – Percussion, Stanley Morgan – Congas

Bennie Maupin's "Ensenada" broadened our definition as to what spiritual jazz is. And there is no doubt the approach he models is in line with the idea of "recording-date-as-tribal-happening approach" that Ashley Kahn uses to describe Pharoah Sanders' methods,[1] an approach we have also seen both in Gary Bartz's and Billy Harper's work. This communal approach was about more than just the creation of music in the studio. Gary Bartz described his band Ntu Troop as something that would include more than just the musicians themselves- "NTU Troop to me was everybody. It wasn't just the band because in those days we would play at places like The East in Brooklyn and the audience would bring the instruments. They're sitting out there and as we played they were banging and playing tambourines and cow bells and different things."[2] Billy Harper discussed in a 1975 *Jazz Forum* interview how important communicating with the audience is to him- "The main source is 'The Communicator', The Supreme Being, and I'm concentrating on that communication."[3] He continues on to mention this communication is a

[1] Kahn, 2006.
[2] Gary Bartz, RBMA interview, 2012.
[3] Jarmo Semila, "Billy Harper: A Big Man from Texas," *Jazz Forum* 35 (May, 1975): 33.

two-way street with the audience- "and since music is a universal language, I'm interesting in speaking with them, making them feel and speak to me."[4] Bennie Maupin's approach takes these ideas one step further. In the other examples it was suggested that the 'melodic-harmonic divorce' is used by soloists to temporarily separate from one strata of the group. In "Ensenada" that is not the case at all – the musical effort is so communal, there is practically no separation of individuals from the group, soloing or otherwise. And while all the other examples show how even in the communal efforts of spiritual jazz the expectation is for a "lone-hero" type leader, Maupin's playing on "Ensenada" questions the need for such a hero. That he does so on his debut recording as a bandleader is an even stronger testament suggesting he believes in providing a different approach.[5]

With that in mind I would like to question another pillar of spiritual jazz as exemplified in the musical models so far – complex and/or specifically voiced chord changes and forms. What if a piece is harmonically and rhythmically traditional? And what if the chords are played very loosely and do not seem to be predefined? Those are some of the questions that arise from John Gilmore's work on "Springtime Again" from Sun Ra's record *Sleeping Beauty*.[6]

"Springtime Again" is in many ways an enigma. On its surface, there is no reason why this take should be as loved as it is, or for the song to have such an enduring presence in the Sun Ra Arkestra songbook.[7] It is an extremely simple, nursery-rhyme-like melody, played over a simple turnaround in F Major. The lyrics are short and straightforward. Example 45 shows a lead-sheet

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[4] Ibid.

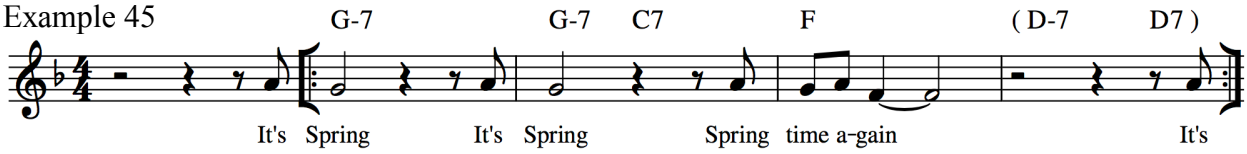
[5] This might be a naïve and optimistic view, but I hope illuminating Maupin's playing leads readers to question the default expectation for the hero type solo in jazz.

[6] While all the other musical models are exemplified with recordings in which the saxophone player is also the bandleader, John Gilmore's music is so entangled with Sun Ra's I felt it will be useful to use such an example here.

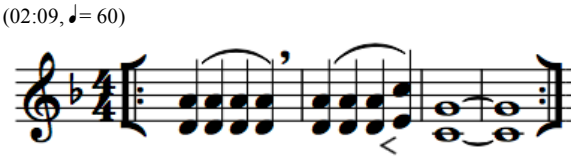
[7] Other notable versions include a WNYC produced 1991 version and two live performances from Europe in 1980 and 1984. All three are detailed in the Discography section.

version of "Springtime Again." Example 46 shows the melodic figure that follows, which is orchestrated differently in each performance, in what appears to be an improvised manner.

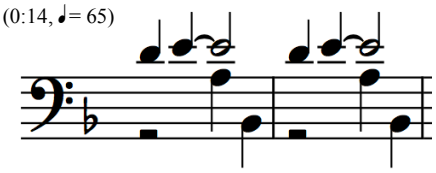
Example 45



Example 46



Example 47



The *Sleeping Beauty* take from 1979 starts with a disjointed piano introduction based around a BbMaj7#11 chord. While the horns are playing their figure, shown in example 47, it is difficult to determine precisely where the downbeat of the measure is. It is clear the drums are playing in 4/4 time, but the looseness of the piano and the trombones make it possible to hear the phrase on the opposite beat. To make things even more mysterious, when Sun Ra does move to the form, playing a G-7 chord, the lower trombone keeps freely playing its A-Bb figure even as it clashes with the new chords underneath. The use of electric bass, a tightly-tuned, funk sounding snare, and the more 70's R&B sounding guitar also add to the odd feeling.

It is worth considering for a few moments the significance of Sun Ra to jazz music. Even though he was inducted as a NEA Jazz Master in 1982,[8] his music is still under-promoted in the general jazz canon or history books.[9] There are numerous publications exploring his biography – several books, articles, and dissertations address his importance to Afrofuturism[10] and African-American identity – yet there are barely any papers analyzing Sun Ra's music, nor are scores or transcriptions readily available from trusted or verified sources. In an interview from the 1980 documentary *A Joyful Noise*, saxophonist John Gilmore compares Sun Ra's understanding of intervals and harmony to the level of Thelonious Monk and Charles Mingus.[11] This statement might seem over-the-top, but Gilmore has in fact recorded and performed with many great piano players, which should give his opinion a certain weight. Graham Lock remarks that Gilmore has played with what Lock describes as "some of the most original post-war pianist/composers – Ra, [Paul] Bley, [Andrew] Hill, Elmo Hope," and he also mentions Gilmore's work with Chick Corea on Pete La Roca's album *Turkish Women at the Bath*, and his playing with McCoy Tyner.[12] So even if over enthusiastic, John Gilmore's description of Sun Ra should be taken seriously.[13]

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[8] Sun Ra, NEA jazz Masters 1982, https://www.arts.gov/honors/jazz/sun-ra .

[9] Although it will be rare to hear someone say Sun Ra is not an important figure, it is not uncommon to find professional jazz musicians who barely know any of his music, and very rare to hear his music played or taught in the academic setting. Mentions in the main jazz history resources are also scarce, for example, Sun Ra is not mentioned at all in Ken Burns' 'Jazz'.

[10] As coined by scholar Mark Dery in 1992 and so well described in connection to Sun Ra by Namwali Serpell, "Sun Ra: 'I'm everything and nothing'," *The New York Review of Books,* July 23, 2020 https://www.nybooks.com/articles/2020/07/23/sun-ra-everything-nothing/.

[11] *Sun Ra: A Joyful Noise*, a film by Robert Mugge, 26:51, https://www.youtube.com/watch?v=Llx-fk1Kpr8.

[12] Graham Lock, *Chasing the Vibration,* A Stride Conversation Piece, (Exeter, UK: Stride Publications, 1994), pg. 160-162. It is worth noting the Paul Bley record mentioned in Lock's interview is comprised of compositions by Carla Bley and Annette Peacock, adding to Gilmore's vast experience.

[13] Comparing Sun Ra to Monk is very fitting, as they have both been misunderstood for years. Both were considered mentally unwell, either in a debilitating way or a fetishized one. Both, still to this day, are considered piano players with bad or lacking technique which is sometimes fetishized, as described by Feurzeig, 2011. And both are so singular in their music (and appearance) there is no easy way to be influenced by them without sounding exactly like them. For more on Thelonious Monk, I recommend Robin D. G. Kelly's biography (see Bibliography).

I would like to stay on the subject of Sun Ra for a while longer since developments in his music are so integral to understanding John Gilmore, whose playing is fully entangled in Sun Ra's music. The 1970's were a special decade for Sun Ra and his band; a decade that began with a move to Philadelphia, and a new set of music – the soundtrack to the now iconic film *Space is the Place*.[14] John Szwed, a noted Sun Ra biographer, mentions this was a time when Sun Ra distanced himself from the avant-garde quoting him saying- "The avant-garde can't play other people's music because they are not mature enough."[15] This urge to distance himself might have been due to, as Szwed puts it, Sun Ra's growing audience and a certain shift in tastes. In the 1970's Sun Ra often toured the world with his band and could play "almost any major university or college" in the United States.[16] In tandem, the Afrofuturistic aesthetic was becoming more and more mainstream, rippling through disco and funk, with bands like Parliament, Funkadelic, Rufus, Chic, and Earth Wind & Fire.[17] It is understandable then that Sun Ra would like to maintain his growing audience by moving more to the mainstream. However, the 1980 documentary *A Joyful Noise* paints a more complicated picture, with footage that includes extreme saxophone soloing and screeches next to an almost R&B shuffle version of "'Round Midnight."[18] It is clear in the performances documented in the film that Sun Ra has not entirely left the avant-garde. Still, the late 1970's recordings sessions that produced *Sleeping Beauty*, as well the better known *Lanquidity*, do feature more mainstream funk and disco elements.

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[14] John F. Szwed, *Space is the place: The Lives and Times of Sun Ra* (Boston: Da Capo Press, 1997), Space is the Place.
[15] Szwed, 1997, pg. 338.
[16] Szwed, 1997, pg. 340.
[17] The latter has several "bona-fide" jazz connections like Maurice White's association with Ramsey Lewis, or Donald Myrick, a founding member of the AACM and member of the original Earth Wind & Fire horn section. This kind of avant-garde to pop music connection (or perhaps crossover) was common in Sun Ra's Philadelphia band, filled with players like trumpeter Michael Ray who played with Kool and the Gang, or the guitarists Dale Williams – who played with LL Cool J – and Slo Johnson who went on to do session work for RCA Records.
[18] '*Sun Ra: A Joyful Noise*'.

It is important to keep this context in mind while looking at John Gilmore's solo on "Springtime Again" from *Sleeping Beauty*. A first, unassuming, listen might prompt the same type of accusations seen in earlier examples – that it is primitive, lacking, simplistic. Szwed describes "Springtime Again" in his book, writing that "the band languorously chants… over lush, dreamy textures going nowhere."[19] However, as Art Yard Records points out in their reissue notes- "Sleeping Beauty instantly became one of Sun Ra's best loved records, and remains so to this day… All three tracks on Sleeping Beauty have tenor solos by John Gilmore which can count among his finest work…. Sleeping Beauty is a high point in Sun Ra's discography…. a totally uplifting and joyous listening experience."[20] With that in mind, it is worth considering John Gilmore's influence on other great tenor players of his time. In an interview with Frank Kofsky, John Coltrane mentions a period of deep inspiration from Gilmore- "I listened to John Gilmore kind of closely before I made 'Chasin' the Trane'… so some of those things on there are really direct influences of listening to this cat."[21] John Gilmore addressed his influence on other tenor players in a 1978 *Cadence* interview describing some of his disagreements with Art Blakey- "I may be weak in some aspects but the thing, I'm putting out some fresh ideas… Everytime Trane would see me he would ask me what's the latest record… Roland Kirk, the same…All of them, Charles Lloyd… In Paris, I heard Pharoah Sanders playing a whole record sounds just like me. I

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[19] Szwed, 1997, pg. 352.

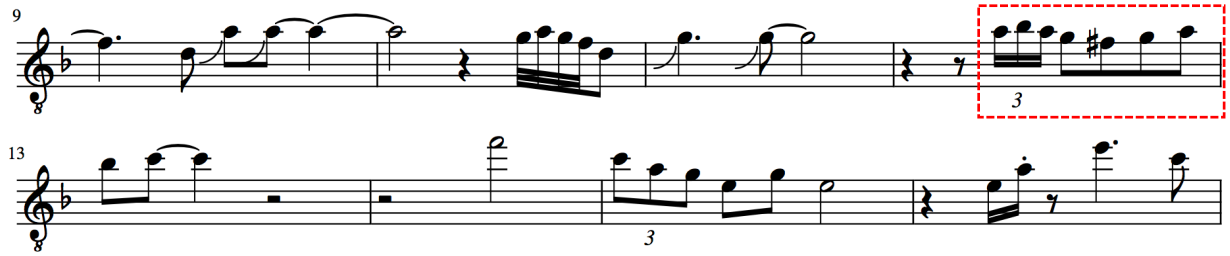
[20] Chris Tent, "Sleeping Beauty Liner Notes," Art Yard Records, https://artyardrecords.co.uk/sun-ra-and-his-intergalactic-myth-science-solar-arkestra-sleeping-beauty/ .

[21] Frank Kofsky, "John Coltrane interview by Frank Kofsky," September 1967, published in *Black Giants*, ed. Pauline Rivelli and Robert Levin (New York and Cleveland: The World Publishing Company, 1970).
In the same interview, Coltrane answers very kindly to an accusation made by Sun Ra that Coltrane has stolen all his ideas from him- "There may be something to that. I've heard him, and I know that he's doing some of the things that I've wanted to do." Paul Youngquist also mentions a broadsheet Sun Ra gave Coltrane in the 50's suggesting it might have put Coltrane on his path towards spirituality in *A Pure Solar World* (Austin, TX: University of Texas Press, 2016), pg. 238.

thought it was me."[22] Again, this might be over-enthusiastic, but should not be discredited altogether.

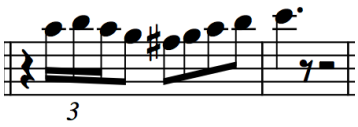
Example 48

(4:33, ♩= 121) (This solo is written in double time for convenience of reading)



Most interestingly, Gilmore's solo on "Springtime Again" is entirely diatonic. This might have been common in jazz in its earliest development but by 1979 was fairly unusual and implies Gilmore is drawing inspiration from earlier styles. Except for one chromatic run, there is only one chromatic note played in the solo, an F# used as a chromatic approach tone, shown in example 48. The use of that F# is very ordinary, however its rhythmic placing is somewhat unusual. It will be more common to play this phrase starting on the downbeat of beat 2 and the peak of the phrase – the note C – on the tonic chord, as seen in example 49, below.

Example 49

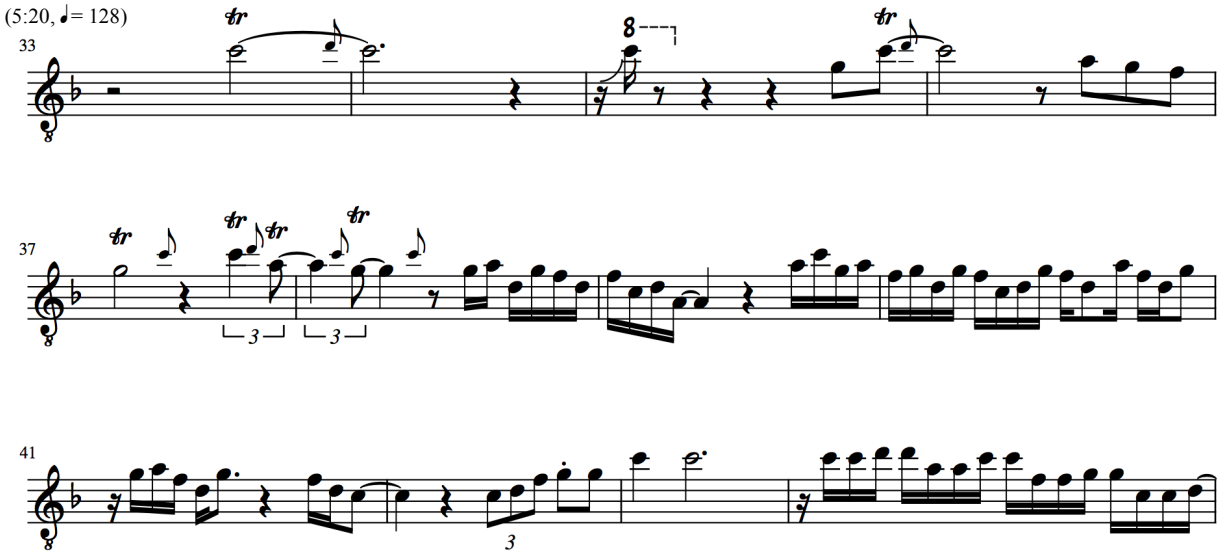


The "displacement" of the phrase in Gilmore's solo obscures the bar line and goes "against the grain" of traditional bebop language. It is a small example of how rhythm, and phrasing, are used

[22] Bob Rusch, "John Gilmore oral history/interview," *Cadence* 4, no. 7 (August 1978). Art Blakey describes the situation differently in another *Cadence* interview which is quoted in Lock's *Chasing the Vibration*, saying that John Gilmore kept telling him about "his fans on Mars or Jupiter, but I said it's the fans on this planet we're concerned with."

throughout this solo to create a more "floating" feel, as phrases often start or end in unusual syncopations that obscure the bar line. Again, it is important to note that Gilmore's phrase is only displaced compared to more traditional ways to play it. As Kronfeld points out, and mentioned in earlier examples, "a non-syncopated mental representation… [that] functions as the implied basis of the intelligibility, or even as an 'idealisation' of the music… is highly problematic."[23] Clearly, the syncopation is the point, and there are plenty of examples throughout jazz history that employ such syncopation. Yet the listener can also understand Gilmore's phrasing here as a play on more traditional jazz language.

Example 50



Example 50 shows another such occurrence from later in the solo. The example starts at the top of the form in measure 33. In measure 37, Gilmore lands very firmly on the 9th for the F Major chord but then goes back to the floating feel that so effectively obscures the bar line. In addition, the syncopated phrases in measure 41 are offset by a more rhythmically grounded phrase in

[23] Kronfeld, 2019, pg. 43.

measure 42. This balance between phrases that float over the bar line, or feel "displaced," and ones that strongly ground the listener to the beat is an important element of this solo.

This is emphasized by John Gilmore's choice of articulation. For most of the solo, it seems Gilmore is tonging almost every note.[24] This, like his choice to play a totally diatonic solo, was unusual in 1979 but common in earlier styles of jazz – again, suggesting Gilmore is intentionally using an older style of playing in a more contemporary context. But most importantly, Gilmore's use of very strong staccato articulation functions as a clear element of rhythmic grounding. An example of this happens in measure 42 in example 49, where the triplet is tongued and the note G on the downbeat of beat 4 is aggressively cut short. In some ways, this articulation is closer in style to marching-band music. Given Gilmore's studies under "Captain" Walter Henri Dyett –[25] who was the band director for DuSable High School in Chicago and an extremely influential educator who along with concert and marching band also taught a booster band which played jazz music – and his background as a clarinet player in the military, it is possible Gilmore was thinking about using those styles in this setting. Again, this would showcase the non-traditional use, or re-contextualization, of a traditional device – in this case marching band style articulation.[26] The same can be said for Gilmore's use of vibrato in his solo, which is also in an older style. These qualities are perhaps what spurred a *Coda Magazine* critic to write in 1975

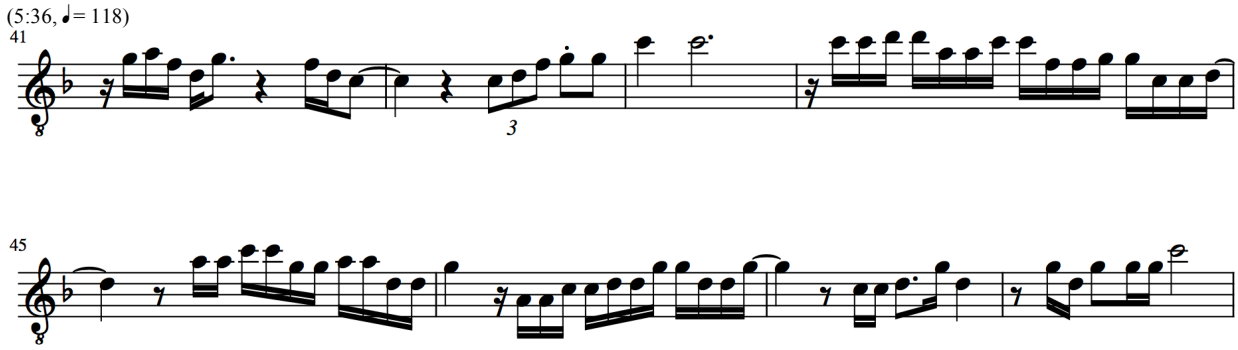
[24] Jazz articulation is always hard to determine with complete certainty through transcription, as it is so personal and varied, and it is especially so in this take of "Springtime Again" due the recording quality. Nevertheless, it does seem to be the case that John Gilmore is tonging almost every note.

[25] *Cadence* 1978. Gilmore also mentions his high school years with Dyett in a *The Wire* feature (see Bibliography) Ben Sidran mentions the importance of the military band as a career path for early jazz musicians in his book *Black Talk* (see Bibliography). It is very likely Gilmore's studies under Dyett were influenced by this idea.

[26] Surprisingly, this type of phrasing can be found in current rap music, in which 16th note triplets and their smaller subdivisions in the form of staccato phrases are common, as explained by Duinker in 2019. It is interesting to think of this phrasing in relation to Sun Ra's enduring influence in the electronic music world.

that- "[Gilmore's] tone, phrasing, and shaping of each note gives the impression of great control without any sense of rigidity or stiffness."[27]

Example 51



Another significant element of this solo is repeated notes. This, again, while not unusual in early jazz and dance band styles, has gone out of fashion by 1979 and further suggest Gilmore is using these older styles in a new context – perhaps connecting these sounds from his past to the futuristic sounds of Sun Ra.

One last important tool John Gilmore uses in this solo is the pentatonic scale. The vast majority of the solo is built using the D minor pentatonic scale. This allows Gilmore to obscure the harmonic bar line while staying incredibly diatonic. And indeed, we do not find a "regular," perfect authentic cadence in this solo – Gilmore does not play the note E leading into F. Instead, the solo features a type of Plagal cadence which is implied by the stepwise motion of the D minor pentatonic.[28] it is important to note that in all the examples shown so far, the lack of leading tone through the use of the minor pentatonic is of great significance to the performance of spiritual jazz on the saxophone. Margaret Notely writes about the hardship such cadences present,[29]

[27] Vladimir Simosko, "John Gilmore," *Coda* (June/July, 1975).
[28] For more on this type of plagality, see Day-O'Connell 2006 and 2009.
[29] Notley, 2005, pg. 130.

> *One point of semi-autonomous plagal harmony seems to be that it lies beyond what can be analyzed through a conventional approach to tonal music, and this again suggests the need for methodological flexibility, for a willingness and an ability to draw on a variety of approaches. Doing justice to plagal otherness requires an awareness of the binary oppositions that make it sound different, of the understated power that comes with its lesser position, and of the possibility that a method devised to clarify moments of formal significance might obscure other, perhaps more important kinds of significance.*

What is suggested by Notley, and also by Steingold and McClary, is that plagal cadences, and the lack of leading tone, are associated with the 'other', and by extension are perceived as feminine and weak. However, there is also strength in 'journeying to the flat side' as Steingold puts it, that allows the music to present themes not easily available through the main methods of functional harmony. Fittingly, these are conceptual themes that are typical in spiritual jazz. But it is also John Gilmore's playing that has this special, mysterious quality. When working on this transcription, I could not stop being impressed at how alive the music is.[30] In fact, looking at the final result of the transcription I was dumbfounded by how much musical information from the solo is missing, as there is no easy way of notating many of the elements that make this solo so special – the shifts in tempo, changes in vibrato and dynamics within single notes – that is common in jazz. I would like to suggest that many other jazz artists play solos that "work" solely on the basis of their note choices, or their harmonic sense, and the listener could imagine a different player making a similar recording. However, In John Gilmore's association with Sun Ra, we find a model of this music where someone imbued his humanity so strongly in the track, it is hard to envision anything else. It is really Gilmore's personality that makes this solo so special, and perhaps it is exactly that spiritual sense of soul, of life, of truth, that makes spiritual jazz so special.

[30] Most notably in the swings in tempo, shown throughout the musical examples in this chapter.

Resolution

This research has tried to show the "multiplicities of meaning"[1] in spiritual jazz. It can be a 20-minute piece in three inter-dependent parts. It can be a short chord progression with no melody. It can be fast, or slow, or oscillate between the two. It can be built almost entirely by thirds and triads. It can feature fourth-harmony and five note pentatonic soloing. It can allude to the past. It can be thinking of the future. It can have the earthiness of the blues, grow roots in the dirtiest of waters, and believe in the promise of outer space. It can be divorced from the band, be incredibly in sync with the band, or both at the same time. It can be extremely defined, and yet utterly mysterious. It truly is, as the Art Ensemble of Chicago says, "ancient to the future."

By using the disciplinary lens' of jazz analysis, theory, and history, this text hopefully helps the reader better understand the aesthetics, the tools, and the devices that were common in spiritual jazz in the period between 1969-1979 as modeled by different saxophone players. Between these five models, it was shown again and again that certain tools and aesthetic choices were shared. As such, it can now be fully suggested that, as performed by these saxophone players, spiritual jazz in the 1970s can be characterized by the use of the pentatonic scale, the lack of leading tone and the obscuring of cadence, the use of quartal and triadic voicings – and notable specificity about when and how each is used, a rhythmic looseness amplified by the use of percussion, short compositional forms which are used to create large tapestries, the retention of elements from African music, periods of free soloing or harmonic ambiguity, a state of mind inspired by personal spiritual-philosophic choices, and a deconstruction of the blues.

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[1] Vijay Iyer, "Exploding the Narrative in Jazz Improvisation," in *Uptown Conversation: The New Jazz Studies*, ed. Robert G. O'Meally, Brent Hayes Edwards and Farah Jasmine Griffin (New York: Columbia University Press, 2004), pg. 394.

But this research has also shown how vast the interpretation is in regard to how these tools are used and the moods they create. And it has shown how spiritual jazz artists both work within the "rules" they inherited from older styles and bend those rules at the same time; meaning, how these artists managed to use more traditional elements in unexpected ways, reconceptualizing these elements to fit the artists' own music. This implies spiritual jazz musicians are fluent in "Signifying as a speaking style."[2]

It also suggests that this music is about much more than "wearing funny hats,"[3] and that none of these artists were "pop funking their time away."[4] Quite the opposite. If indeed this type of spiritual jazz led to a "dead end for jazz" as Francis Davis suggests in his 2015 end of year list for NPR,[5] I would ask again, why does it persevere – as seen in the works of these artists throughout their careers – and is still such an influence on younger generations, "Dashiki and all"?[6] Perhaps it wasn't a dead end, and there is room to ask ourselves as students and fans of jazz music why have we been overlooking these models and contributions.

It is also worth questioning why critics often flatten this music to its clichés – the clothes, the percussions instruments, the pentatonics, its political context and statements – and celebrate it as a 'tokenized other' for those same exact qualities. Gabriel Solis showcases this issue in an article about contemporary jazz fusions.[7] He paraphrasers the award-winning author Nnedi Okorafor stating that "Black speculative arts routinely trouble ontological boundaries, whether through a

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[2] Monson, 1996, pg. 87.
[3] *Penguin Guide to Jazz,* pg. 1307.
[4] *Jazz Forum* 1975.
[5] Francis Davis, "The NPR 2015 Music Jazz Critics Poll, *A Blog Supreme* (blog), December 21, 2015. https://www.npr.org/sections/ablogsupreme/2015/12/21/460527087/the-2015-npr-music-jazz-critics-poll
[6] Ibid.
[7] Gabriel Solis, "Soul, Afrofuturism & the Timeliness of Contemporary Jazz Fusions," *Dædalus, the Journal of the American Academy of Arts & Sciences* (Spring 2019).

kind of liminality as "in-between-ness" or as "both/and-ness."[8] This liminality is perhaps at the core of the issue and is highlighted in some of the models examined here.

This dual-existence – a form of *collage* –[9] might have also clouded people's judgment as to what they consider spiritual jazz and why. As Shabaka Hutchins eloquently writes,[10]

> *External signifiers become emphasized and marketed to the fan who develops a sense that the artist has quantifiable attributes which we feel are necessary or admirable in our time. These attributes, which feed into preconceived ideas of spirituality, become more important than the inner journey embarked upon by the artist who wears this label. In this context an artist's clothing, song titles, associated imagery, musical scale choices and choice of instrumentation all bolster the sense that his/her music can be adequately marketed as 'spiritual'. The journey becomes reduced to the symbolism.*

The approaches modeled by the saxophone players discussed in this dissertation challenge this symbolism while also embodying it, again, mimicking the ability to be both/and or in-between by doing so. As such, I am suggesting that this music is in fact rich, complex, and varied enough to withstand rigorous study and analysis, and I welcome much more of it.

Perhaps that means that the strength of spiritual jazz lies in its ability, as a style, to thrive precisely because of its seeming paradoxes. By being able to encompass several dualities at the same time – being in the band and separated from it, in the harmony and out of it, of extreme length and of shorter forms, serenely meditative and resolutely aggressive – the music allows itself to become more than the sum of its parts. This is a sign of all great art, but I would like to suggest that the ability of these artists to exist in both sides of such dualities is something that is special to spiritual jazz in its post-Coltrane phase. This ability suggests a type of syncretism embodied through this music. Proposing that spiritual jazz allows, even asks from, the artist to

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[8] The paraphrasing comes from an interview Okorafor gave to *Afrofuturism 2.0*. Quiana Witted, "'To Be African is to Merge Technology and Magic': An Interview with Nnedi Okorafor," in *Afrofuturism 2.0*, ed. Reynaldo Anderson and Charles Jones (Lanham, Md.: Lexington Books, 2016), 207–208.

[9] As proposed by the poet Elizabeth Alexander in 1992 and cited in Monson, 1996, pg. 100.

[10] Shabaka Hutchins, "Shabaka Hutchins Picks 5 Records That Challenge the Meaning of Spiritual Jazz," *The Vinyl Factory*, March 9, 2017. https://thevinylfactory.com/features/shabaka-hutchings-spiritual-jazz/

really be of the style and offer a different meaning for it at the same time. By doing that, each one of the artists analyzed in this dissertation presented a personal model for what spiritual jazz is.

Franya Berkman, in explaining 1960's spirituality as a way to illuminate the spirituality in Alice and John Coltrane's music, quotes philosopher Charles Taylor on America's "culture of authenticity," [11]

> *Being True to myself means being true to my originality, and that is something that only I can articulate and discover. In articulating it, I am also defining myself. I am realizing a potentiality that is properly my own. This is the background understanding to the modern ideal of authenticity, and to the goals of self-fulfillment or self-realization in which it is usually couched.*

This is in line with Zanolini's ideas of rejecting labels, shifting labels, and self-defining labels for this music.[12] So perhaps spiritual jazz is what we, as artists make of it. A representation of our own spirituality, and our own definitions of self. Perhaps it is of the aesthetic and not of it. Perhaps it is all these multiplicities at the same time.

It might be best to end with what might be the first poem by Sun Ra.[13]

And don't forget-

Music is the healing force of the universe. Love is everywhere.

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[11] Franya J. Berkman, 2007, pg. 45-46.
[12] Zanolini, 2016.
[13] Sun Ra, *The Immeasurable Equation: The Collected Poetry and Prose*, James L. Wolf and Hartmut Geerken ed., WAITAWHILE (Norderstedt, Germany: Books on Demand, 2005), 250.

The Neglected Plane of Wisdom

Music is a plane of wisdom, because music is a universal language, it is a language of honor, it is a noble precept, a gift of the Airy Kingdom, music is air, a universal existence . . . common to all the living.

Music is existence, the key to the universal language.

Freedom of Speech is Freedom of Music.

Music is not Material, Music is Spiritual.

Music is a living soul force.

That which is of the soul is the greater light.

The light of greater instruction . . .

The light of culture and beauty

The light of intensity and living power.

The name of Music is Art.

- *Sun Ra*

Appendix I

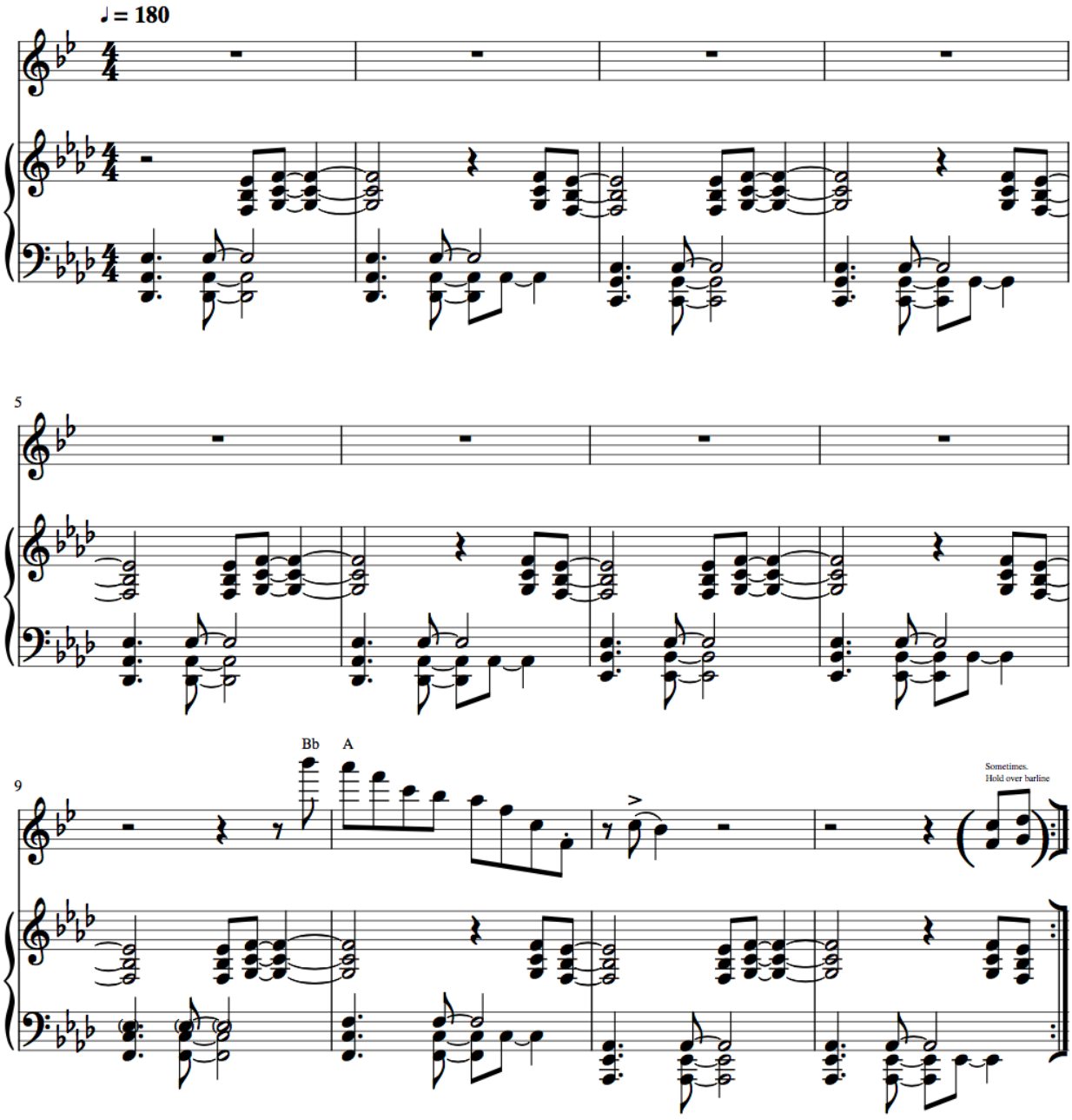
'Lake Michigan in the Rain'

In order to further show the significance of this period of spiritual jazz for artists today, I wanted to present an original composition. This is not to say my music is good enough to serve as the ultimate example for the enduring influence of the style. Rather, I am using my own music since I know exactly how the piece was written, what influenced it, what the composer thought about it and was aiming to achieve with it, and how they believe it should be approached.

"Lake Michigan in the Rain" was composed in Wisconsin, while I was living close to the lake and listening to a lot of spiritual jazz from the 70's, exploring inherited influences I did not know I had. It was not only a period of great self-reflection, it was also a period in which – perhaps for the first time – I felt part of a movement in jazz. This might seem indulgent, but I believe my music is connected, and perhaps similar, to many of the young artists breaking out today – Makaya McCraven and Marquis Hill from Chicago, Shabaka Hutchings and Nubya Garcia from London, and even Kamasi Washington from Los Angeles. I believe we all dip out of the same "big reservoir" as John Coltrane described it to Kofsky.[1] This movement, as described in the introduction, is heavily indebted to the innovations and stylings of spiritual jazz in the late 60's and 70's, as is my own music. As such, "Lake Michigan…" draws inspiration from all the stylistic elements just described in this research. A lead sheet (piano part with a tenor sax melody written in Bb transposition) looks as follows-

[1] Kofsky, 1967, pg. 32.

Example 52



"Lake Michigan…" is a short 12 bar form reminiscent of the blues, built with fourth-voicings in the piano but with an almost triadic melody. Like other musical examples examined in this research, the piano part is very specific – I preferred to write it out in the lead sheet as opposed to using chord symbols.

While I think of the song in F minor, the pentatonic relationships inherent in the piano voicings imply several tonalities. It is possible to hear the song in Ab Major, but the move from F minor to Ab Major is not a very strong cadential gesture. Another option is to think of the song as centered around a Db tonal center, especially since it is the first chord, but coming to it from the Ab which closes the form, always gives it more of a subdominant feel to it. Perhaps all three are correct.

As no leading tone is present in any of the cadences, a certain 'stratification' is implied. One could improvise over the entire form using only the F minor pentatonic or the C minor pentatonic. In that sense, one can choose whether they want to be closer to the roots of the chords, which are closer to the F minor collection, or 'divorced' from them while being entirely in sync with the right hand of the piano by using the C minor pentatonic. It is also possible to move with the chords at the end of the form – playing F minor pentatonic for Ab Major and then C minor pentatonic for Db Major. This would be in line with some of Steingold theories about moving in fourths and the significance that kind of movement has.[2]

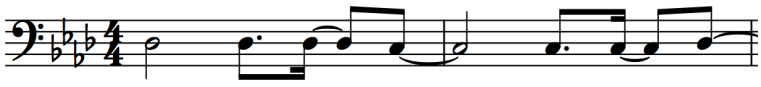
The song is designed to work with the whole band soloing **and** supporting each other at the same time, weaving in and out of different roles and positions, influenced by the idea of community as it exists in spiritual jazz. That way, "Lake Michigan…" does not follow a "head-solos-head" structure. Similar to "The Call of the Wild and Peaceful Heart," we can use this small, blues-influenced form to build a long epic, or we can keep it more in line with "Astral Traveling." In either case, "Lake Michigan…" seems to sound full even before the melody enters.

[2] Steingold, 2016.

With the entrance towards the end of a cycle, the melody itself serves to further obscure where the form starts or ends. In addition, we see the use of a triad in the melody. Specifically, like in "Astral Traveling," we see an Eb Major triad against the F in the bass.

Rhythmically, "Lake Michigan…" implies a backbeat in the drums – although the drums should be freer – much like the music in this research which has a connection to more funk-oriented styles. In that sense, a bass player could play the song with a half-time feel and could potentially anticipate the next chord on the upbeat to sync with the piano's right-hand figure. This is shown in example 53.

Example 53



I do not wish to prescribe a state of mind of mind, or any religious belief, to the song, but I can attest to the enduring influence the practices of the artists examined here have had on my own spirituality - I believe they are crucial for the creation of the music. As such, I would like to dedicate "Lake Michigan in the Rain" to the ancestors and creators of this music we sometimes call jazz. Thank you for bearing your souls for us, inspiring and healing us, and fighting and dying for this music.

Discography

Introduction

Mentioned in text:
Flying Lotus, *You're Dead!* (Warp Records WARPLP256)
Kamasi Washington, *The Epic* (Brainfeeder BF050)
John Coltrane, *A Love Supreme* (Impulse! A-77)
Duke Ellington, *Black, Brown and Beige - Tone Parallel to the American Negro* (RCA Victor Showpiece SP-9)
Merry Lou Williams, *Zodiac Suite* (Asch 620, Asch 621)
George Lewis and His Ragtime Band, *Jazz at Vespers* (Riverside Records RLP 12-230)
Various, *Spiritual Jazz (Esoteric, Modal and Deep Jazz from the Underground 1968-77)* (Jazzman JMANLP 020)
John Coltrane, *Crescent* (Impulse! AS-66)

Musical Network

By person:
Freddie Waits
Gary Bartz, *Another Earth* (Milestone MSP 9018)
Bennie Maupin, *The Jewel in the Lotus* (ECM ECM-1-1043)
Pharoah Sanders, *Karma* (Impulse! AS-9181)

Reggie Workman
Gary Bartz, *Another Earth* (Milestone MSP 9018)
Billy Harper, *Capra Black* (Strata-East SES-19739)
Pharoah Sanders, *Karma* (Impulse! AS-9181)

Ricahrd Davis
Gary Bartz, *Libra* (Milestone MSP 9006)
Andrew Hill, *Andrew!!! (*Blue Note BST 84203) – w/ John Gilmore
Pharoah Sanders, *Jewels of Thought* (Impulse! AS-9190)

Cecil McBee
Alice Coltrane, *Journey in Satchidananda* (Impulse! AS-9203) – W/ Pharoah Sanders
Andrew Hill, *Compulsion* (Blue Note BLP 4217) – w/ John Gilmore
Pharoah Sanders, *Thembi* (Impulse! AS-9206)
Pharoah Sanders, *Summun Bukmun Umyun* (Impulse! AS-9199) – w/ Gary Bartz
Pharoah Sanders, *Jewels of Thought* (Impulse! AS-9190)
Pharoah Sanders, *Village of the Pharoahs* (Impulse! AS-9254)
Pharoah Sanders, *Black Unity* (Impulse! AS-9219)
Pharoah Sanders, *Live at the East* (Impulse! AS-9227)
Pharoah Sanders, *Wisdom Through Music* (Impulse! AS-9233)
Pharoah Sanders, *Love in Us All* (Impulse! ASD-9280)
Woody Shaw, *Love Dance* (Muse MR 5074) – w/ Billy Harper

Joe Bonner
Woody Shaw, *Love Dance* (Muse MR 5074) – w/ Billy Harper
Billy Harper, *Black Saint* (Black Saint BSR-0001)
Pharoah Sanders, *Village of the Pharoahs* (Impulse! AS-9254)
Pharoah Sanders, *Black Unity* (Impulse! AS-9219)
Pharoah Sanders, *Live at the East* (Impulse! AS-9227)
Pharoah Sanders, *Elevation* (Impulse! AS-9261)
Pharoah Sanders, *Love in Us All* (Impulse! ASD-9280)

Stanley Cowell
Gary Bartz, *Another Earth* (Milestone MSP 9018)
Billy Harper, *Capra Black* (Strata-East SES-19739) *Producer
Max Roach, *Members Don't Git Weary* (Atlantic SD 1510) – w/ Gary Bartz

McCoy Tyner
John Coltrane, *Kulu Sé Mama* (Impulse! A-9106) – w/ Pharoah Sanders
John Coltrane, *Om* (Impulse! A-9140) – w/ Pharoah Sanders
John Coltrane, *Meditations* (Impulse! A-9110) – w/ Pharoah Sanders
John Coltrane, *Ascension* (Impulse! various editions) – w/ Pharoah Sanders
McCoy Tyner, *Tender Moments* (Blue Note BST 84275) – w/ Bennie Maupin
McCoy Tyner, *Today and Tomorrow* (Impulse! A-63) – w/ John Gilmore
McCoy Tyner, *Extensions* (Blue Note BN-LA 006-F) – w/ Gary Bartz

Elvin Jones
John Coltrane, *Kulu Sé Mama* (Impulse! A-9106) – w/ Pharoah Sanders
John Coltrane, *Om* (Impulse! A-9140) – w/ Pharoah Sanders
John Coltrane, *Meditations* (Impulse! A-9110) – w/ Pharoah Sanders
John Coltrane, *Ascension* (Impulse! various editions) – w/ Pharoah Sanders
Billy Harper, *Capra Black* (Strata-East SES-19739)
McCoy Tyner, *Today and Tomorrow* (Impulse! A-63) – w/ John Gilmore
McCoy Tyner, *Extensions* (Blue Note BN-LA 006-F) – w/ Gary Bartz

Lonnie Liston Smith
Pharoah Sanders, *Summun Bukmun Umyun* (Impulse! AS-9199) – w/ Gary Bartz
Pharoah Sanders, *Thembi* (Impulse! AS-9206)

Woody Shaw
Pharoah Sanders, *Summun Bukmun Umyun* (Impulse! AS-9199) – w/ Gary Bartz
Woody Shaw, *Love Dance* (Muse MR 5074) – w/ Billy Harper

Clifford Jarvis
Sun Ra, Nothing Is… (ESP Disk ESP-DISK 1045) – w/ John Gilmore
Sun Ra, *When Sun Comes Out* (Saturn) – w/ John Gilmore
Pharoah Sanders, *Summun Bukmun Umyun* (Impulse! AS-9199) – w/ Gary Bartz

Harvey Mason

Donald Byrd, *Stepping into Tomorrow* (Blue Note BN-LA368-G) – w/ Gary Bartz
Herbie Hancock, *Head Hunters* (Columbia KC 32731) – w/ Bennie Maupin
Herbie Hancock, *Man-Child* (Columbia PC 33812) – w/ Bennie Maupin

Rashied Ali
Alice Coltrane, *Journey in Satchidananda* (Impulse! AS-9203) – W/ Pharoah Sanders
John Coltrane, *Expression* (Impulse! A-9120) – W/ Pharoah Sanders
Gary Bartz, *Home!* (Milestone MSP 9027)

Clifford Jordan
Clifford Jordan, *Blowing in From Chicago* (Blue Note BLP 1549) – w/ John Gilmore
Pharoah Sanders, *Izipho Zam* (Strata-East SES-19733) * Producer

Herbie Hancock
Herbie Hancock, *Mwandishi* (Warner Brothers WS 1898) – w/ Bennie Maupin
Herbie Hancock, *Crossings* (Warner Brothers BS 2617) – w/ Bennie Maupin
Herbie Hancock, *Sextant* (Columbia KC 32212) – w/ Bennie Maupin
Herbie Hancock, *Head Hunters* (Columbia KC 32731) – w/ Bennie Maupin
Herbie Hancock, *Thrust* (Columbia PC 32965) – w/ Bennie Maupin
Herbie Hancock, *Flood* (CBS/Sony SOPZ 98~99 [Japan Only]) – w/ Bennie Maupin
Herbie Hancock, *Man-Child* (Columbia PC 33812) – w/ Bennie Maupin
Herbie Hancock, *Secrets* (Columbia PC 34280) – w/ Bennie Maupin
Herbie Hancock, *Sunlight* (Columbia JC 34907) – w/ Bennie Maupin
Herbie Hancock, *Secrets* (Columbia PC 34280) – w/ Bennie Maupin
Herbie Hancock, *Directstep* (CBS/Sony 30AP 1032 [Japan Only]) – w/ Bennie Maupin
Herbie Hancock, *Feets Don't Fail Me Now* (Columbia JC 35764) – w/ Bennie Maupin
Bennie Maupin, *The Jewel in the Lotus* (ECM ECM-1-1043)
Charles Tolliver, *Paper Man* (Arista AL 1002) – w/ Gary Bartz

Ron Carter
Alice Coltrane, *Ptah, The El Daoud* (Impulse! AS-9196) – W/ Pharoah Sanders
Charles Tolliver, *Paper Man* (Arista AL 1002) – w/ Gary Bartz
McCoy Tyner, *Extensions* (Blue Note BN-LA 006-F) – w/ Gary Bartz

Joe Chambers
Andrew Hill, *Andrew!!! (*Blue Note BST 84203) – w/ John Gilmore
Andrew Hill, *Compulsion* (Blue Note BLP 4217) – w/ John Gilmore
Charles Tolliver, *Paper Man* (Arista AL 1002) – w/ Gary Bartz
McCoy Tyner, *Tender Moments* (Blue Note BST 84275) – w/ Bennie Maupin

Alice Coltrane
Alice Coltrane, *Ptah, The El Daoud* (Impulse! AS-9196) – W/ Pharoah Sanders
Alice Coltrane, *Journey in Satchidananda* (Impulse! AS-9203) – W/ Pharoah Sanders
McCoy Tyner, *Extensions* (Blue Note BN-LA 006-F) – w/ Gary Bartz
John Coltrane, *Expression* (Impulse! A-9120) – W/ Pharoah Sanders

Gary Bartz

Mentioned in text:
Modern Jazz Quartet, *Django* (Prestige PRLP 7057)
John Coltrane, *Crescent* (Impulse! AS-66)
Charlie Parker, *The Complete Charlie Parker on Verve Vol 6.* (Verve 837149-2)
Bud Powell, *The Amazing Bud Powell* (Blue Note BLP 1503)
Wayne Shorter, *Adam's Apple* (Blue Note BLP 4232)
Joe Henderson, *Inner Urge* (Blue Note BLP 4189)
John Coltrane, *First Meditations (for quartet)* (Impulse! AS-9332)
Herbie Hancock, *Maiden Voyage* (Blue Note BLP 4195)
Jackie Mclean, *A Fickle Sonance* (Blue Note BLP 4089)

Pharoah Sanders

Mentioned in text:
Miles Davis, *Workin' with the Miles Davis Quintet* (Prestige PRLP 7166)
Lee Morgan, *The Sidewinder* (Blue Note BLP 4157)
Charles Lloyd, *Forest Flower* (Atlantic SD 1473)
Charles Lloyd, *Dream Weaver* (Atlantic SD 1459)

Billy Harper

Mentioned in text:
Jimmy Owens & Kenny Barron, *You Had Better Listen* (Atlantic 1491)
Lee Morgan, *Live at the Lighthouse* (Blue Note BST-89906)
Dave Brubeck, *Time Out* (Columbia CL 1397)
The Cookers, *The Call of the Wild and Peaceful Heart* (Smoke Sessions Records SSR-1607)
Billy Harper, *Live on Tour in the Far East Vol. 3* (SteepleChase SCCD 31366)
Billy Harper, *In Europe* (Soul Note SN 1001)
Gil Evans, *Priestess* (Antilles AN 1010)
Billy Harper, *Love on the Sudan* (Denon Jazz YX-7568-ND [Japan Only])

Bennie Maupin

Mentioned in text:
Charles Mingus, *Mingus Ah Um* (Columbia CL 1370)
Herbie Hancock, *Empyrean Isles* (Blue Note BLP 4175)

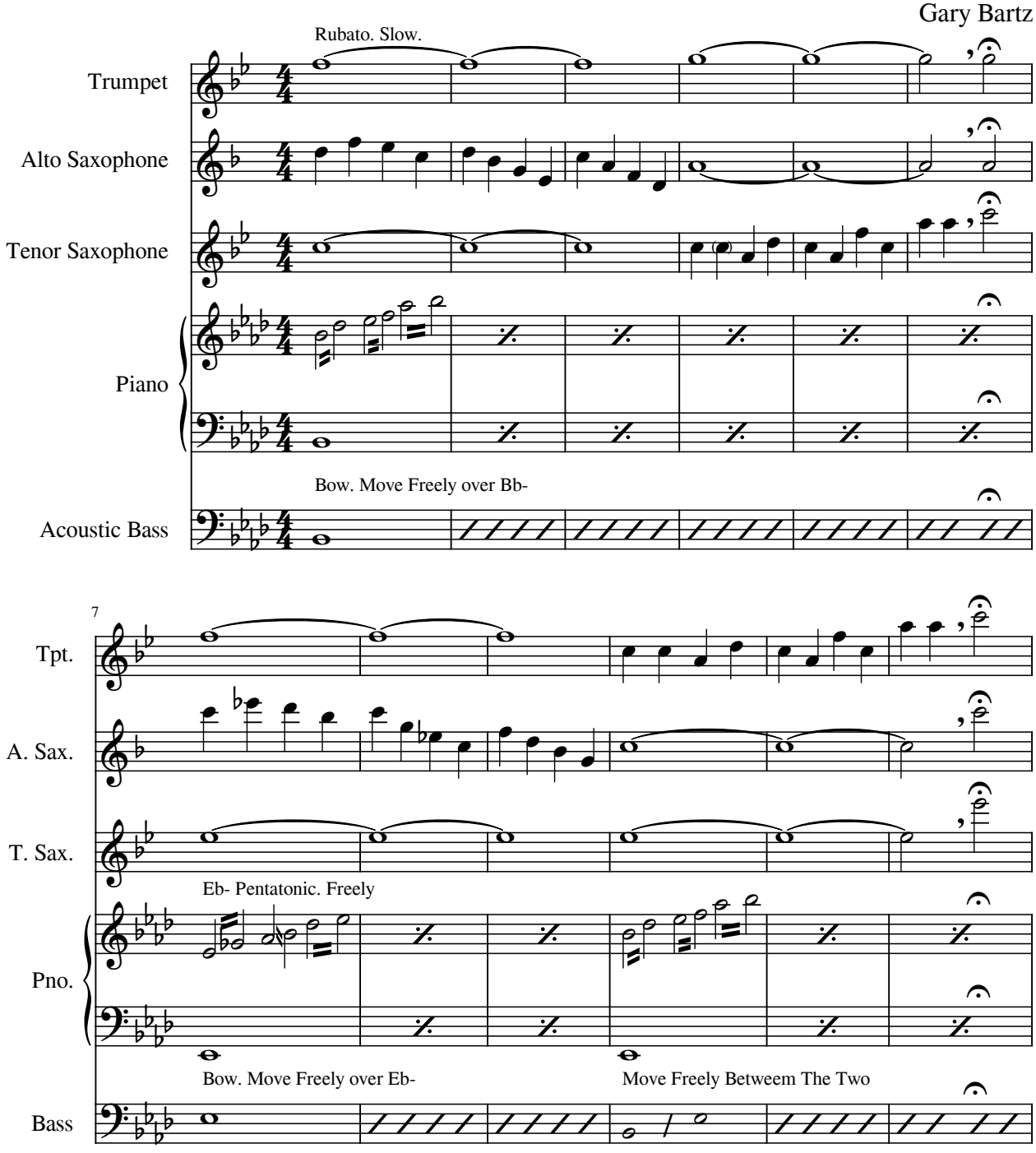
John Gilmore

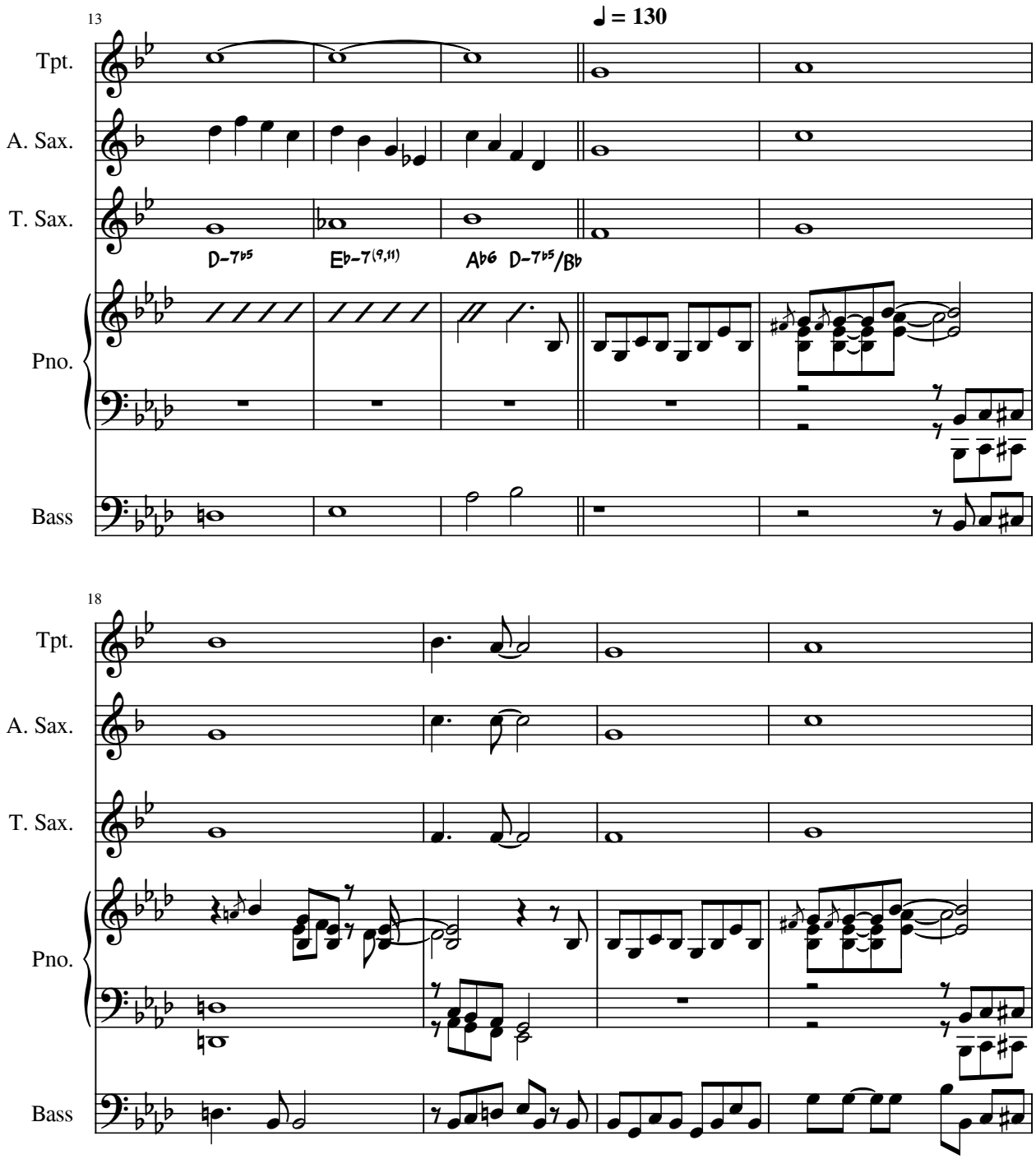
Mentioned in text:
Sun Ra, *Live in Rome 1980* (Transperancy 0315)
Sun Ra, *Live in Nickelsdorf 1984* (Trost Records TR 118)
Sun Ra, *Sun Ra at Inter-Media Arts 1991* (Modern Harmonic MHCD-022)
Paul Bley, *Turning Point* (Improvising Artists Inc. IAI 373841)
Andrew Hill, *Andrew!!! (*Blue Note BST 84203)
Andrew Hill, *Compulsion* (Blue Note BLP 4217)
Elmo Hope, *Sounds From Rikers Island* (Audio Fidelity AFLP 2119)
Pete La Roca, *Turkish Women at the Bath* (Douglas SD 782)
Sun Ra, *Lanquidity* (Philly Jazz, PJ666)

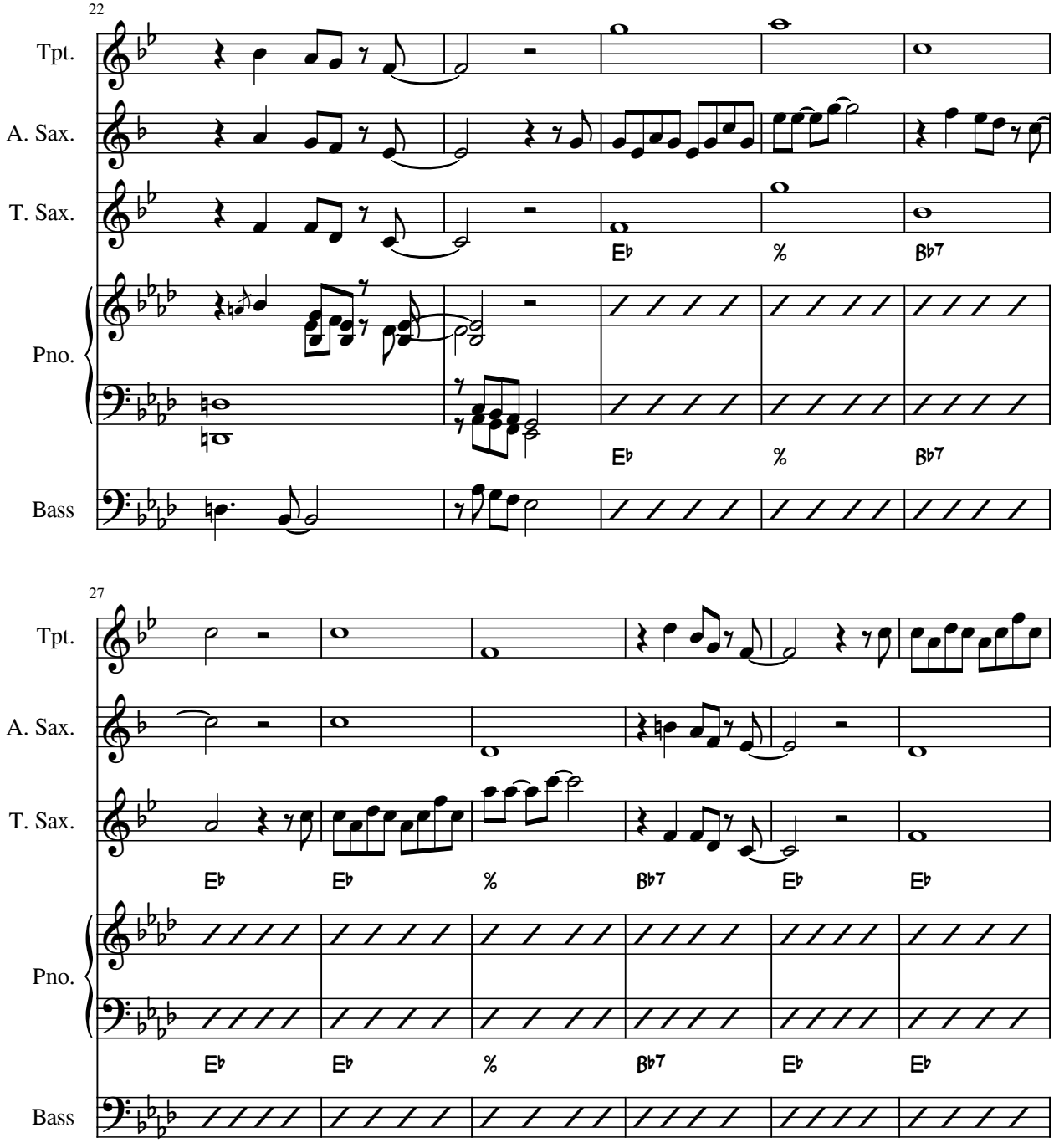
Transcriptions

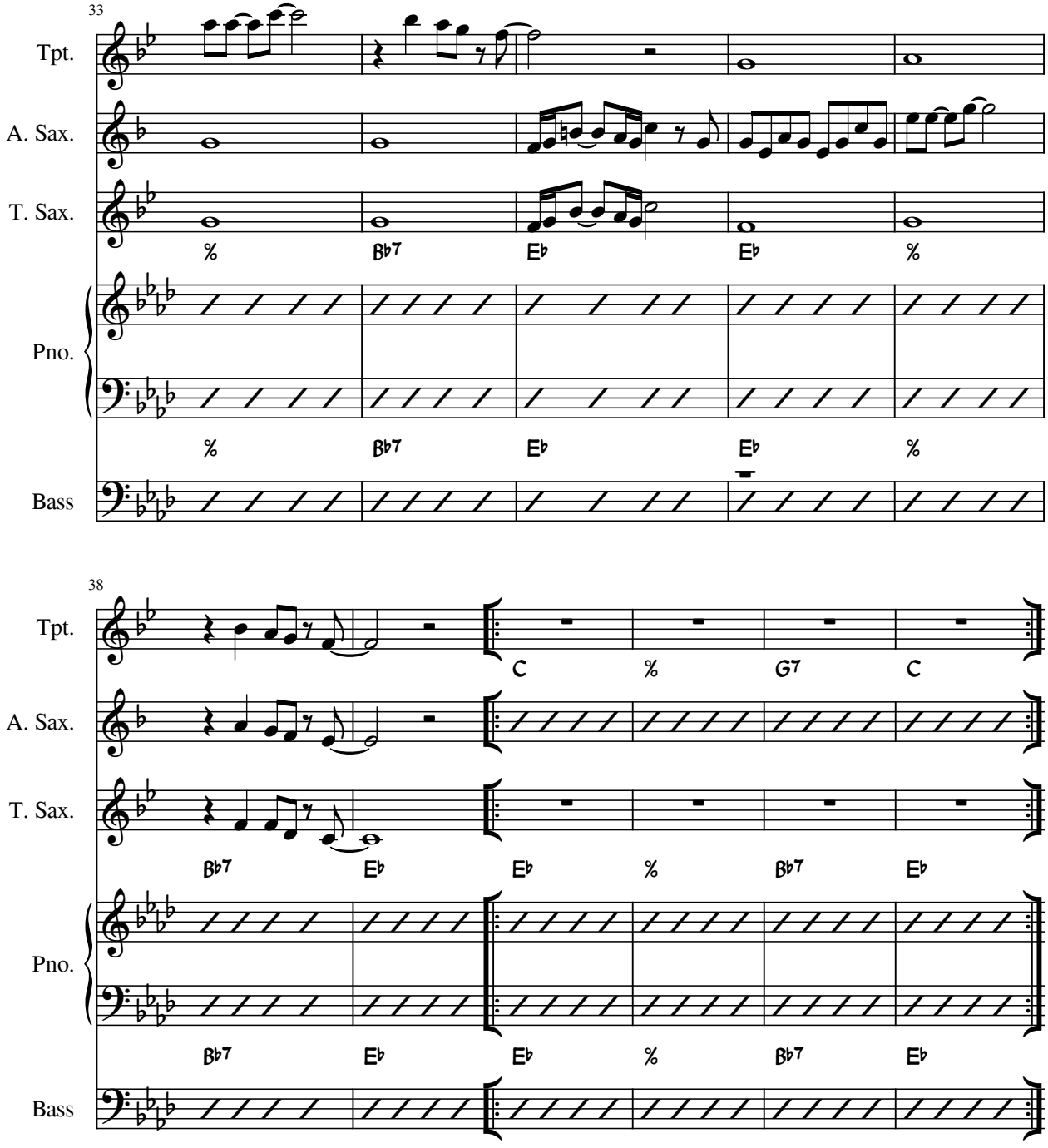
Another Earth

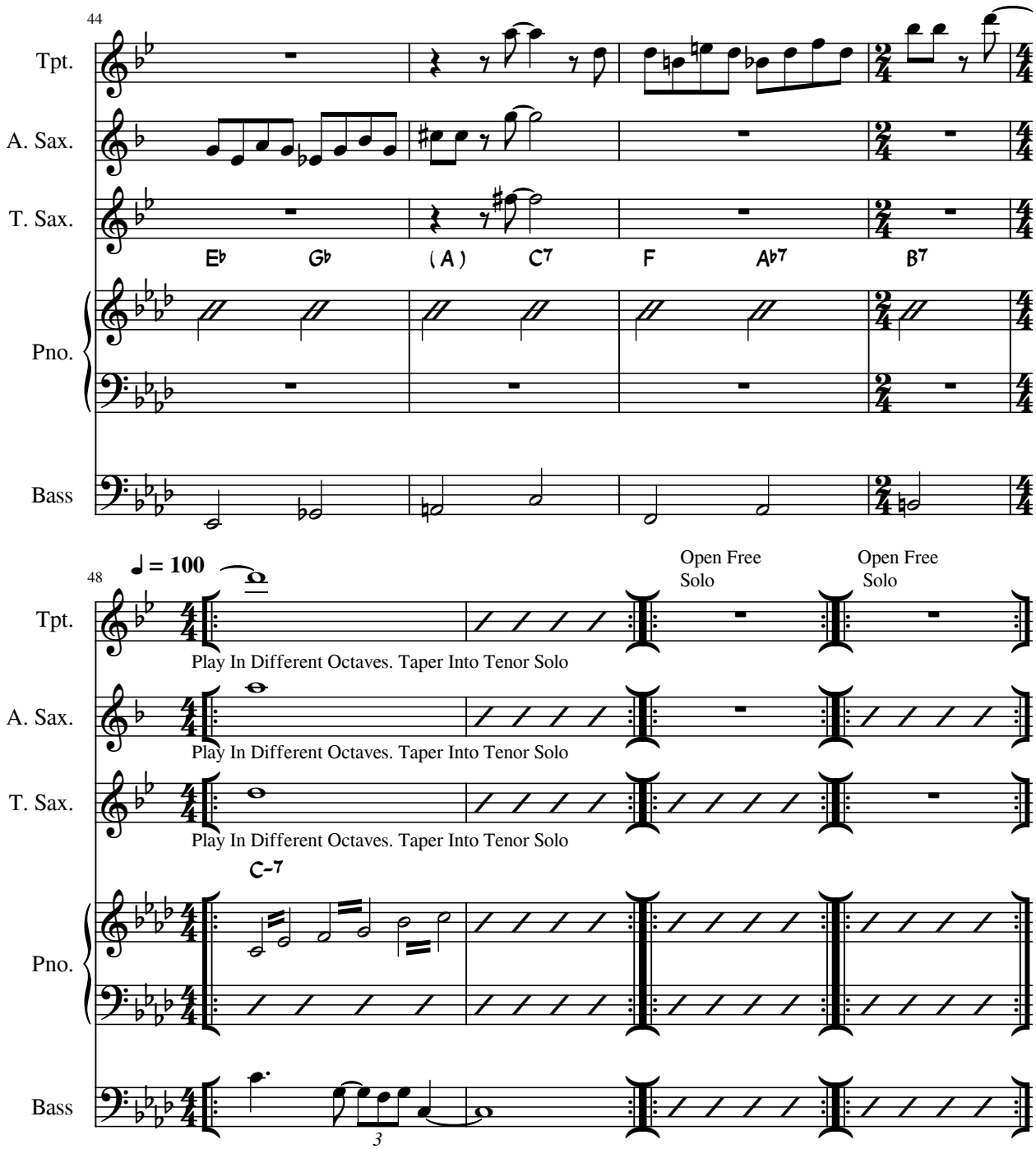
Gary Bartz

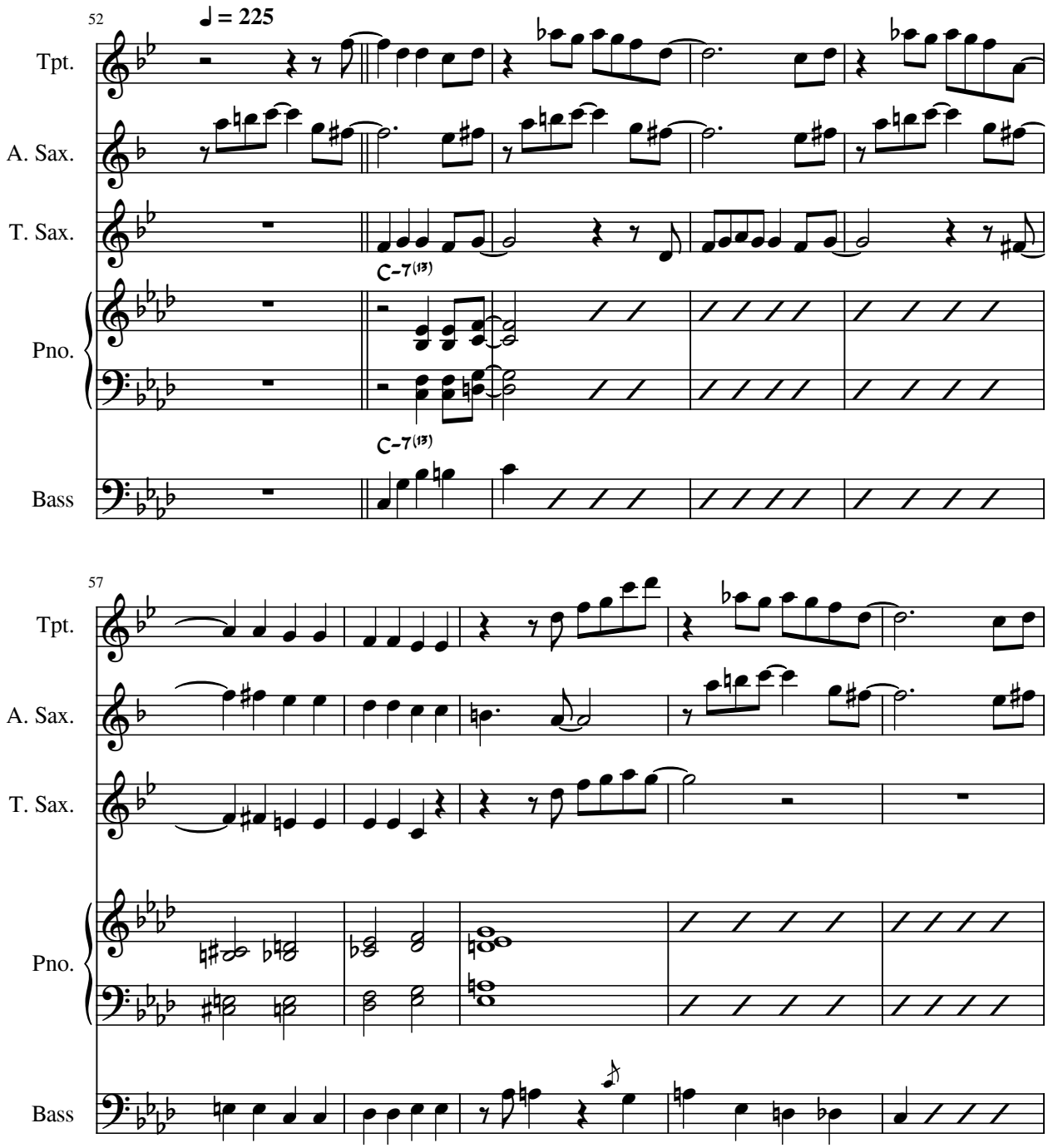


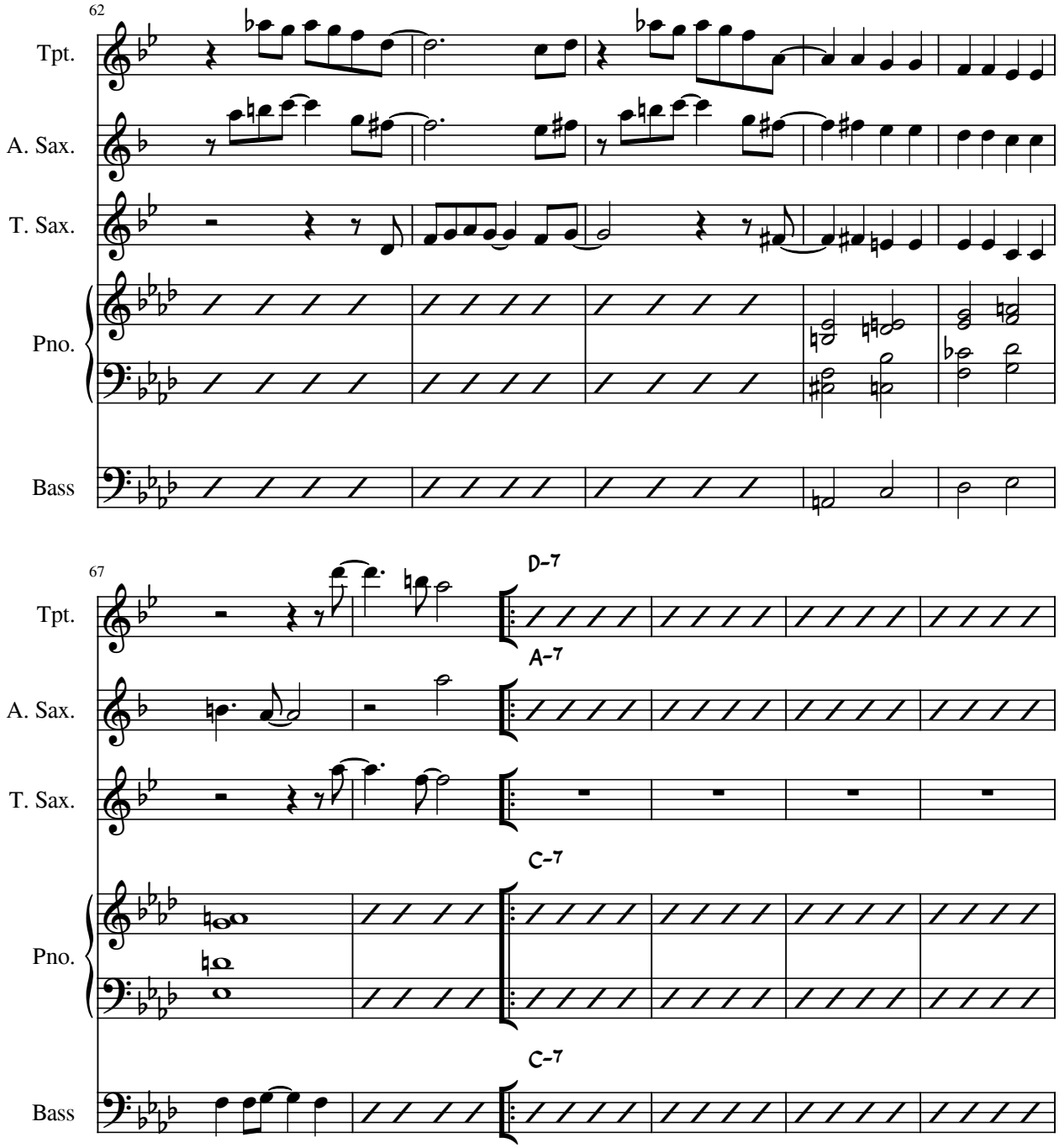

13
♩ = 130
Tpt.
A. Sax.
T. Sax.
D-7♭5
E♭-7(9,11)
A♭6
D-7♭5/B♭
Pno.
Bass
18
Tpt.
A. Sax.
T. Sax.
Pno.
Bass

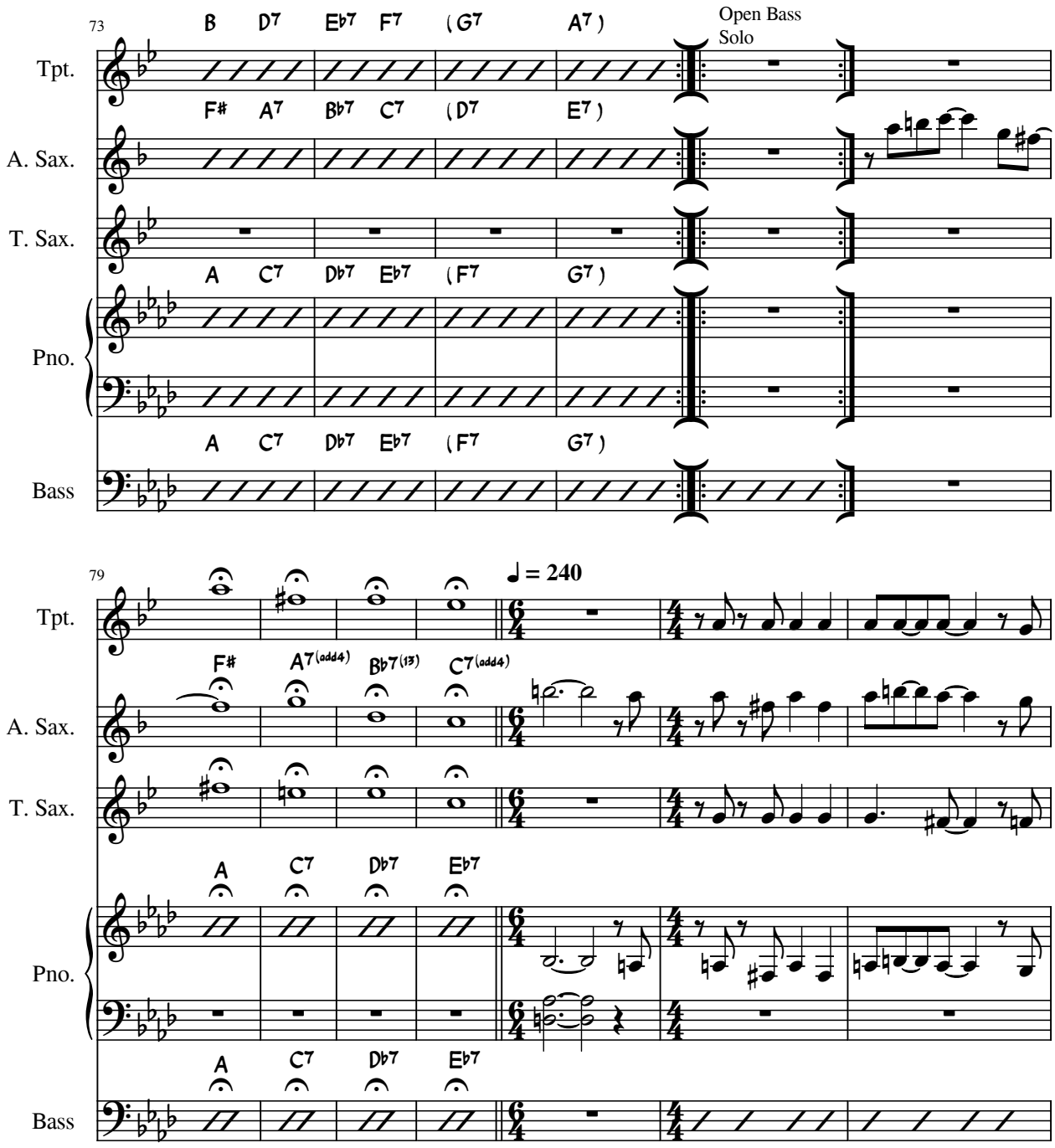

22
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
E♭
%
B♭7
27
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
E♭
E♭
%
B♭7
E♭
E♭

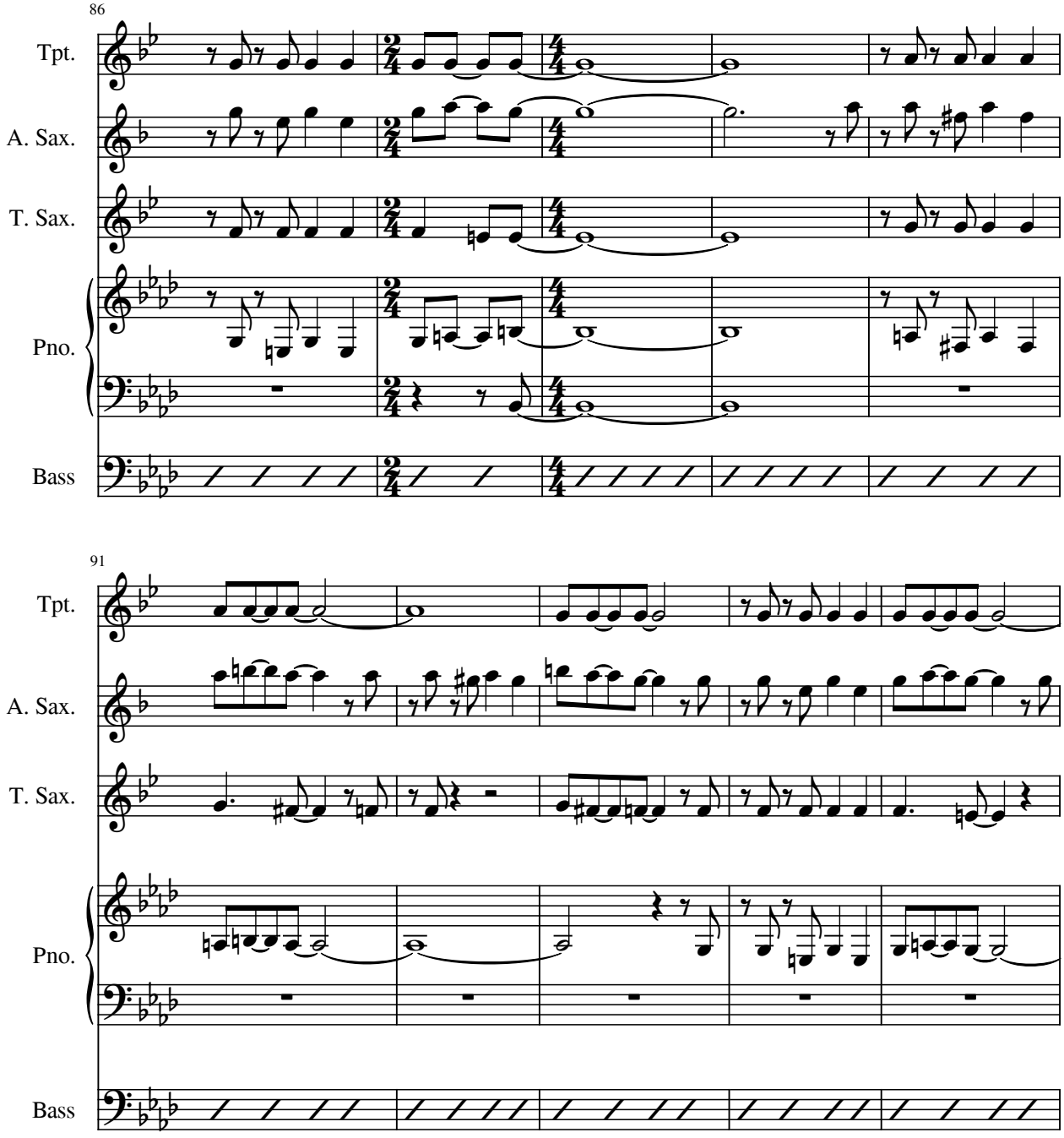

33
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
%
B♭7
E♭
E♭
%
38
C
%
G7
C

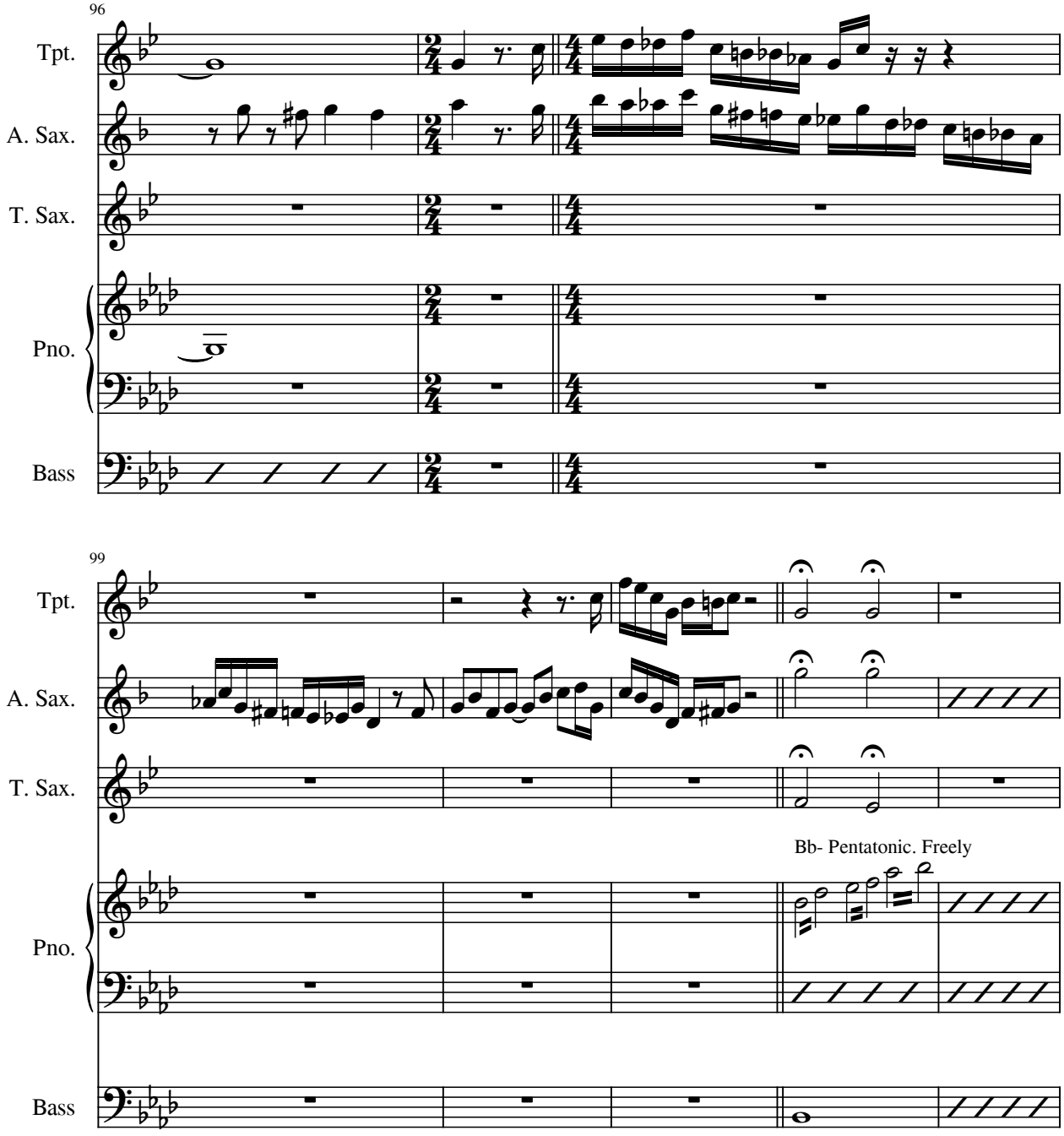

44
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
E♭
G♭
(A)
C7
F
A♭7
B7
48
♩ = 100
Open Free Solo
Open Free Solo
Play In Different Octaves. Taper Into Tenor Solo
Play In Different Octaves. Taper Into Tenor Solo
Play In Different Octaves. Taper Into Tenor Solo
C-7
3

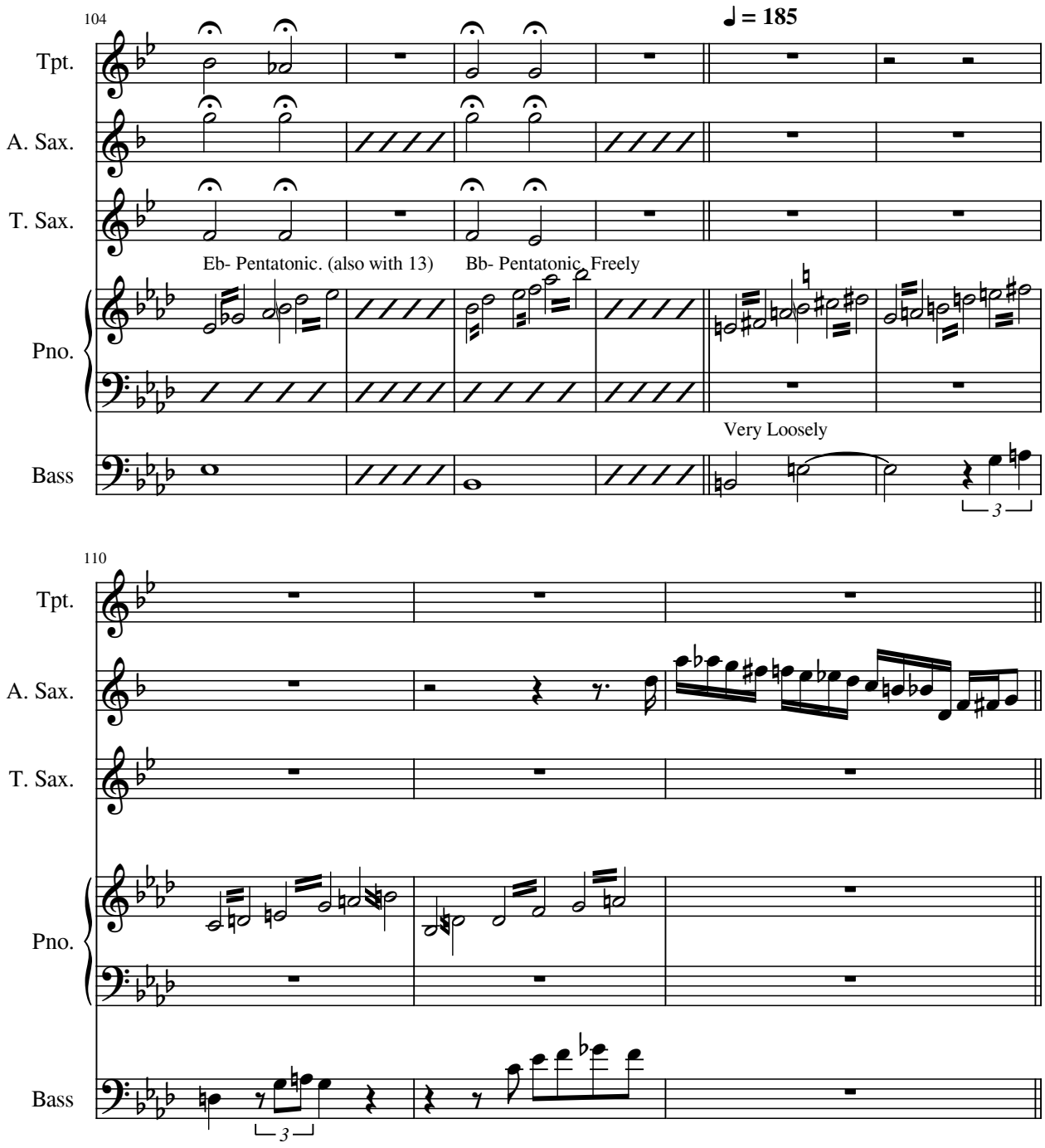

52
♩ = 225
Tpt.
A. Sax.
T. Sax.
C-7(13)
Pno.
C-7(13)
Bass
57
Tpt.
A. Sax.
T. Sax.
Pno.
Bass

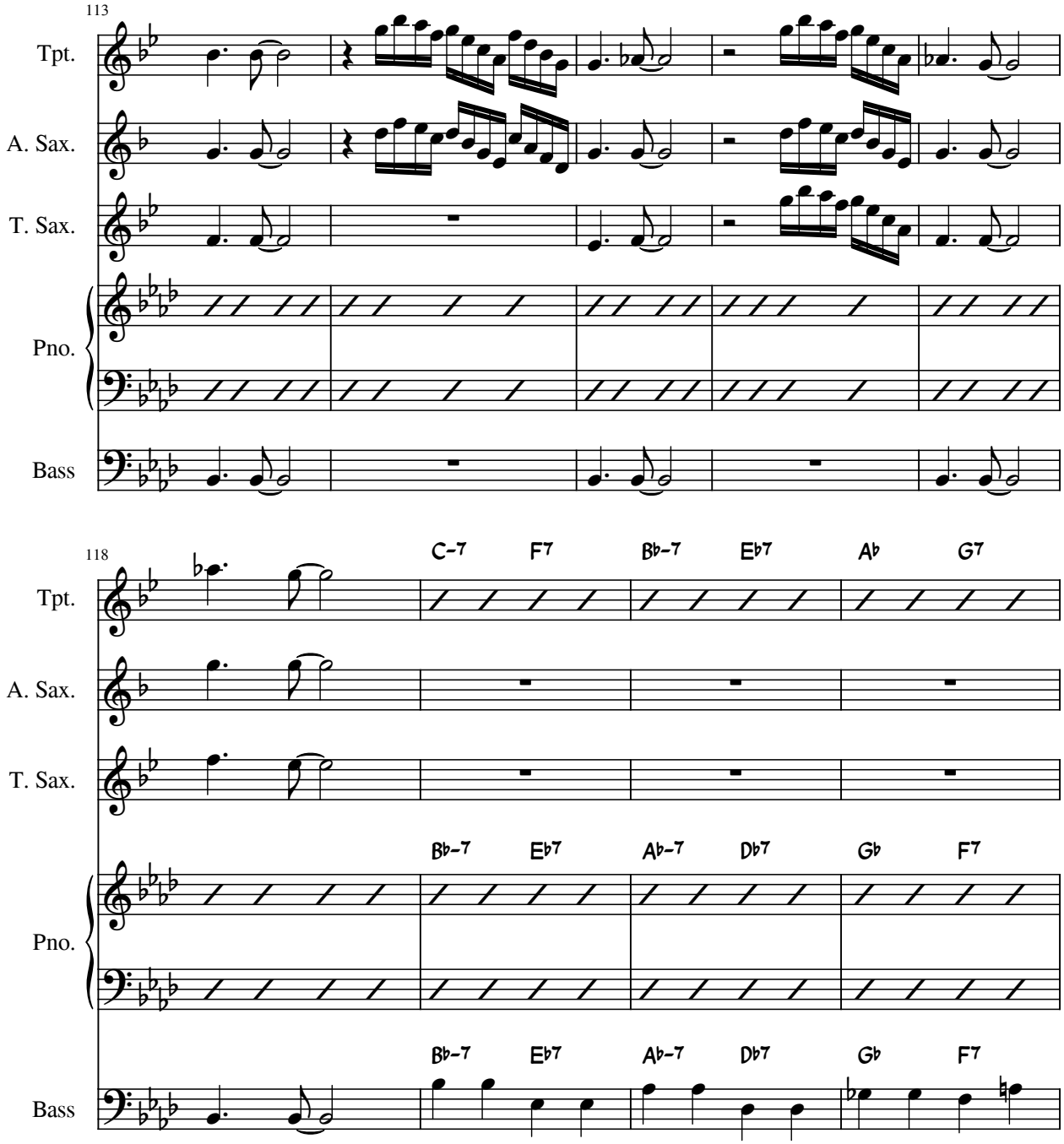

62
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
67
D-7
A-7
C-7
C-7

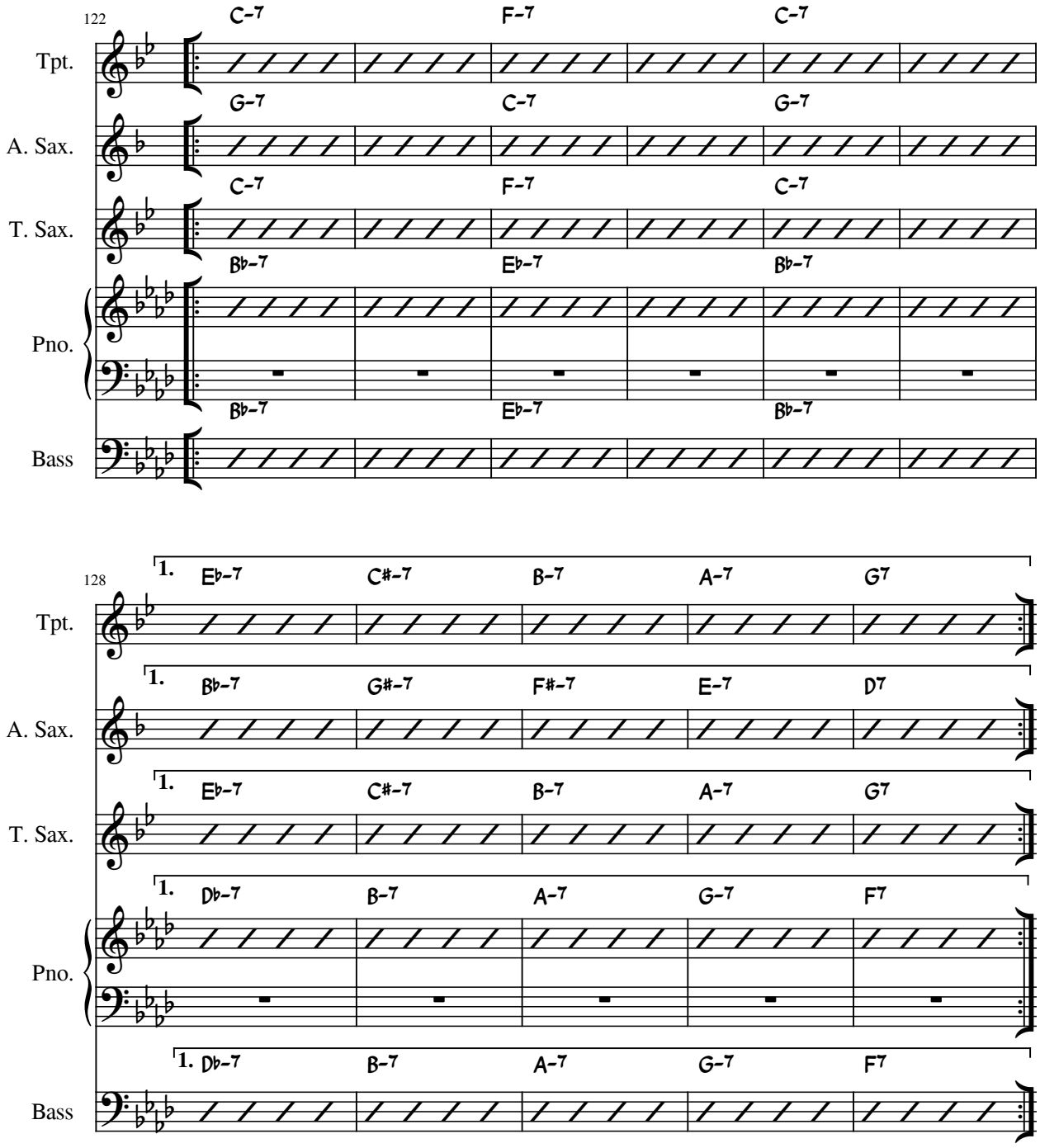

73
B D7 Eb7 F7 (G7 A7)
Open Bass
Solo
Tpt.
F# A7 Bb7 C7 (D7 E7)
A. Sax.
T. Sax.
A C7 Db7 Eb7 (F7 G7)
Pno.
A C7 Db7 Eb7 (F7 G7)
Bass
79
♩ = 240
Tpt.
F# A7(add4) Bb7(13) C7(add4)
A. Sax.
T. Sax.
A C7 Db7 Eb7
Pno.
A C7 Db7 Eb7
Bass

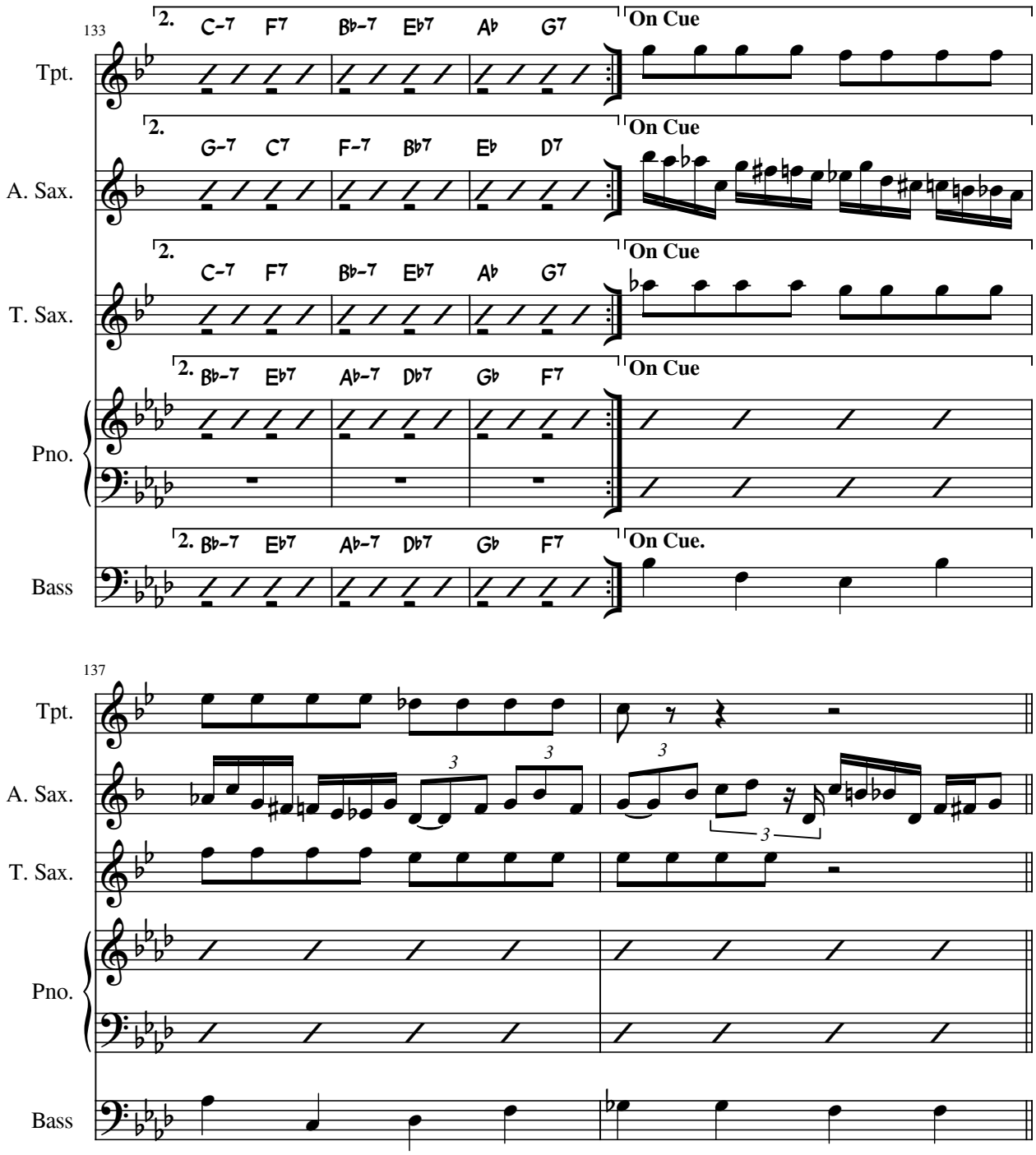

86
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
91
Tpt.
A. Sax.
T. Sax.
Pno.
Bass

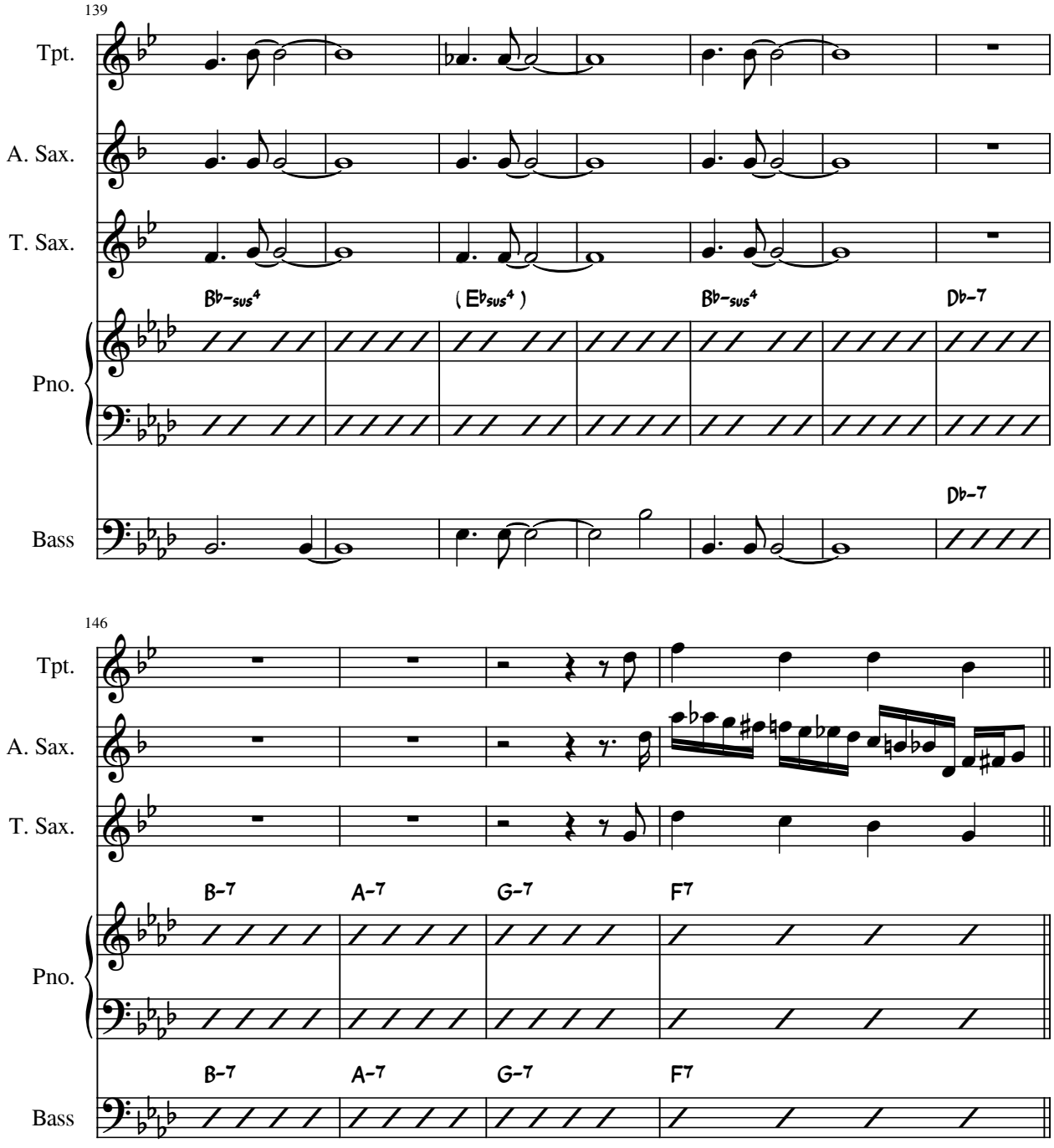

96
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
99
Tpt.
A. Sax.
T. Sax.
Bb- Pentatonic. Freely
Pno.
Bass

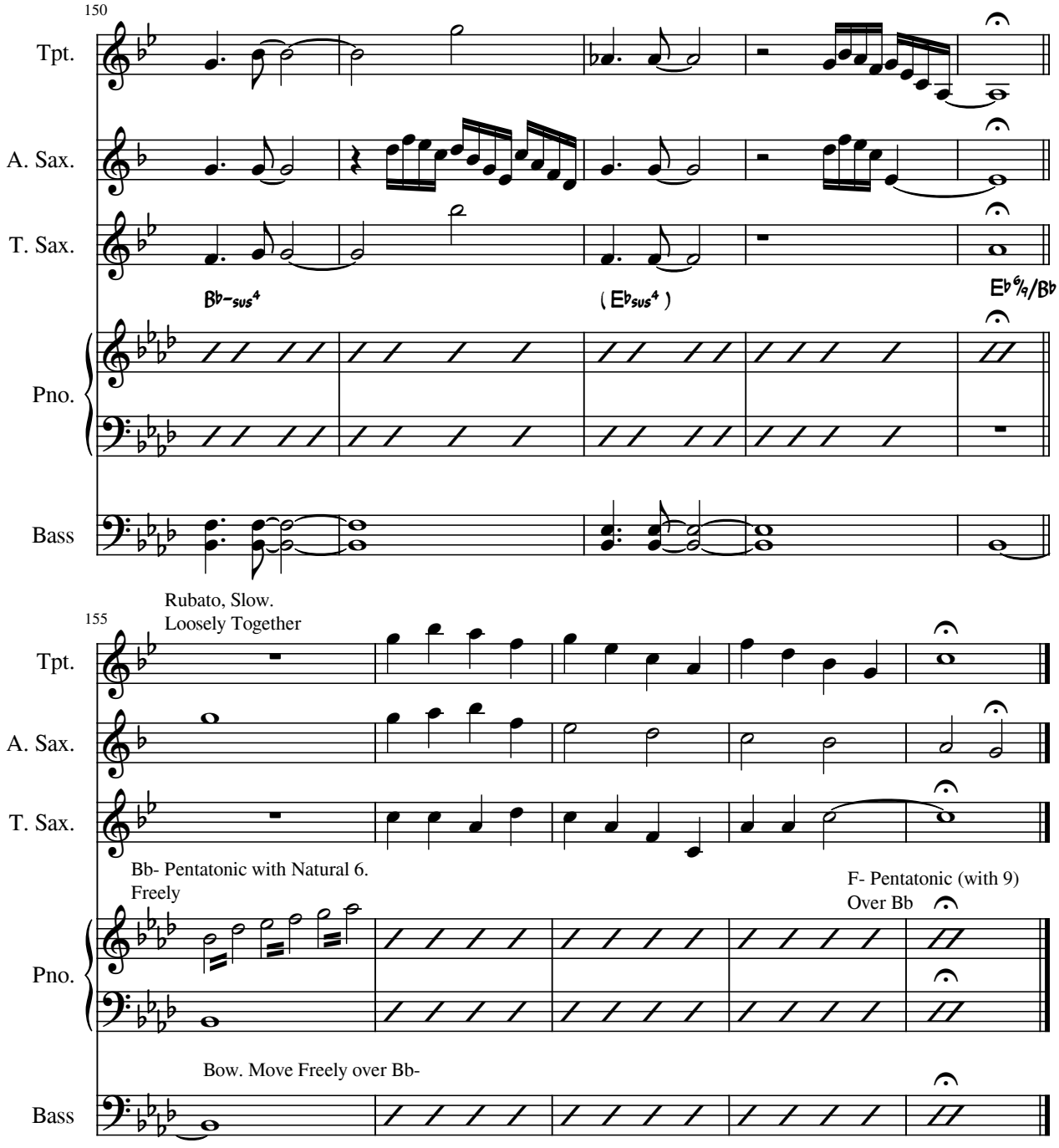

104
♩ = 185
Tpt.
A. Sax.
T. Sax.
Eb- Pentatonic. (also with 13)
Bb- Pentatonic. Freely
Pno.
Very Loosely
Bass
3
110
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
3


113
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
118
C-7 F7 B♭-7 E♭7 A♭ G7
B♭-7 E♭7 A♭-7 D♭7 G♭ F7
B♭-7 E♭7 A♭-7 D♭7 G♭ F7


122
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
C-7 F-7 C-7
G-7 C-7 G-7
C-7 F-7 C-7
B♭-7 E♭-7 B♭-7
B♭-7 E♭-7 B♭-7
128
1. E♭-7 C♯-7 B-7 A-7 G7
1. B♭-7 G♯-7 F♯-7 E-7 D7
1. E♭-7 C♯-7 B-7 A-7 G7
1. D♭-7 B-7 A-7 G-7 F7
1. D♭-7 B-7 A-7 G-7 F7

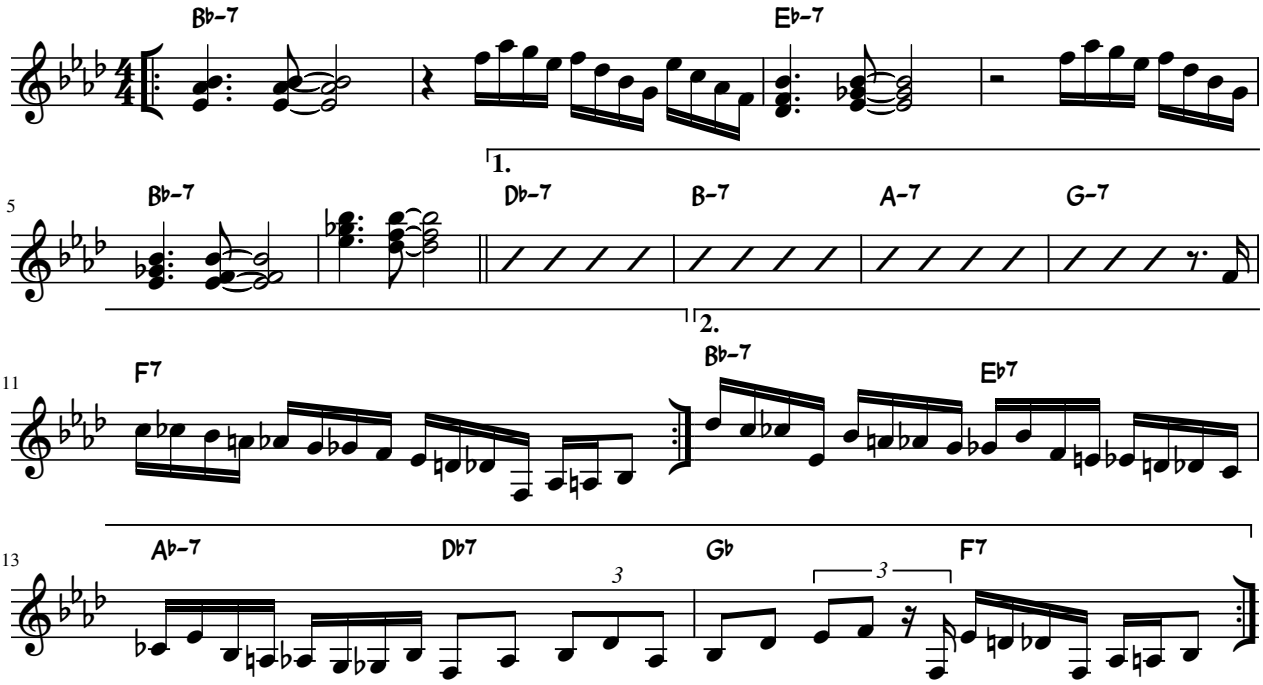

133
Tpt.
A. Sax.
T. Sax.
Pno.
Bass
2. C-7 F7 Bb-7 Eb7 Ab G7
2. G-7 C7 F-7 Bb7 Eb D7
2. Bb-7 Eb7 Ab-7 Db7 Gb F7
On Cue
On Cue.
137
3


139
Tpt.
A. Sax.
T. Sax.
Bb-sus4
(Eb-sus4)
Bb-sus4
Db-7
Pno.
Db-7
Bass
146
Tpt.
A. Sax.
T. Sax.
B-7
A-7
G-7
F7
Pno.
B-7
A-7
G-7
F7
Bass


150
Tpt.
A. Sax.
T. Sax.
Bb-sus4
(Eb sus4)
Eb6/4/Bb
Pno.
Bass
Rubato, Slow.
Loosely Together
155
Tpt.
A. Sax.
T. Sax.
Bb- Pentatonic with Natural 6.
Freely
F- Pentatonic (with 9)
Over Bb
Pno.
Bow. Move Freely over Bb-
Bass

Another Earth - Theme D

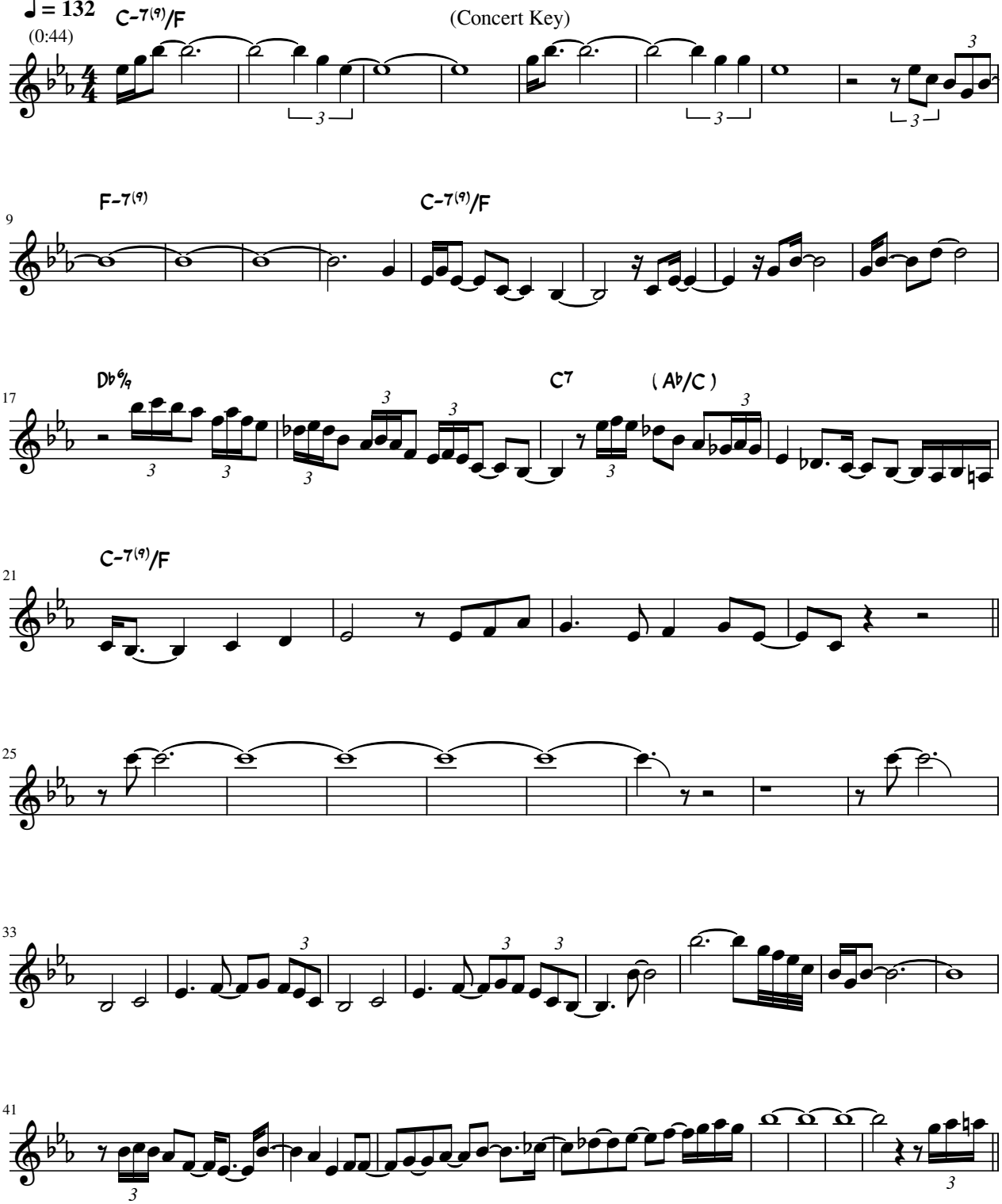
Gary Bartz

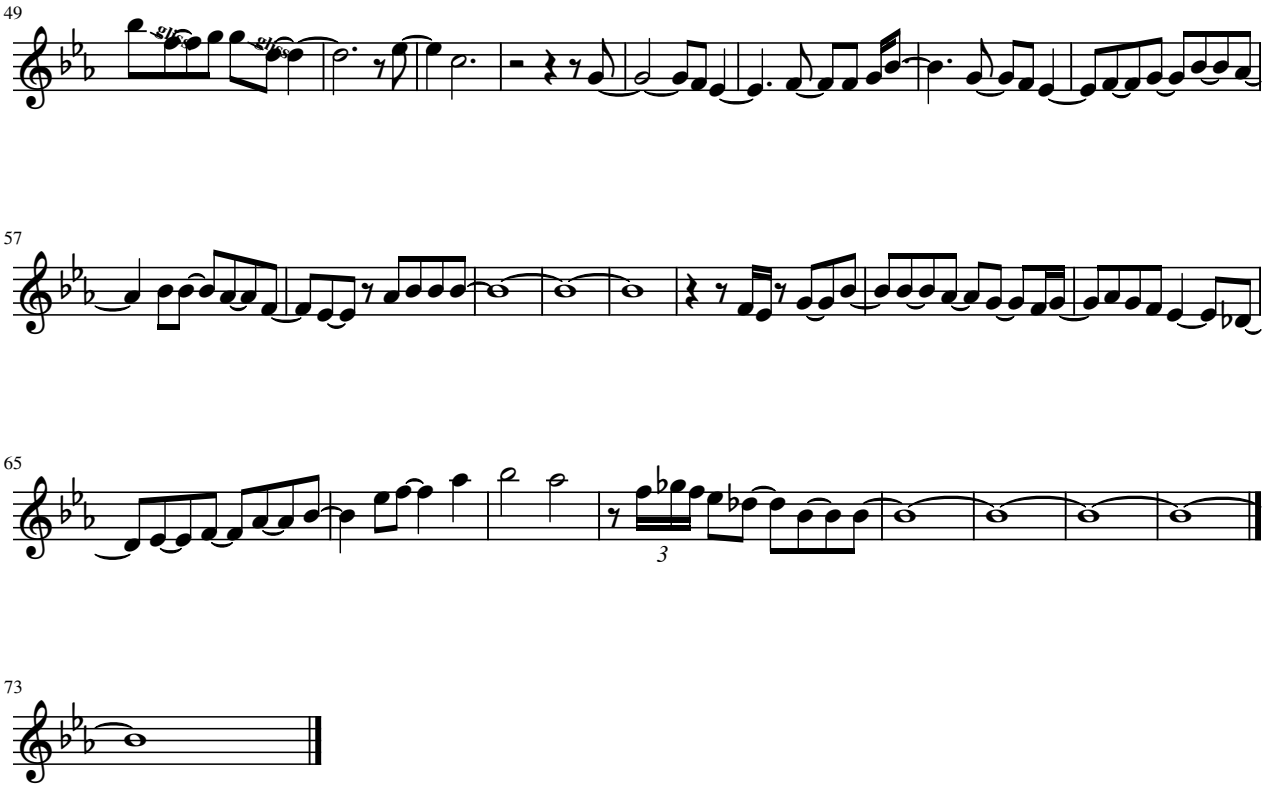


Astral Traveling
Pharoah Sanders' First Solo from 'Thembi'

♩ = 132 (0:44)

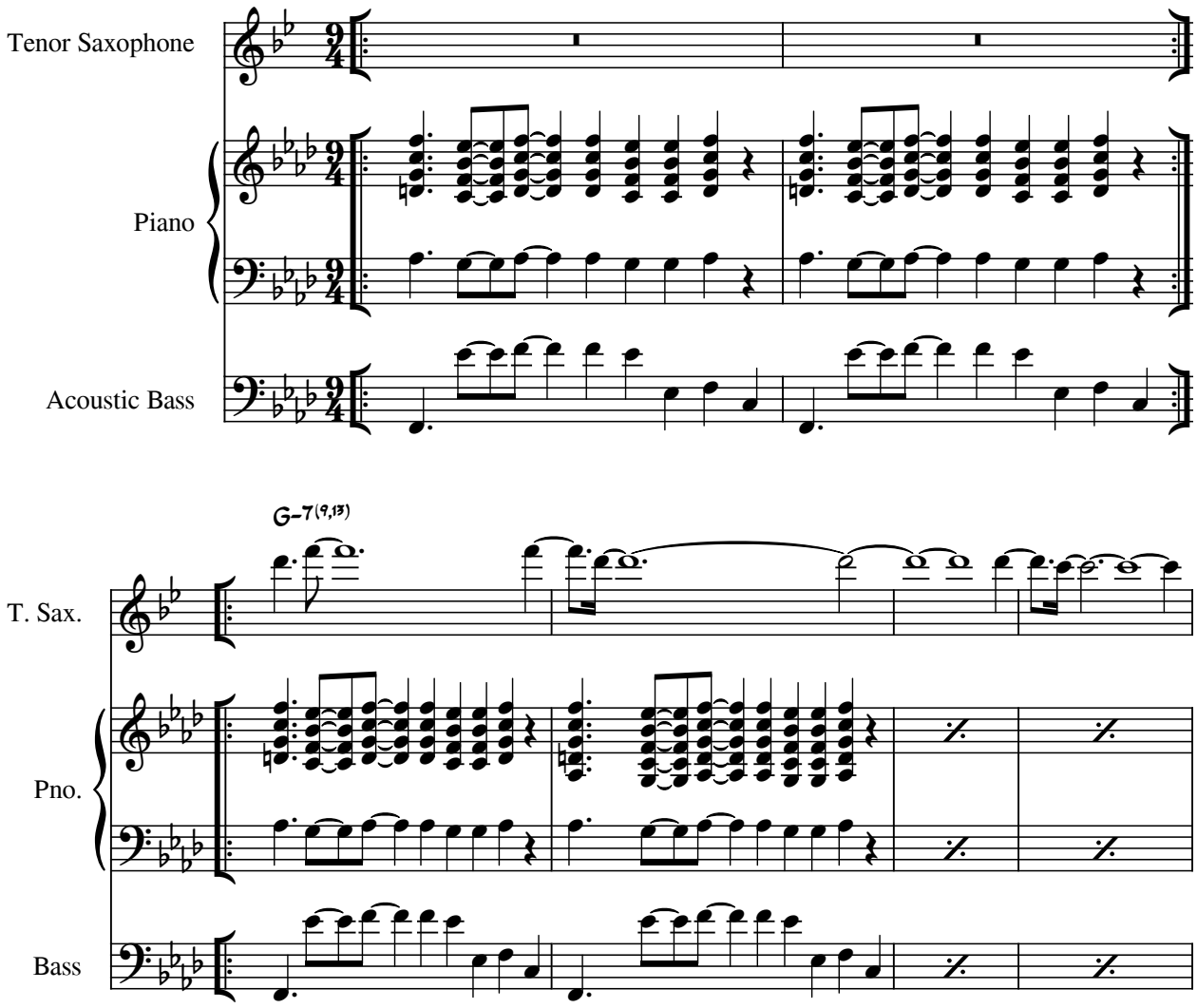
(Concert Key)

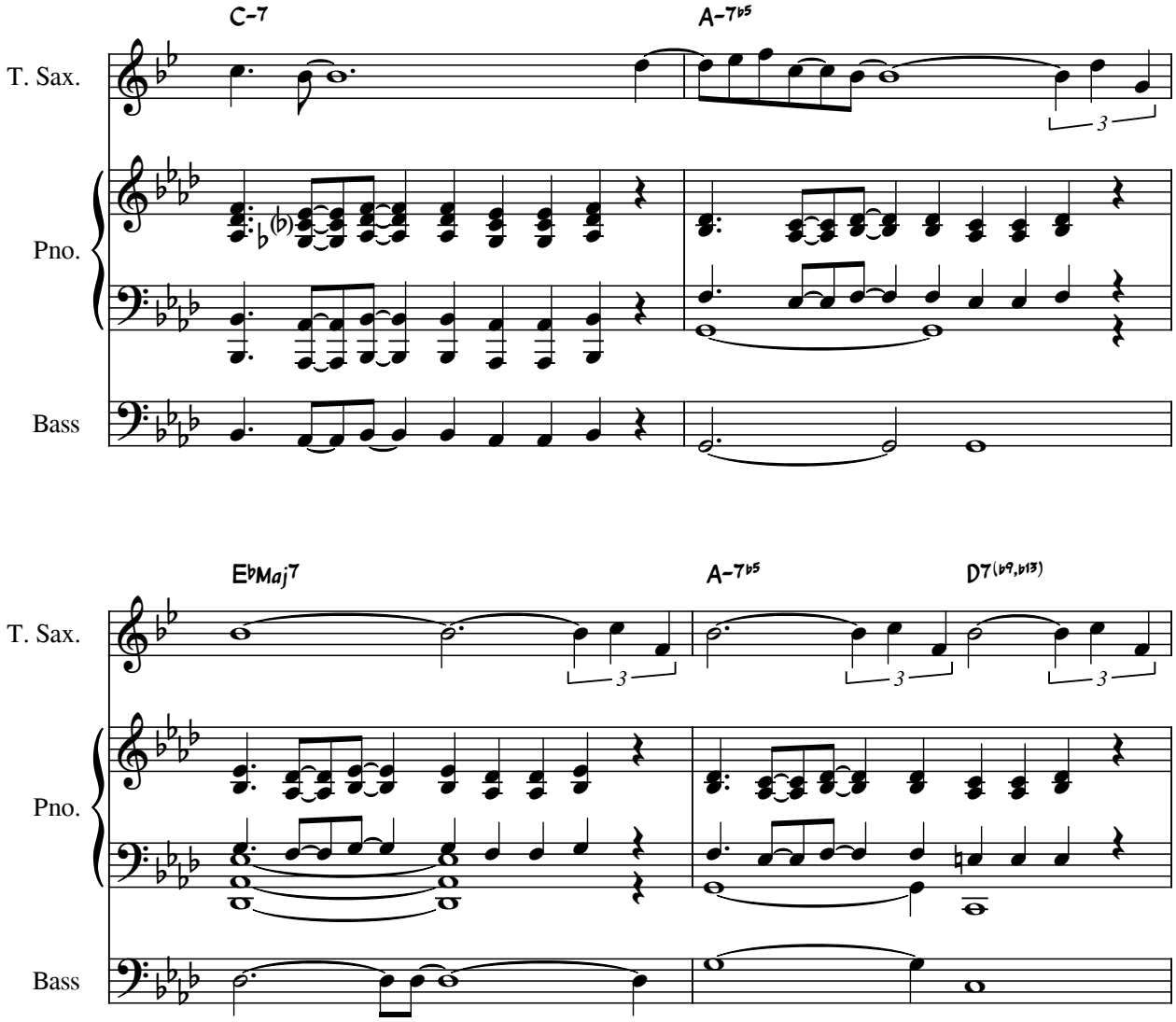


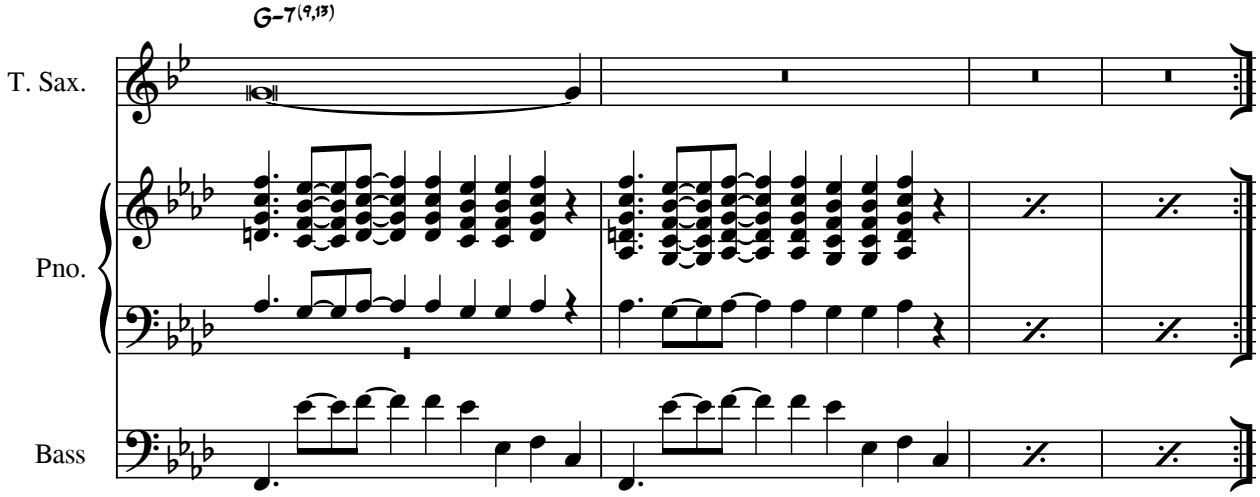

49
57
65
3
73

The Call of the Wild and Peaceful Heart

Billy Harper

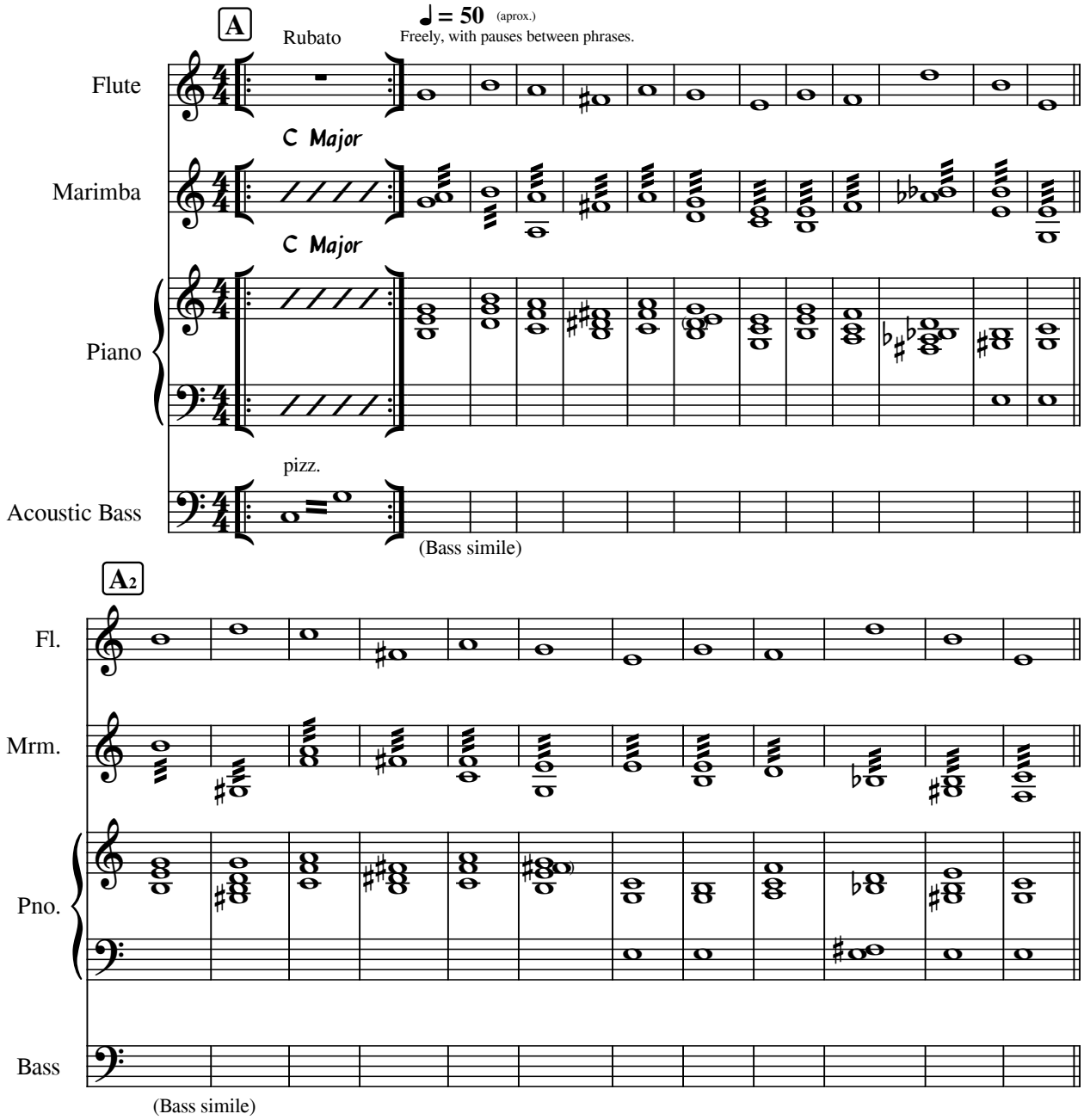


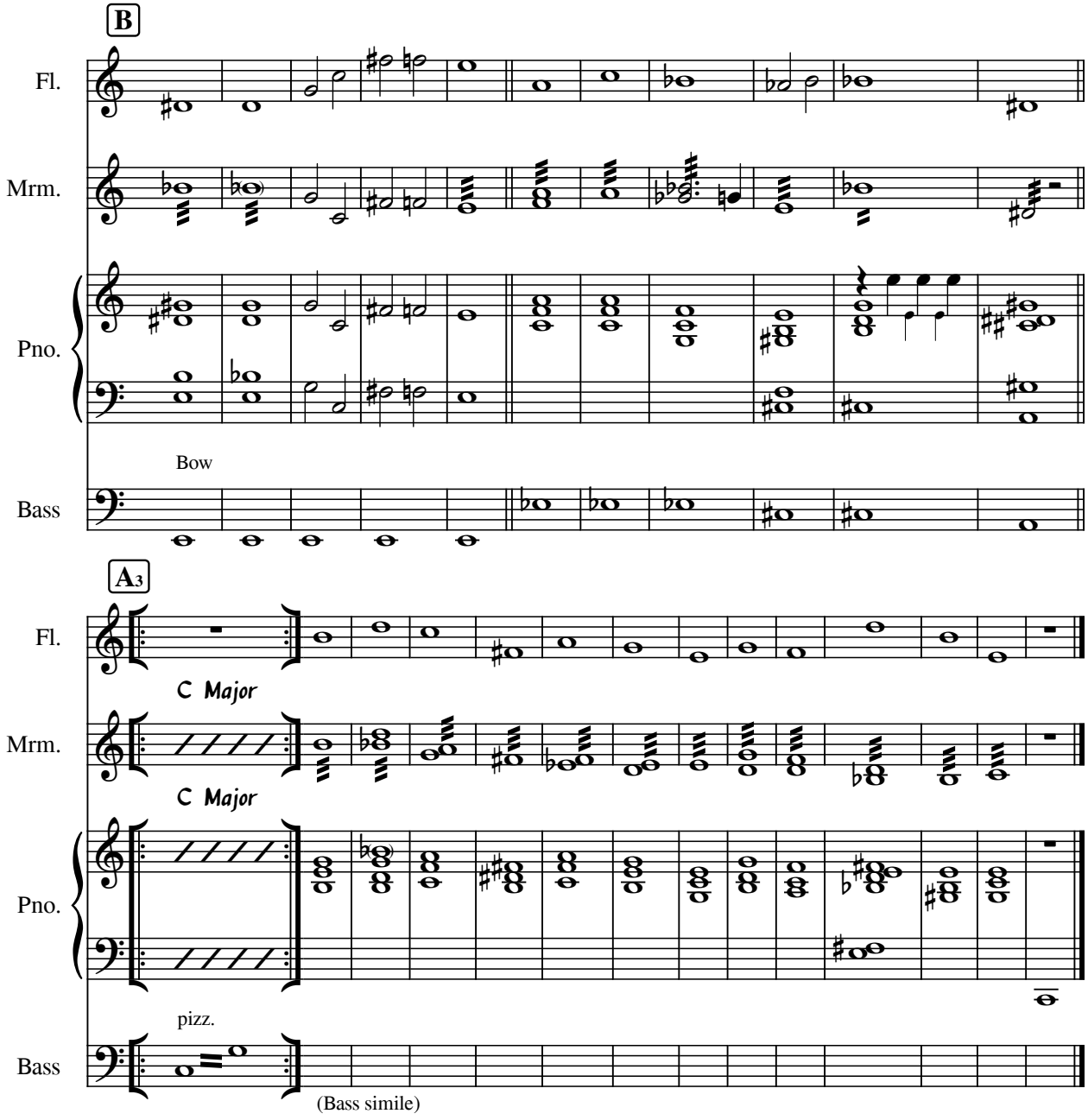

C-7
A-7b5
T. Sax.
Pno.
Bass
3
EbMaj7
A-7b5
D7(b9,b13)
T. Sax.
Pno.
Bass
3
3
3


G-7(9,13)
T. Sax.
Pno.
Bass

Ensenada

Bennie Maupin

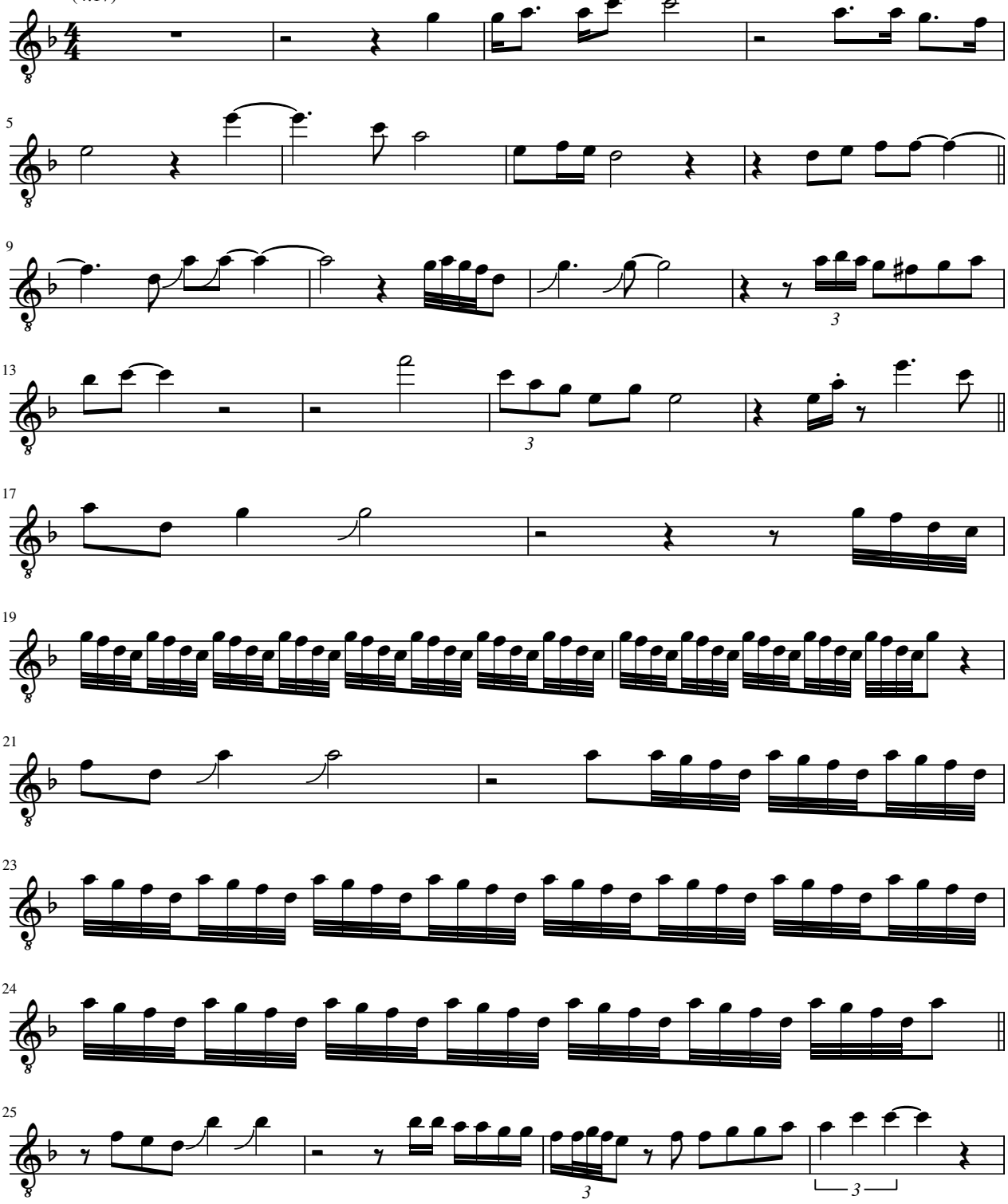


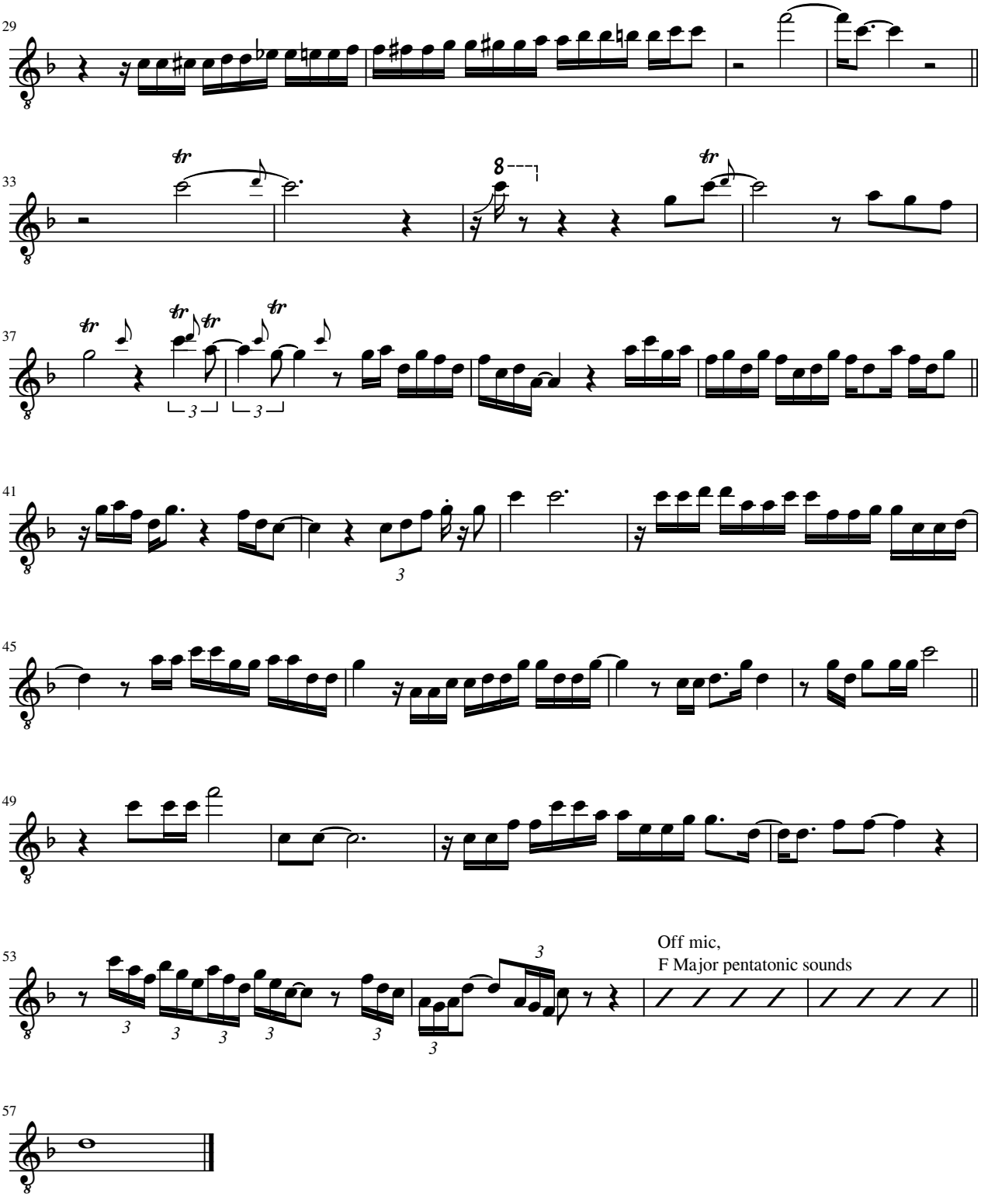

B
Fl.
Mrm.
Pno.
Bow
Bass
A3
Fl.
C Major
Mrm.
C Major
Pno.
pizz.
Bass
(Bass simile)

Springtime Again
John Gilmore's Solo from 'Sleeping Beauty'

♩ = 120
(4:17)

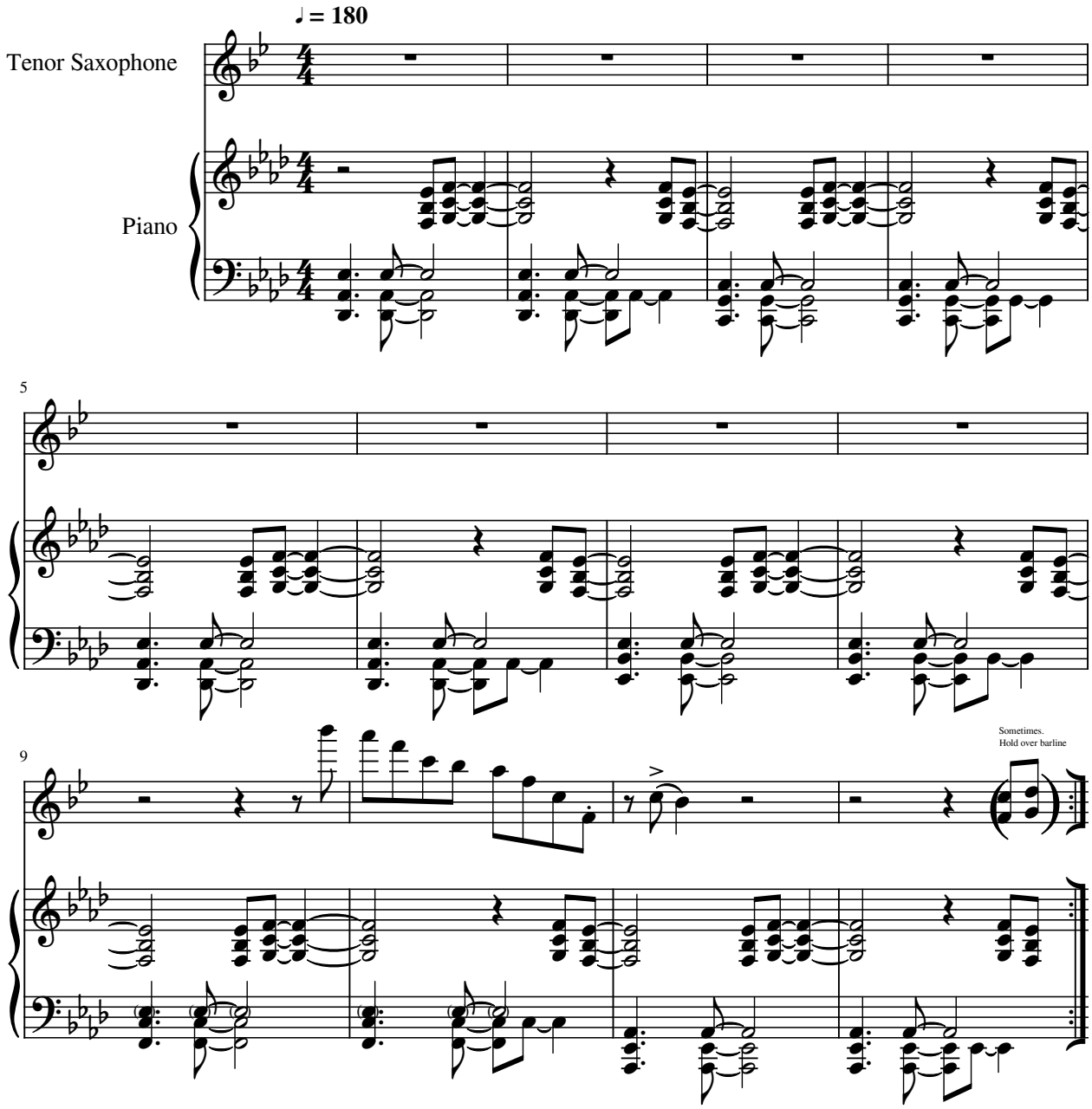
(Concert Key)




29
33
37
41
45
49
53
Off mic,
F Major pentatonic sounds
57

Lake Michigan in the Rain

Jonathan Greenstein



Bibliography

Admin. “In Conversation with Scottie McNiece, Co-Founder of International Anthem Recording Co.” *Jazz Right Now* (blog), August 14, 2018, https://www.jazzrightnow.com/in-conversation-with-scottie-mcniece-co-founder-of-international-anthem-recording-co/.

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